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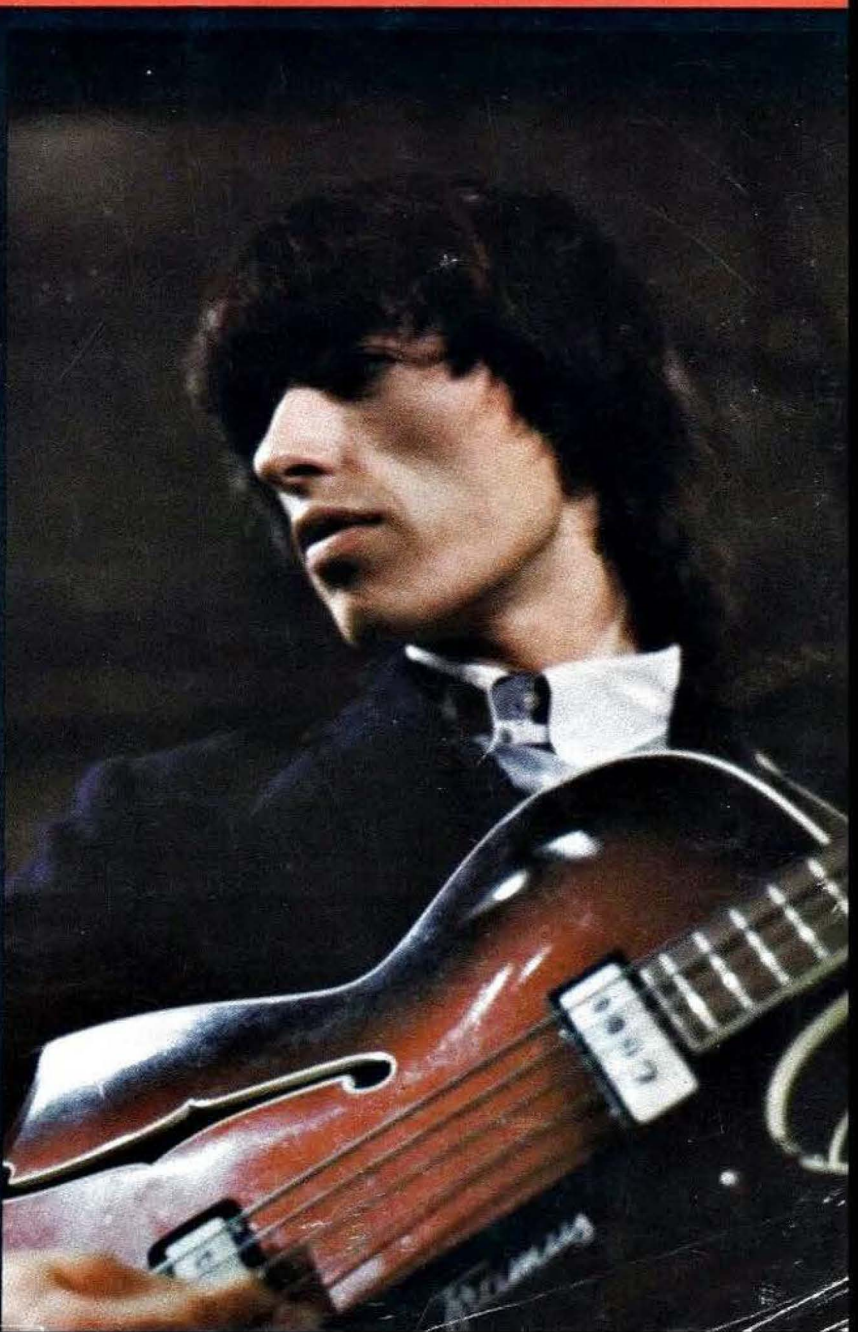
MONTHLY

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INSTRUMENTAL

JUNE 1965

No. 26



JUNE/JULY COMPETITION

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1. WHICH OF THE HOLLIES GUITARISTS PLAYS ON RECORDS BUT SELDOM ON STAGE?
(a) Eric Haydock (b) Tony Hicks (c) Graham Nash
2. THE KINKS FEATURE HARMONICA IN THEIR STAGE ACT. WHO PLAYS?
(a) Ray Davies (b) Dave Davies (c) Peter Quaife.
3. ONE OF THE PRETTY THINGS USED TO PLAY WITH THE ROLLING STONES—WHICH ONE?
(a) Viv Prince (b) John Stax (c) Dick Taylor
4. WHO PLAYED PIANO ON SOME OF THE ROLLING STONES EARLIER RECORDINGS?
(a) Andrew Oldham (b) Ian Stewart (c) Eric Easton
5. WHICH IS DONOVAN'S FAVOURITE GROUP?
(a) Downliners Sect (b) The Seekers (c) Cops 'n' Robbers
6. WHICH IS THE LATEST INSTRUMENT TO BE ADDED TO GEORGIE FAME'S BLUE FLAMES?
(a) Trombone (b) Tenor saxophone (c) Trumpet
7. THE YARDBIRDS' NEW SINGLE "HEART FULL OF SOUL" WAS WRITTEN BY
(a) Keith Relf (b) Graham Gouldman (c) Giorgio Gomelsky
8. WHICH GUITAR DOES PAUL McCARTNEY OWN— BESIDES HIS HOFNER VIOLIN BASS?
(a) Epiphone (b) Vox (c) Fender
9. WHICH GROUP BACKED CHUCK BERRY ON HIS LAST TOUR OF BRITAIN?
(a) The Five Dimensions (b) Nashville Teens (c) Soul Agents
10. WHO IS THE KINKS' RECORDING MANAGER?
(a) Joe Meek (b) Shel Talmy (c) Mickie Most

To Enter

List either A, B or C whichever you decide is the correct answer to each of the ten questions above on a post-card—then hold on to your entry until next month's "B.I." when we will ask you one more vital question.

DO NOT SEND YOUR ENTRY UNTIL YOU HAVE GOT NEXT MONTH'S B.I. AND COMPLETED THE SECOND PART OF THE COMPETITION.

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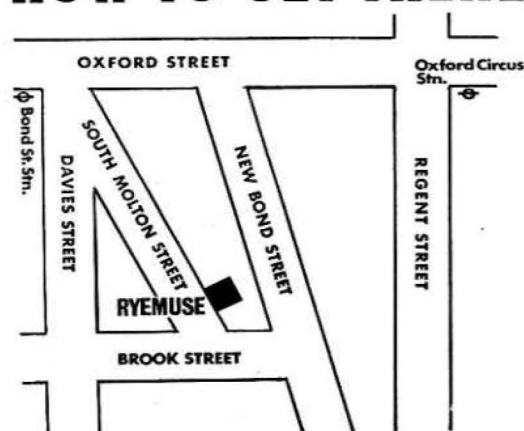
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Editorial

Here it is! Forty pages of facts, features, pics and news of the beat and instrumental scene in the big new "Beat Instrumental"—hope you like it.

Getting technical about instruments can be dodgy because, obviously, different players are at different stages. Whilst some are well advanced in their studies, others are only just beginning to understand the first few pages of their first tutor. But despite this, I asked our guitar expert to write two columns' worth on "Guitar Technique" for the new B.I.

Follow-up records to a first big hit are always a problem. Does the group, or artiste, copy the styling of their initial chart-topper and hope that record buyers will welcome a second helping to the same stuff? Or do they go out for a completely new kick altogether?

All the evidence, recently, seems to point to the fact that the fans want originality. They just aren't prepared to automatically rush out and buy a follow-up. It must be worth the money. And anyone that doesn't come up with an original disc each time is finding the going very tough indeed.

The competition to win £180 of P.A. equipment will run over this month and the next. So, if you haven't got all the P.A. gear that you would like (who has—apart from the Bs and Ss, and a few others?) don't forget to work at the answers in this issue. Don't send in your postcard until you have completed Part II, details of which will be in the July issue of "Beat Instrumental".

The Editor.

APRIL COMPETITION WINNER

The winner of the

£72 BURNS "Nu Sonic" Guitar was:—
Stephen Nunn of Fordingbridge, Hants.

The winning entry was as follows:—

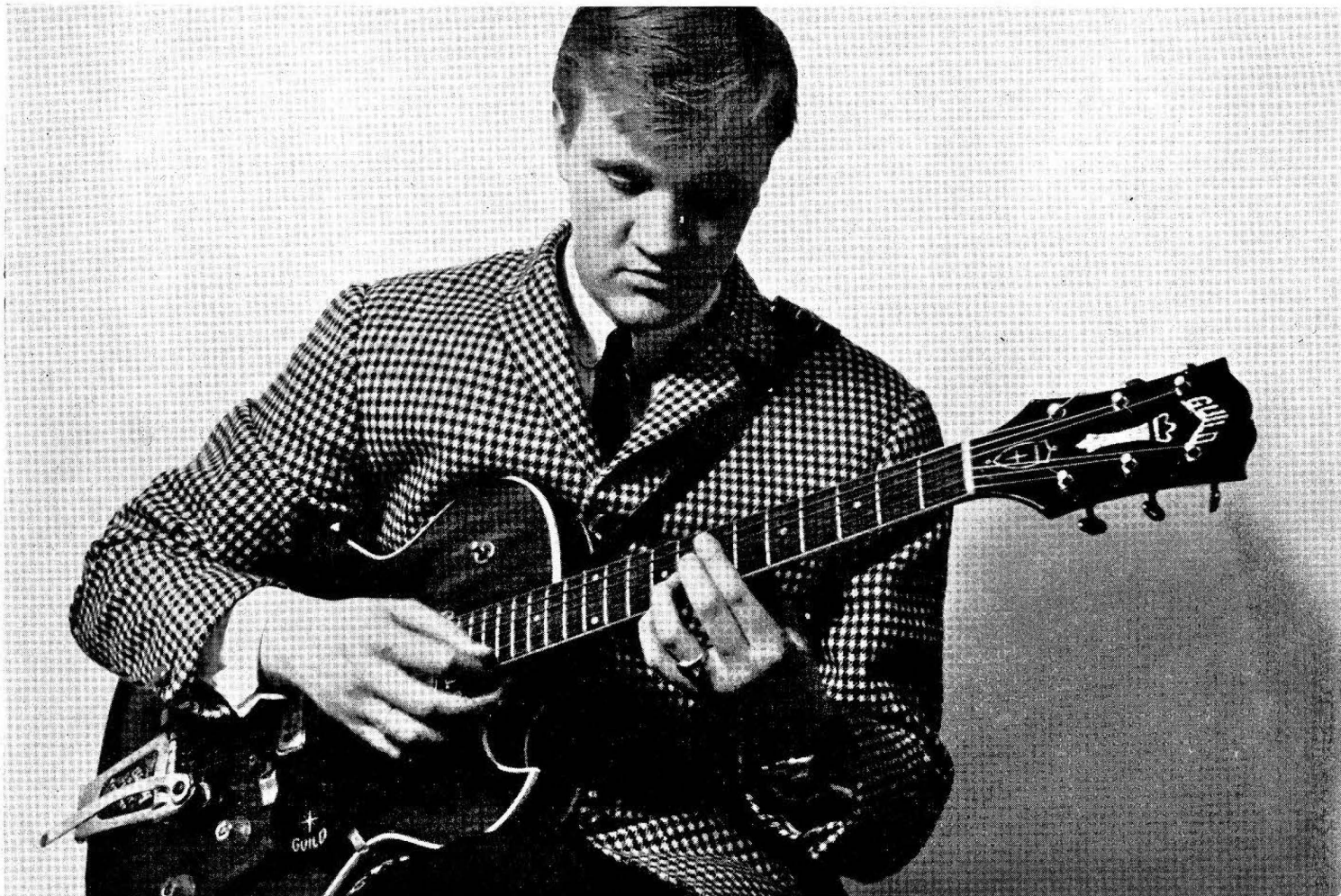
- (1) Right atmosphere.
- (2) Good acoustics.
- (3) Top level groups given regular bookings.
- (4) "Name" groups appearing every week.
- (5) Situated in centre of town.
- (6) Good catering facilities.
- (7) Resident teenage D.J. for record nights.
- (8) Modern décor.
- (9) Name of club.
- (10) Two bouncers in case of trouble.

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PLAYER OF THE MONTH

BUTCH BAKER



SOME pop stars have to fight their way into the business . . . often against parental opposition. Some can hardly avoid it. Like Butch Baker of the high-riding Barron Knights. Says he: "I was virtually hammered into getting interested in music. My dad has played banjo for the past 35 years. And when I was only six, he gave me a wide choice. I could either learn banjo . . . or piano!"

Butch picked banjo. Eventually he got to enjoy the daily practice. And, in his teens, he got hold of his dad's classical-type guitar and caused a family furore by fitting it out with steel strings. Skiffle was coming in . . . and Butch was even then all set for a career in music.

He's 23 now, was educated at Cedars School, Leighton Buzzard. Current "vital statistics": 6 ft. 1 in., 14 stone 5 lb. (this bit reported in an awe-struck whisper); blue-eyed, blond-haired. But tune in for some more of his musical background. . . .

"There were umpteen skiffle groups formed at our school, all of us trying to do a Lonnie Donegan. I either helped start them, or was a member of them. But I wasn't singing with these groups . . . just dabbling on guitar or toting my banjo. However, I did enter a few talent contests—in fact, I won one singing that old Frankie Lymon hit 'Why Do Fools Fall In Love'.

"Really I wanted to join a trad band. I was best on banjo, banjo suited trad . . . and you always tend to lean towards the instrument you're best on. Came to London and got a job on a magazine handling the classified advertisements. But I never got any concrete sort of work in music.

"Then I got together with another bloke and the idea was to do duets and sing standards, making a fortune round the clubs in Manchester. Fine. Except we were so horribly bad that nobody would ever book us. Back to London . . . in fact back to Leighton Buzzard."

So happened that the bulk of the then Barron Knights used to rehearse there. Butch, still seeking something to do in music, went along. It was mostly at lunch-times and he helped them work out chords for the arrangements. Then one of the members left and Butch, trying to make out it didn't much matter to him either way, was eventually asked to join.

Now Butch, "knocked out" at the way the Knights have had two chart successes with their sending-up of the pop scene, owns two guitars. On stage, he uses his Guild Starfire; in the dressing-room or at home his Hofner Senator. He also has his trusty banjo, a Paragon—a model originally made as a plectrum instrument. "Still use it a lot for various experiments", says Butch.

"Right now, I'm having a go at blue grass music."

Butch, an easy character to chat up, says: "Personal tastes in music? Well, I've no real preference. I like good R and B, but hate the bad stuff. Same goes for modern jazz. I used to be mad on Django Reinhardt and Barney Kessel but I now like anything that is good. But when it comes to anybody who really influences me . . . well, I'd plump for Scotty Moore, the guitarist with Elvis Presley.

"With him, it's not exactly the technique. It's more the sound he gets going. And he fits, precisely, his solo to whatever sort of number it is that Elvis is doing. He's a fine musician is Scotty and it's a pity more isn't known about him."

From the preceding information, it will be seen that Butch had quite a bit of frustration in his early efforts to make the music scene aware of his talents. This is the basis of his advice to anyone now planning to get into the business. "Don't give up", he says forcefully. "You can get so many let-downs in this business. People tell you you're good but you still see lots of others passing you by on the way to the top. . . ."

And he makes no bones about how pleased he is now that his banjo-picking dad made absolutely sure that his son Butch got an early musical education. PETE GOODMAN

BOBBIE GRAHAM'S COLUMN



Hi there! Last month's column was used as an introduction to what I hope will be a series of useful articles on all aspects of drumming for all types of drummers.

The question of advice, though, is tricky because "B.I.'s" readers range from beginners to drummers actually in the hit parade. The one way round this, I feel, is to start right from the beginning and work through.

For instance, what type of kit should you begin with? You may have a rich father or uncle who is prepared to splash out on an expensive kit—but this might not be a good thing.

If you have to begin tapping out your first "four-to-the-bars" on an orange box, a dining-room table or an old snare drum, then you'll really appreciate that good kit when it first arrives. My first one cost me 10/- and consisted of a bass drum with one skin, a wooden snare and a crash cymbal 4" wide.

I was only eight years old at the time, and I didn't get my first Premier set until five years later. But I definitely benefited by playing on those earlier pieces of equipment simply because, with half of the necessary accessories missing, you really have to improvise to create a good sound.

What about those who are just "thinking about" becoming drummers—how does one learn to play? Are tutors really necessary? Although I was self-taught I do think it's a better idea to go to a tutor.

Drum books are very good, but when you have a personal teacher, there is always somebody to answer your never-ending stream of questions.

You can teach yourself, of course, and one trick I know is to spin a 45 r.p.m. disc at a speed of 33 r.p.m. and drum along with it. In this way you can keep time with the drumming and really listen closely to any intricacies the drummer may be using.

I learnt by doing this and used to play along with Ted Heath's big band. His records were then on 78 r.p.m.

That's the lot for this month, and don't forget, I'm always happy to answer any queries.

All the best,
Bobbie.

GUITAR TECHNIQUE

by THE TUTOR

Many of you have written asking for pointers regarding playing technique. Whilst it's impossible to turn all B.I.'s pages into a guitar tutor, I will be trying in this column to get a few and, I hope different, angles across. Most guitarists constantly seek to improve their playing and reading, but unfortunately they don't often have the time, or there's no one around to advise them as to what IS useful practice.

A much-repeated piece of advice is "practise every day". That's OK in essence, but I can't help feeling that the word "practise" should be changed to "study". It's no good at all going over the things you already know, you MUST break new ground.

RIGHT APPROACH

Let us think about the approach to a good technique. The secret, although a pretty obvious one, is to relax. Just watch a really accomplished guitarist and you will see what I mean. Notice the suppleness of his left wrist, and the sure fall of his fingers.

One thing I would never suggest is that you sacrifice your performance on stage and only bother about your guitar technique, but, nevertheless, it is important.

Let's examine your left hand. Is there an airspace between your palm and the guitar neck? When you play are the fingers coming down naturally and accurately, or are you clutching the neck in a frenzied fashion? Remember, it's accuracy that counts and not brute force.

AN HONEST TEST

When you think you are doing quiet well with your left hand, give yourself an honest test. Play three simple notes on the third string—"A", "B" and "B" with the first, second and third fingers. As you play them one at a time hold each note and when you have played the third note "B", check the second string. If your string fingering is clumsy it will be choked by the fleshy part of your third finger. This type of honest self-criticism is the real way to progress. If you fake a passage the only person you will really kid in the long run is yourself.

Try to get real control over every note you play and watch those weak fingers, like the third. Don't pull the string out of line when grasping for a note. When doing a practice run, such as the previous exercise, only bringing in the little finger on the fourth fret in the run, all four fingers should be kept in position, so that the first finger is still on the first fret of the run when the fourth finger falls on the fourth fret.

Position scales are wonderful practice, although they seem to frighten group members. If though, you do want to have a go, here is the fingering. The strings are in the brackets and the numbers represent the left hand fingers.

(6) 2, 4, (5) 1, 2, 4, (4) 1, 3, 4, (3) 1, 3, 4, (2) 2, 4, (1) 1, 2.

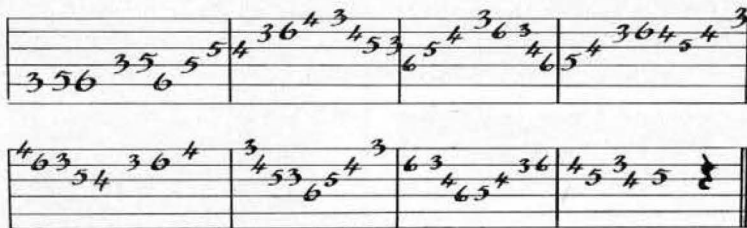
Employ the usual fingering (one to a fret) and if you miss a fret, miss a finger.

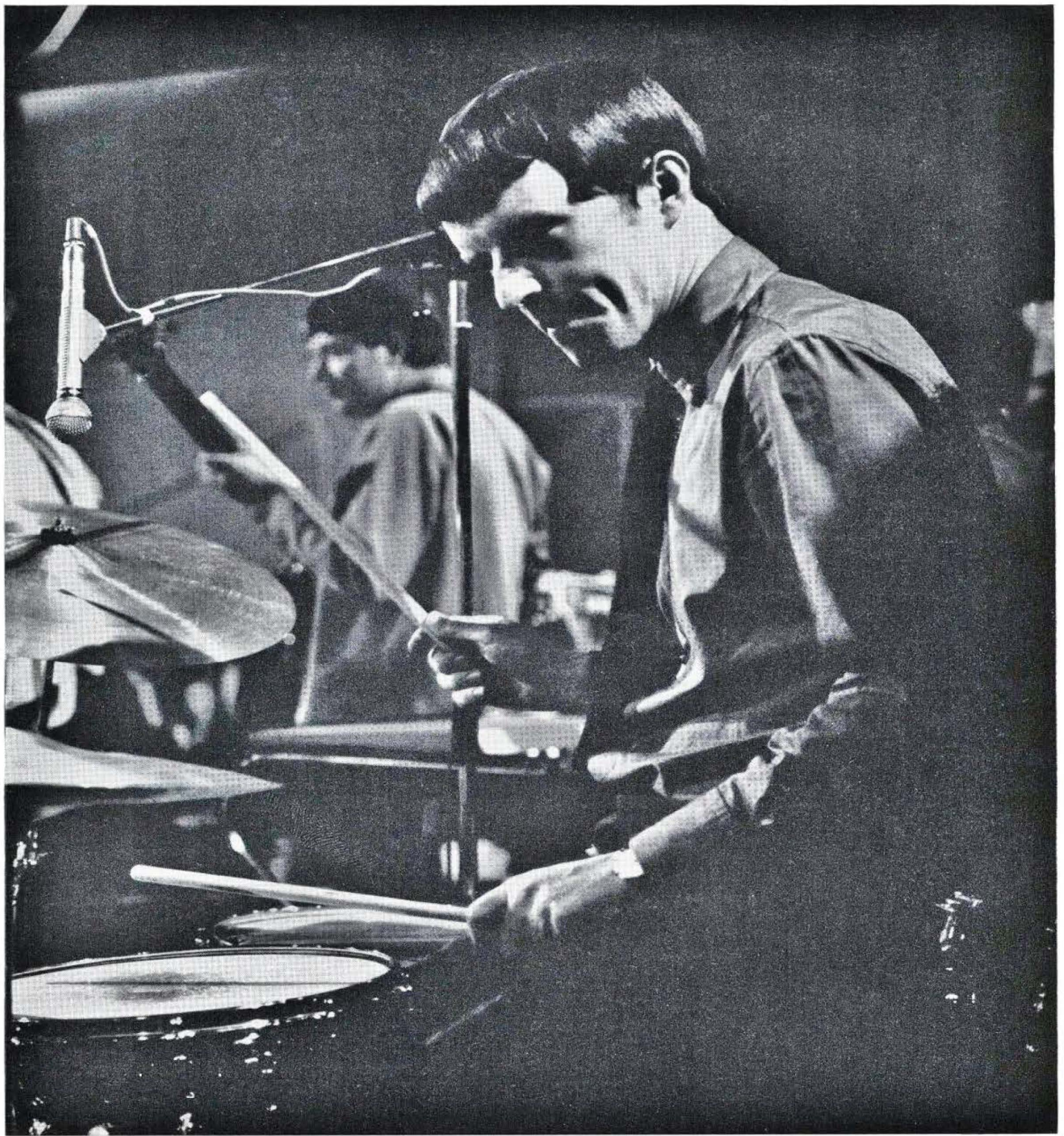
If you get tired at all, pack up and do something easier for a while.

MORE INTERESTING

If you want something more interesting to play, try the following in regular time, eight to a bar. I hope to touch on reading later, but for now follow the simple string/fret diagram.

The horizontal lines are the strings. The numbers are the frets and the vertical lines are the bar lines. Start with your first finger at the third fret of the fifth string. OK? Keep it up and I'll see you next month.





BEAT INSTRUMENTAL PORTRAIT GALLERY

JOHN STEELE

of The Animals with his Premier Drum Kit

KINKY SOUNDS

THE Kinks, like all consistent hit-parade groups, have a distinctive sound of their own. Whether the song is a ballad or a beat number, it's immediately recognisable. And a lot of the ideas that produce this sound are tucked away in the brain of lead guitarist Dave Davies.

"Our sound in the studio is absolutely natural" he says. "We play a bit quieter than we do on stage, but the resulting sound is louder than most other groups. We prefer it that way. It allows us to get the 'feel' of the number more quickly."

"On stage, our sound is 'fixed' to a certain extent. I've always had this mania for experimenting with different noises at home. One day I decided to try and 'do a Les Paul'. He always records himself about a hundred times over before he's satisfied with the result. But it didn't work out very well for me, so I looked around for some ideas."

"One of these was a very distorted sound, and after many failures I found the way to produce it. I got a very small 4 watt amplifier with an 8" speaker which I proceeded to cut into ribbons with a razor blade. Then I patched it up with cello tape, and stuck a few drawing-pins into it. Then I connected the whole unit up to an ordinary 30 watt amplifier. The small amp was put on full volume, while the big one was kept as low as possible. Boy! You should have heard the distortion."

GETTING A "FUZZ" SOUND

"**T**HIS contraption was OK for messing around with, but it turned out to be impractical on stage. So I decided to simplify matters a bit, and disconnected one of the speakers on my usual amp. It buzzes a bit on normal volume, but when it's turned up to meet my requirements, it gives out a fabulous 'Fuzz' sound. Pete's bass does the same. When we play together at full volume, the noise is unbelievable."

You've heard the technical details, but I bet many of you are saying—"But they don't use that sound on all their discs, do they?" I'm afraid you're wrong though. The sound is always there, but on records such as "Tired Of Waiting For You" it's much more in the background. It's only brought to the fore in the beatier numbers.

AMBASSADORS

IN June, the Kinks undertake a four or five week tour of the States. This will be mainly theatre work, plus a few TV dates like "Hullabaloo". In Paris recently, the boys saw something that's never been seen in England. Rows of boys carrying huge banners. Says Ray—"We've seen girls doing this before, but never fellers."

"But then all sorts of weird things happen in France", continued Ray. "We were there once to take part in a film which was going to be the French entry in the 1965 Film Festival in Montreux. We filmed our two numbers, and then sent our gear back home, intending to follow almost immediately. Then it happened. Apparently the French had arranged for us to give a concert at one of the American Air Force bases. As usual, no one had said a word to us about this, and we refused to do it. We said that our gear had gone back home, and it was impossible. In the end we agreed to borrow some amps, and did the job. I often wonder what would have happened if we had just gone home. Still, I suppose we can now call ourselves Unofficial Ambassadors of Peace to the United Nations."

TONY WEBSTER.



THE TOP

(AND HOW TO GET THERE!)



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BRUM BEAT

A survey of the Beat Scene in Birmingham by JOHN EMERY

WATCH out Liverpool! The title you have held for so long—"Capital City" of British beat—is in danger. Birmingham is fast becoming a major threat, and in the past year or so has taken much of the limelight away from Merseyside by producing The Applejacks, Moody Blues, Rockin' Berries, Spencer Davis, and don't forget two of the Ivy League come from this part of the country as well.

And there are plenty more where they came from. There are a lot of what I'd call "fringe" groups who have recording contracts, are working solidly, but haven't quite made it—probably because they have yet to make the charts.

A typical example is Mike Sheridan and the Nightriders, who are managed by boxing champion Johnny Prescott.

Mike began singing in pubs when he left school with his own piano accompaniment, but concentrated on vocals when he was asked to join his present backing group, then known as The Chequers.

After lengthy experience as semi-professionals, working in clubs and dance halls, they passed an audition for the Columbia label and now have two singles to their credit "Tell Me What Ya Gonna Do" and "Here I Stand."

Then there is Pat Wayne and the Beachcombers, who made their Columbia debut with "Go Back To Daddy", written by two Birmingham composers, John Chesterton and Bob McNelly.

An amusing story is attached to Pat's actual signing with the E.M.I. label. A member of Columbia's recording staff came to Birmingham with the contract, but Pat, a representative for a confectionery firm, had departed on his rounds unaware of this and was nowhere to be found.

Urgent telephone calls were made in an attempt to locate the missing singer—but they were in vain. "I was dead worried when I found that he'd gone back to London without seeing me," says Pat. "But he'd left the contract with my manager. It was in the post that night because I'd already given



Carl Wayne and the Vikings have made two discs for the Pye label

notice to the firm where I was working. It was too late to change my mind, because my replacement had already been fixed."

Carl Wayne and the Vikings record for Pye and quite recently had their second disc released, titled "This Is Love".

The Vikings were formed in the skiffle days about six years ago, by rhythm guitarist Terry Wallis. After two years he was joined by lead guitarist Johnny Mann and vocalist Carl. Then came drummer Dave Hollis and Chris Kefford to

complete the present line-up.

Shortly after they turned professional, the boys gained invaluable experience in Germany and have developed so much that they have built up a large following in the Midlands, and have offers to tour in Finland and Denmark.

On the Piccadilly label is Keith Powell, known in 'Brum as vocalist for a long time with The Valets. They have now split, however, and Keith is backed by The Other Side although on his first disc, "People Get Ready," he used session men.

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This number has been getting plenty of air-plays and is a showcase for his soulful type of voice.

Keith, now 22, started singing at the age of 14, and ran about seven or eight groups until he finally turned professional two years ago. Since then he has appeared with such stars as Kathy Kirby, Norman Vaughan and Edmund Hockridge.

Perseverance has paid off for another popular Birmingham outfit, Johnny Neal and the Starliners. In the last six months, the group has had its equipment stolen twice in as many weeks, but they have managed to struggle through and now have their first disc out on Pye titled "And I Will Love You," which features a mandolin sound running right through the number.

In 1962 Johnny and the boys ventured to Germany to play at the Star Club and shared the bill with Gerry and the Pacemakers, but after a while they left to make way for another group—The Beatles. From Germany the boys went to France and toured American army bases for six months.

So when they did come home to Birmingham, they returned a polish-

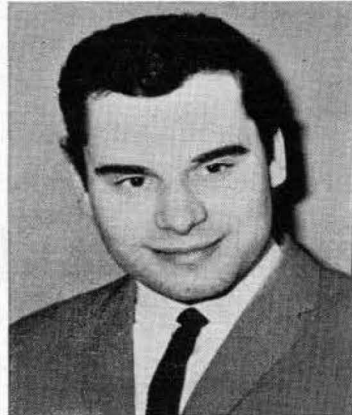
ed outfit, and have now established themselves as part of the 'Brum scene.

AGENCIES

THERE are five prominent agencies in Birmingham who deal with groups—Carlton Johns, Barr Enterprises, Paula Bailey Entertainments, Arthur Douglas-Smith Enterprises and the Regan Agency.

The Carlton Johns organisation has been established for three years and recently amalgamated with the Top Ten of Birmingham and Alvin Roy of London.

"Man in Charge" at the office in Wake Green Road is John Singer, a veritable livewire, who, it seems



Keith Powell—now parted from his group, The Valets

never stops working. He handles Johnny Neal and Carl Wayne but has a lot of faith in a group called The Ugly's.

They have been together for five years and at last are on disc with one of their own compositions "Wake Up My Mind" now out on Pye. Their repertoire consists of general beat items, folk numbers and some R'n'B. The line-up is as follows: John Hustwayte, bass; John Gordon, organ; Bob Bursleson, lead guitar; Jimmy Holden, drums; Steve Gibbons, vocals.

Barr Enterprises is run by Peter Gittings and this is the newest of the five.

The groups he handles solely are the D'Fenders, Crescendos, The Chucks, and Keith Powell's former group The Valets.

The Valets, although parted from their popular vocalist, are working solidly and have an impressive line-up of organ, sax, lead, bass and drums. Lead guitarist Dave Spencer now does all the lead vocals.

Paula Bailey has been established as an agent for about five years but was in the business as an entertainer for a great many more before this.

She recorded and did a lot of broadcasting as a Hawaiian electric guitarist and later worked in clubs with her husband—well-known comedian Duke Slater—who was unfortunately killed last June while repairing a group van for The Chantelles, now known as the New Wave.

Her first group were called The



One of Birmingham's most up-and-coming groups—The Ugly's

Fortunes and are still with her but are now known as Danny King and the Jesters.

She told me: "As the demand for groups increased I began to sign more although I was really a variety agent handling solo acts. Now I have 147 on my books and do very little with artistes".

Miss Bailey books for about 50 shows a week and among her most sought-after groups at present are The Vacant Lot and the Original Shanes.

Arthur Douglas Smith, of course, is the manager of The Applejacks, the first Birmingham group to break into the charts.

He is very particular—and quite

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rightly so—in handling only what he considers to be the "more polished" groups.

Among these are The Con-Chords and Giorgio and Marco's Men, who are led by two Italian brothers, and managed by a priest!

He also has The New Wave, which he considers might well follow The Applejacks into the hit parade.

Their line-up is a small but comprehensive one—Tony Allen on tenor saxophone; John Fincham, bass and vocals; John Panteny, drums; Richard Tanty, lead.

These boys have taped six of their own compositions, and Chris Sandford ("Not Too Little, Not Too Much") is very keen to record them.

Mrs. Mary Regan is a very important part of "Brum Beat" and has acted as a "fairy godmother" to local talent. She not only runs an agency but also owns four dance halls, has several groups under personal management, and gives work to hundreds of Birmingham groups.

Her favourites are The Cheetahs, who currently have their third single out on Mercury, "Goodbye Baby", a Solomon Burke original.

She has a lot of faith in these four boys who have now dropped their Cheetah costumes and dress in cream suits with black braid.

She handles about 50 groups but solely represents about half a dozen, among these The King



The Cheetahs seen here in their new stage suits



John Taylor (left) and Graham Dalley (right) at work on the control panel in their Recording Studio

Bees, a very popular R 'n' B outfit, The Mods, and Dave Lacey and The Corvettes.

VENUES

ENTERTAINMENT is widespread in Birmingham and groups can be seen in public houses, night clubs, beat clubs, ballrooms and even cinemas.

There are four principal night clubs who book groups—The Cedar Club, Ye Olde Moat House, The Pink Elephant and The Sicilia.

A very subtle musical approach is needed to fit in with the relaxed atmosphere of these clubs and many of the local groups have proved their versatility by succeeding.

The Cedar Club is in Constitution Hill and opens nightly (except Mondays) from eleven until two—and in common with the other three clubs, is fully licensed.

Mike Sheridan and the Night-riders have proved great favourites, likewise the Jumping Jacks and Barracudas.

One minute away from the modern Bull Ring Centre is Ye Olde Moat House Club, where the Moody Blues were first spotted. This is open from nine till two again every night but Monday, and among the groups that have appeared there are Lee Stevens and the Satellites, Mark Stuart and the Crestas, The Hellions and The Ebonies.



Giorgio and Marco's Men—their manager is a priest!

cross-section of the best singers and instrumentalists from the British Isles and, as available, from abroad.

Among guests who have appeared are: Ewan MacColl, Peggy Seeger, Louis Killen, Rory McEwen, Jeannie Robertson, The Stewarts of Blairgowrie and many others—all household names in this field of music.

RECORDING STUDIOS

THERE is one major recording studio in Birmingham—Hollick and Taylor Ltd., and its so well equipped that there is no need whatsoever for local groups to venture outside 'Brum to make a demo.

Hollick and Taylor Ltd. is in Grosvenor Road, Handsworth

Wood, and is run primarily by John Taylor and his wife, Jean.

The equipment and controls inside the studio are such that it resembles a space ship! And the sounds that can be obtained just have to be heard to be believed.

In fact, a good illustration of the weird and varying effects he can evolve is one recording he made, "The Landing Of The Daleks", by a group called The Earthlings.

This disc was issued by Decca but was banned by the BBC because of a morse message—played by the organ—which, transcribed, said: "S O S Daleks Have Landed".

Mr. Taylor's partner in recording is Graham Dalley, and they have leased 12 releases direct to various companies since June. Among these

have been discs by The Cheetahs, Size Seven and The Brand.

The name Hollick comes from Mr. Charles Hollick, who is the development engineer with the organisation.

The studio, incidentally, does not rely solely on recording groups, however, but also does dialogue recording for film and television shows, special effects, etc. They have been responsible for sound tracks on such TV programmes as "Supercar" and "Fireball X-L5" for example.

MUSIC SHOPS

THE Ringway Music Centre in Moor Street, Ringway, is run by three gentlemen—George Watts, Lionel Rubin and Ken Ingerfield, all musicians.

Lionel, a drummer, used to belong to the Jerry Allen Trio, who were resident on the ATV show "Lunchbox" for some time.

He now plays with Johnny Patrick's Big Band. George Watts plays the saxophone and Ken Ingerfield plays bass.

Assistant in the shop is Pete Oliver, a proficient guitarist, who once sold Denny Laine one of his guitars.

The Spencer Davis Group are frequent visitors, and their autographs are among many adorning the ceiling of the shop along with the names of nearly every popular Birmingham group.

Jones and Crossland is in the Albany Hotel Buildings also in the

Ringway. The shop is run by Mr. Jones himself but has as manager Keith Tonks, who is very familiar with all the groups and is an authority on all aspects of musical equipment.

The shop has a wonderfully "fresh" looking showroom on the ground floor and has more instruments in the basement, although it is largely used for demonstration purposes, the testing of guitars and amplifiers, for instance.

The company has now manufactured its own make of amplifier called "Park". This can be obtained as a bass, lead or rhythm amp and also as a P.A. system.

Among the groups who have visited the shop to purchase equipment: Andy's Clappers; Sirius and the Planets; The Orions; The Indigo Set; The City Slikkers; The Banned.

Another shop which manufactures its own amplification is the George Clay Music Centre in Broad Street.

They have a complete range designed by one of the electronic experts Delwyn Rigby and call it the "Rigby Sound". These are all custom-built to individual requirements, and according to shop manager Mr. George Clay himself, the demand has been tremendous.

"As far as I know over 100 groups in the Birmingham area must be using this equipment now," he told me.

The manufacturing of one's own equipment seems quite the thing to do, for another gentleman to enter this field is Redvers Hocken, proprietor of a shop in Bournville Lane.

He has a workshop on the Birmingham borders with a staff of five, who turn out amps from 4 to 60 watts. The name of the equipment? H.S.R.

Redvers Hocken also does "live" recordings. There is no studio to get the groups to come to, so he takes the equipment to them.

"A lot of them are fascinated with the amount of atmosphere that can be captured in this way," he says. A session of this sort costs a fee in the region of 16 guineas which includes the Master tape.

The range of musical instruments at the moment is confined to guitars and a small selection of amplifiers. "The reason we don't stock organs and drums, etc., is that

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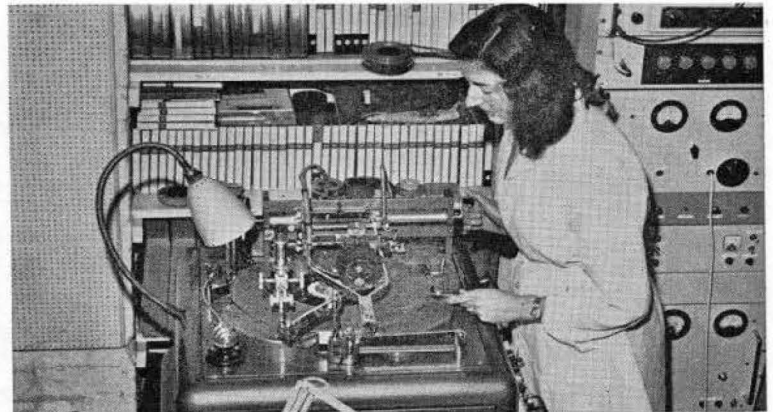
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Mrs. Jean Taylor in the process of cutting a demonstration disc.

we simply haven't the room. We do plan to expand in time though."

Crane's have a big name in Birmingham with two branches and plan to expand even further by amalgamating the two in one big store, which will be open at the beginning of June.

The Bennett's Hill store is managed by Mr. Ian Laird and consists mainly of sheet music, records, pianos and electric organs; while the other is an instrument shop, also run by Mr. Laird and helped by David Peace, a member of a local blues group called The Crawdaddies.

The new shop will take up two floors and will have special demonstration booths, a large showroom

and a complete range of instruments, besides, of course, a wide disc selection.

Woodroffe's store in John Bright Street is in a five-storey building but uses only the basement and the ground floor. They hope to use the rest of the building in time.

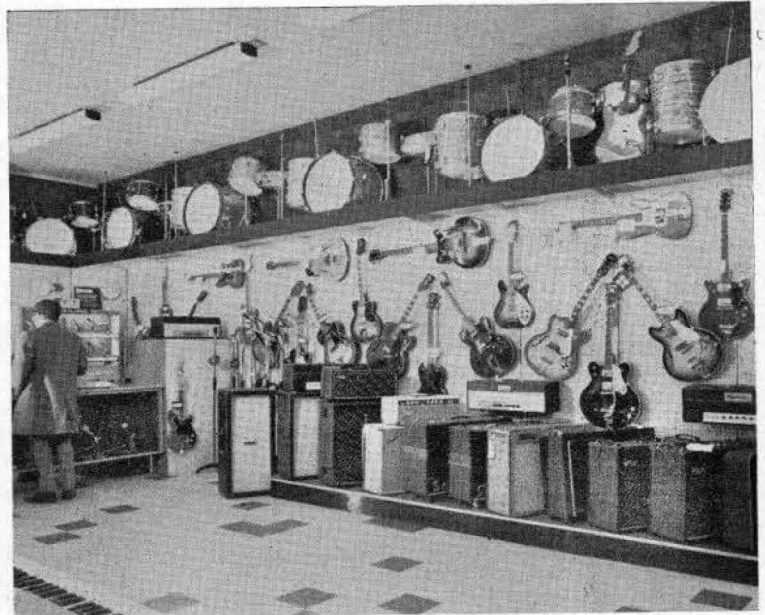
The shop manager is Mr. Jack Woodroffe, who has five assistants under him. The firm has been established for 48 years, and has among its customers The Rockin' Berries.

Yardley's is known as "The Big Shop at the Bottom of the Hill"—and it certainly is. It is situated at the bottom of Snow Hill and the showroom is tremendous in size.

Mr. Charles Hewitt is the shop



The Ian Campbell Folk Group—a big attraction in the Midlands.



Part of the Jones & Crossland's large display.

manager and has held this position for nearly 30 years. He has ten assistants under him, the majority of which are musicians.

Mr. Hewitt was once an accomplished saxophonist and clarinet player and was a professional before he joined the shop. He says: "The quantity of sales have dropped in the past year—but the quality has risen so it levels itself out".

Next door to the showroom is a drum school which has about 60 pupils. The teachers are both qualified, Barry Clements and Charlie Burlson.

Yardley's have equipped Keith Powell and the Valets, Pete Tierney and the Nighthawks, many smaller groups and supplied Gerry Freeman of the Applejacks with Premier drums.

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

THE ROLLING STONES

June: 15th Odeon GLASGOW; 16th Usher Hall, EDINBURGH; 17th Caird Hall, DUNDEE; 18th Odeon, ABERDEEN.

THE SEARCHERS

May: 25th-29th Tour of SCOTLAND.
June: 1st-13th Tour of SCANDINAVIA; 17th Douglas, ISLE OF MAN; 18th MORECAMBE; 19th NELSON.

THE SEEKERS

May: 25th Tour of AUSTRALIA.
June: 14th Summer Season at The Pier Pavilion, BOURNEMOUTH.

BRIAN POOLE & THE TREMELOES

May: 28th-30th SCOTLAND.
June: 4th-14th Tour of IRELAND.

THE PRETTY THINGS

May: 25th Stamford Hall, ALTRINCHAM; 26th City Hall, SALISBURY; 27th McKilroys, SWINDON; 29th Imperial, NELSON; 30th Granada, BRIXTON.
June: 5th-7th GERMANY; 18th Palais, WIMBLEDON; 19th Drill Hall, SCUNTHORPE; 20th H.M.S. Daffodil, PORTSMOUTH; 21st University, OXFORD.

THE DOWNLINERS SECT

May: 25th McKilroys, SWINDON; 27th Pavilion, SOUTHSEA; 28th Casino, WALLSALL; 29th College of Arts, BRIGHTON.
June: 3rd Bowes Lyons House, STEVENAGE; 4th Zeeta House, PUTNEY; 19th Jazz Festival, BEXLEY/234 Club, GRAYS; 21st Manor House, IPSWICH; 24th SALISBURY.

WAYNE FONTANA AND THE MINDBENDERS

May: 25th Song Festival, BRIGHTON; 28th Locarno, BLACKPOOL; 29th Kings Hall, STOKE-ON-TRENT; 31st Top Rank, DONCASTER.

June: 11th Civic Centre, CORBY; 14th Ice Rink, STREATHAM; 17th NEWCASTLE-UPON-TYNE; 18th Winter Gardens, BLACKPOOL; 19th Winter Gardens, WESTON-SUPER-MARE; 21st Guildhall, SOUTHAMPTON.

FREDDIE AND THE DREAMERS

June: 5th Summer Season at the Queens Theatre, BLACKPOOL.

DONOVAN

June: 5th Floral Hall, SCARBOROUGH; 6th North Pier, BLACKPOOL; 7th Odeon SOUTHEND; 13th North Pier, BLACKPOOL; 20th North Pier, BLACKPOOL.

UNIT 4+2

May: 28th SALISBURY; 29th CLEETHORPES/SCUNTHORPE.
June: 2nd-7th Tour of IRELAND; 16th GORLESTON; 17th STOCKPORT; 18th University, LONDON; 22nd TUNBRIDGE WELLS.

GEORGIE FAME AND THE BLUE FLAMES

May: 28th-29th STOCKHOLM; 31st COPENHAGEN.
June: 1st HELSINKI; 4th-7th GOTHENBURG; 9th Flamingo, LONDON; 11th Holiday.

IVY LEAGUE

May: 25th-26th Song Festival at The Dome, BRIGHTON; 28th TRENTHAM GARDENS.
June: 2nd TADCASTER; 4th BOLTON; 5th BOURNEMOUTH; 9th MONMOUTH; 10th MELKSHAM; 11th MANCHESTER; 13th Tour of AMERICA.

DAVE BERRY AND THE CRUISERS

May: 27th Town Hall, KIDDERMINSTER; 28th The George, HINCKLEY; 29th New Century, MANCHESTER.
June: 4th Civic Centre, CORBY; 5th Merseyview, FRODSHAM; 6th Manor Lounge, STOCKPORT; 18th University College, LONDON; 19th Gaiety, RAMSEY; 20th Riverboat Shuffle, MARGATE.

THEM

May: 25th Assembly Hall, WALLINGTON; 26th Town Hall, STOURBRIDGE; 28th Town Hall, WINCHESTER; 29th Rhodes Centre, BISHOPS STORTFORD; 30th Elm Park, HORNCHURCH.
June: 1st TUNBRIDGE WELLS; 2nd BRISTOL; 3rd-5th CORNWALL; 10th LONDON; 11th T. A. Centre, SCUNTHORPE; 12th RAMSEY; 19th Town Hall, DUDLEY; 21st The Beachcomber, LEIGH; 24th University, LEEDS.

SOUNDS INCORPORATED

May: 27th 101 Club, ABINGDON; 28th Warner's Holiday Camp, HAYLING ISLAND; 29th Merseyview, FRODSHAM.
June: 4th Mayfair, NEWCASTLE; 5th Conservative Club, ACCRINGTON; 14th Civic Hall, CORBY; 15th Marine Ballroom, EVESHAM.

BILLY J. KRAMER AND THE DAKOTAS

June: 4th Summer Season at The North Pier, BLACKPOOL.

THE ANIMALS

May: 25th-31st Tour of AMERICA.
June: 2nd-11th Tour of JAPAN; 12th Holiday.

THE BACHELORS

June: 7th-13th SOUTHEND; 14th GREAT YARMOUTH; 18th Summer Season at GREAT YARMOUTH.

THE YARDBIRDS

May: 25th Locarno, MONTROSE; 26th AIRE; 27th PAISLEY; 28th EDINBURGH; 30th DUNDEE.
June: 4th Fender Club, HARROW; 5th Palais, PETERBOROUGH; 6th Elm Park, ROMFORD; 7th BOURNEMOUTH; 8th Marquee, LONDON; 10th Manor Lounge, STOCKPORT; 11th Winter Gardens, BLACKPOOL; 12th STAFFORD; 14th Parr Hall, WARRINGTON; 15th Stafford Hall, ALTRINCHAM; 17th Pier Pavilion, WORTHING; 18th BIRMINGHAM; 19th BOSTON; 20th Craw Daddy, RICHMOND; 22nd Town Hall, HIGH WYCOMBE; 23rd City Hall, SALISBURY; 24th K. D. Club, BILLINGHAM.

THE WHO

May: 25th Marquee, LONDON; 27th WORTHING; 28th Ricky Tick Club, WINDSOR; 29th Pavilion, BUXTON; 30th SHEFFIELD.
(Other dates not yet confirmed).

THE NASHVILLE TEENS

May: 26th PLYMOUTH; 27th GOSPORT; 28th ILKLEY; 29th NEWCASTLE; 30th CHERTSEY; 31st CHELTENHAM.
June: 1st BASINGSTOKE; 2nd TADCASTER; 4th CLEETHORPES; 5th Kavern Club, LONDON; 6th MANCHESTER; 7th HARLOW; 9th GORLESTON; 11th EXETER; 12th GRANTHAM; 13th BROMLEY; 15th PONTEFRAC; 17th University, YORK; 18th NEWCASTLE; 19th BRIDLINGTON; 20th MANCHESTER; 21st NOTTINGHAM.

CLIFF BENNETT AND THE REBEL ROUSERS

May: 26th Song Contest at The Dome, BRIGHTON; 28th Starlite, GREENFORD; 29th City Hall, SALISBURY; 30th Community Centre, SOUTHALL.
June: 4th Wood Farm, GROSMOUNT; 5th British Legion Hall, CALFORD; 6th Town Hall, STRATFORD; 8th Burton, UXBRIDGE; 10th The Palace, DOUGLAS; 12th Dreamland, MARGATE; 16th Town Hall, FARNBOROUGH; 21st Civic Hall, CORBY.

THE SILKIE

May: 25th The Hen & Chickens, OLD-BURY; 27th Embassy, BURSLEM/Top Ten, BROUGHTON; 29th Town Hall, LEEK/Town Hall, CONGLETON.
June: 21st Savoy Hotel, LONDON.

THE ROCKIN' BERRIES

May: 26th DAGENHAM; 28th CORBY; 29th SHEFFIELD; 30th STOCKPORT; 31st BATH.
June: 4th-7th Tour of SCOTLAND; 19th Summer Season at GREAT YARMOUTH.

STAR-BALANCING

with **NORMAN SMITH**

IT'S only in the last couple of years that the fans have got to know the names of individual recording managers. Like George Martin for the Beatles, etc. Or Norrie Paramor for Cliff and the Shadows.

But there's someone else who's just as important to a success-session because of his technical know-how. The recording engineer. These chaps don't get publicised. But the stars know them well. Chaps like Norman Smith, 42, ex-RAF, capable all-round musician . . . the man who twiddles the knobs to get the effects that get the hits for a super line-up of stars like the Beatles, Manfred Mann, Billy J. Kramer, Freddie and the Dreamers, Cliff Bennett and the Rebel Rousers, and, many many more.

Says Norman, "I got into this side of the business simply because there was so much competition for jobs in the big dance-bands when I got demobbed from the RAF. I'd really studied music, you know, and it was a bit frustrating when I had to fill in my time with any sort of odd job".

The groups are now his friends. But when the Beatles really started it all off, Norman didn't really know what to make of the scene. "This was all new", he says now. "But I'd always had some pretty outspoken theories anyway about the general standard of sound-balancing in this country . . . specially by the BBC."

ECHO CHAMBERS OVERDONE

HE frowns at echo chambers. "They were overdone", he says. "What was a reasonably good idea went stale on the business. With the Beatles, and the Hollies come to that, the way I tried was to keep the sound good and dry. Get the basic rhythm more forward. That first Beatle session was chaotic but it really was the birth of the Merseyside Sound.

One thing that Norman Smith has fought specially hard for is to get the singing artist out of that little cubicle where pre-

viously he, or she, would be right away from the group or orchestra handling the backing. "That was always a bad system", he said. "It seemed perfectly natural to me to get them out in the open where they could feel the excitement." This largely started through his early sessions with the Beatles . . . he got John and Paul much closer to the lead guitar of George and the drums of Ringo.

EARLY BEATLE TROUBLE

THE Beatles, for instance, were no great shakes at learning, and their original sound was . . . well, an absolute headache. I remember patching up their equipment—and loaning one of our amps in order to hear anything of Paul at all.

Like many other groups, the Beatles are recorded on four



Paul McCartney in the control room at EMI with Norman Smith.

separate tracks. Then the tracks (vocal, rhythm, lead and "anything else, like maraccas") are mixed by the engineer. "Sometimes there's a rush on and the engineer stays on almost right through the night" said Norman. "But generally I can go home, sleep on it and work it all out in my mind. It may sound dull and mechanical . . . but it's fascinating, believe me."

Those hit groups, and soloists, KNOW the value of having an understanding engineer watching over the pure-technical side of things. And Norman Smith, who has travelled to record the Beatles on the Continent too, is particularly understanding.

So it's only fair that he should come in for a bit of the glory that lies, at back-room status, in making a million-seller.

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SANTA ANA, CALIFORNIA

DEALERS THROUGHOUT THE WORLD

Tom McGuinness and Mike Hugg Open Out

THE Manfred Mann Review. Starring The Manfreds, supported by saxes, trumpets and vocal backing from The Breakaways; Liverpool vocal group The Chants; R'n'B men the Mark Leeman 5 and a host of exciting visual acts.

Reality or a dream? At the moment only a dream, unfortunately, but that's how the boys would like the billboards to read instead of touring the country with a run-of-the-mill package show, which has a parade of groups linked by a corny compere, who seems out of place, anyway.

Bass guitarist Tom McGuinness—he uses an Epiphone Rivoli model—outlined his ideas for this type of show when I caught him at rehearsals for a television show quite recently. "We've always wanted to do something like this—on the lines of the James Brown Show in the States—but two things prevent us, time and money.

"Anyway, it would be a big gamble. Take the Tamla Motown Revue, from all accounts a great show, but the attendances in this country were very poor.

"I doubt if we'll be playing together in three years' time, but we'll probably be still in the business—and we may be still working as a team.

"We don't get a lot of time to think about the future even now because we are still on the move all the time. But we might go into the production side of recording a little more."

The Manfreds had their first venture in this direction several months back with a disc called "Portland Town" by the Mark Leeman 5.

"Looking back I feel that the actual finished product was quite good but the reason it didn't



hit was that the lyrics were too repetitive. Anyway we're doing the follow-up soon, so we shall try and go one better with this.

"As for the scene, I think the standard has risen tremendously. When I first entered the business I was a purist R'n'B fanatic and looked on a lot of the other groups with contempt. Now I've got a lot of favourites. I like The Animals, The Who, and many others."

Now let's move over to Mike Hugg, who plays vibes on the group's current release "Oh No Not My Baby."

Has the group's choice in music changed? "No," says Mike. "We're still basically rhythm and blues-minded, although we now include in our act Bob Dylan's 'With God On Our Side' and a South American item 'Watermelon Man'."

I asked Mike how he felt about the bigger instrumentation of many groups, and if he thought that the Manfreds might add permanently in the future to make their sound bigger.

"I shouldn't think so", he said. "Simply because we would be going back where we started!

"We began as a seven-piece band just over two years ago with tenor saxophone, trumpet, plus our present line-up when we called ourselves The Blues Brothers.

"And the ironic thing now is that between the five of us we can master ten different instruments, which include, of course, vibraphone, alto and baritone saxophone, flute and harmonica. These can all be used on disc with the help of double-tracking, but we can only play one instrument each on stage."

DRIFTING SINCE 3 EP



The Drifters pictured with DJ Tony Hall on their last visit to England

THE most shattering thing about The Drifters is the length of time they have been in the star-status category. TWELVE years . . . or about four normal pop life-times. "After drifting around for a while, we got together for the Apollo Theatre, in New York, as a backing group for our lead singer, Clyde McPhatter", they say now.

Clyde left to join the Army. In came Ben E. King—another to leave for a lucrative solo career. Another lead singer, Rudi Lewis, died tragically . . . "due to strangulation by food intake", they say. Yet despite the constant changes, The Drifters' sound has stayed easily recognisable. And, alas! a bit TOO easy to copy. . . .

Why do so many British groups "lift" Drifters' material? Main reason is that the American boys spend big money to have exclusive songs written for them by top teams . . . teams like Pomus and Shuman, Goffin and King, Bacharach and David, Leiber and Stoller. They don't play instruments . . . "except for dicking on guitars". But they do take round their own guitarist, Billy Davis—hours of rehearsal have enabled him to fill in the gaps with complete precision.

Recently The Drifters were in Britain. Johnny Moore as lead singer now, augmented by Charlie Thomas, Gene Pearson, Johnny Terry. Disc-jockey Tony Hall, a real fan of the group, said: "They get this great, exciting sound going on records. Then they go out on stage and, unbelievably, the excitement is even greater. The Drifters have written several chapters of pop history".

The Drifters themselves explain their "sound". "Hinges on a lead voice . . . which could be Charlie at baritone range or Johnny Moore at tenor. Johnny Terry amplifies his bass a lot and you get a rounded sound from the background tenor voice of Gene." Their million-sellers were "There Goes My Baby", "Under The Boardwalk", "Save The Last Dance For Me". But, surprisingly, they reckon their best record was actually "Loneliness Or Happiness".

They sound confident—maybe brashly so. But facts are facts. The Drifters have dominated their area of the group scene since the year 3 BP—Before Presley. Which is a very long spell of domination.

Note: The Drifters personally dig Same Cooke, the Four Tops, the Miracles and Martha and the Vandellas. And the Moody Blues!

PETE GOODMAN.

THE LONG LADDER

*The Fifth in a Special Series by
FREDERICK JAMES*

No. 5. Count Down to Disc Debut!

RIGHTLY or wrongly the disc sales charts produced by the musical trade press each week are the yardstick by which the earning capacity of the average pop artist is calculated. Without a successful single somewhere in the Top Fifty your group can continue to make money—but big-time income coupled with big-time fame will be delayed until you're an active, fighting part of the national hit parade. For this reason you should seek to collect a recording contract at the earliest opportunity.

How swiftly your first recording session can be set up may depend to a large extent upon the ability and reputation of your manager. If he handles plenty of other solidly established Top Twenty talent your chances of getting a hearing from the disc company A. & R. (artists and repertoire *or* artists and recording—nobody seems to bother which description you choose) people will be increased.

Indeed, if the strength of your manager's organisation is considerable, your journey to the recording studio will be smooth and painless. Almost automatic.

If he is less powerful he may decide to sell your sound by hawking a locally taped performance from company to company until he can attract the ears of an attentive producer. You have an equal chance with the major disc labels as you would have with the minor companies. Small companies might be more willing to snap up your potential talent as Top Twenty stars yet their limited financial resources will forbid them signing up too many fresh artists each month. A large recording organisation might be tougher to impress but, at the same time, they'll have more room for newcomers in their vast weekly release lists.

IT'S DIFFICULT AT FIRST

IT is no good pretending that your first studio session will be anything less than a frightening experience. There is no physical reason why it should be for most studios are cosy friendly places staffed by equally warm, pleasant people. Whatever the environment, the mental stress of taping your very first tracks will bring on the butterflies and the trembling. Don't fret about this. The greatest pop performers have gone through this tense, unforgettable experience and lived to top the charts! Remember that everyone from recording manager to engineer appreciates your nervousness. It is nothing extraordinary and they will take it into account when your recorded work is played back for critical assessment. Avoid the temptation to ply yourselves with pills or drinks in an effort to crush your nervousness and gloss it over with a false courage. Your performance in the studio might well suffer if you are working under artificial stimulus.

ALWAYS PREPARE WELL

YOUR group should take pains to prepare for the session. Rehearse whatever material is to be recorded until a final perfection is achieved. If your manager or prospective recording manager has presented you with some new compositions to work on before the session use every scrap of available time to work out the vocal and instrumental structure of your arrangement. It is highly possible that half your work will be destroyed by completely different suggestions put to you by your producer at the session. That is inevitable—yet your advance efforts will be appreciated even if a new approach is demanded from you once you're on the studio floor.

Arrive at the studio very punctually with equipment which has been carefully checked for technical fault. Set up as quickly as possible. Don't waste pre-session minutes in conversation amongst yourselves. Far better to get stuck in as soon as you can and "loosen up" musically. It's quite important that you make yourself at

home in the strange surroundings. You can only do this by playing and singing.

The technical demands of the recording engineer may mean that you are spread out across the floor of a large studio with all kinds of weird sound barriers between each of you. The purpose of this is to obtain an ideal balance of sound so that each instrument and each voice can be collected by the studio microphones to suitable advantage. If this creates some sort of problem because Joe Drums cannot be heard by George Vocal, either boy can ask for headphones. If possible work without this aid because the more you are able to ignore the mass of recording equipment about you, the more natural your performance is likely to be.

During a three-hour initial session you can hope to consign anything between one and five numbers to tape. If the session is really an audition to showcase your basic talents more than five numbers may be recorded so that colleagues of the recording manager can listen to a wide selection of your songs before deciding how best to make use of your abilities.

The aim of an initial session like this is seldom to produce finished sides for a debut single. Unless your talent is extraordinary and a small selection of very good titles have been chosen for this purpose in advance. By good fortune, any initial session *can* produce a surprise hit. It is much more likely that you will be recalled for a second session before an "A" and a "B" side are made. By that second studio date your recording manager is aware of the group's special characteristics. He's had a chance to come up with ideas, he's planned some form of recording campaign and (perhaps) he's had the opportunity of picking up a particular song which he feels is exactly right for you.

CHOICE OF "A" SIDE

THE time for discussion is afterwards. Then you've got a set of recordings, one of which is going to finish up on the top deck of your first disc. At some stage your manager, your recording manager and your group should come together to talk about the "A" and "B" sides. Maybe the "A" side is obvious from the very first take in the studio. Otherwise opinions must be exchanged and votes cast in favour of the available recordings. It's possible that such disagreement could arise at your get-together that a completely new session is fixed and fresh material obtained.

Once the two sides have been finally agreed upon there is going to be a gap of time. It's like sitting on some enormous egg and waiting for Easter. You wish you could tear off to every reviewer and every disc-jockey with copies. You wish you could hear the candid opinions of every "name" expert you've ever known. Instead you must bridge the gap between recording session and release date, calming your increasingly tense nervous system every way you know how.

If either of the selected titles for your single is an original number you've written yourselves there will be business to be talked with your music publisher. With luck there will be taped interviews for the pirate stations, and press interviews for the teen mags.

Don't let all this activity go to your head. Don't count that Easter egg until it has hatched. A big-headed chart-topper is bad enough—a big-headed newcomer is sheer tragedy! You'll be meeting an endless stream of new people from television producers to record company promotion men. Talk positively, openly, politely. Ask questions. Learn as much as you can about the business you are to become a part of. But remember that although about 100 new records are released each week only a few make the Top Twenty.

What else can I tell you? Otherwise you've just got to wait and see how your first single is received.

NEXT MONTH, WITH YOUR DEBUT DISC IN THE RECORD STORES, I'LL TELL YOU WHAT TO EXPECT FROM THE FANS AND FROM THE BUSINESS. WHICH-EVER WAY IT GOES, YOUR FIRST RECORD IS A VITAL LANDMARK IN YOUR CAREER.

IN THE JULY ISSUE OF BEAT INSTRUMENTAL

—No. 6. SINK OR SWIM!

UNIT 4+2

FOLK ENTHUSIASTS

By JOHN EMERY

IF the folk trend really caught on in a big way, one group in particular who would be well-equipped to meet it are Unit Four Plus Two.

For it is only the success of "Concrete and Clay" that has made them go commercial—and, in fact, electrical! When manager John L. Barker first saw the boys—Buster, Pete, Tommy and Brian Parker—in Cheshunt Boys' Club two years ago, they had one guitar between them (Brian's) and were concentrating on vocal harmony with various folk and country and western items.

Proof of their liking for this type of music is shown on their first EP for Decca, for one of the tracks is "Cotton Fields", a folk standard. Besides this, among the group's favourite numbers are "Go Tell It On A Mountain" and "Where Have All The Flowers Gone?" both of which has a meaning or message in the lyrics, the essence of folk music.

OWN MATERIAL

BUT now they seemed to have moved away from this field, despite current interest in folk songs. Their stage act now includes very few—if any—folk items, but consists mainly of original material, some obscure Drifters' numbers and their own version of "You've Lost That Lovin' Feeling"—the only hit song (besides their own, of course) that they feature.



Unit Four Plus Two—hoping for another chart success with their new single

NEW SINGLE

"(You've) Never Been In Love Like This Before" is the title of their new single and all signs point to this following "Concrete and Clay" high into the charts.

This, and the "B" side, "Tell Somebody You Know" were written by vocalist Tommy Moeller and Brian Parker, who used to play lead guitar, but left the group some time ago because of ill-health and now works in finance.

WRITE ALL MATERIAL

ALL the group's compositions are written by these two, and the way they work is simple. Brian normally works out the tune and Tommy supplies the lyrics. This new one was written specifically as a follow-up to "Concrete and Clay" at Tommy's home in

Cuffley, Herts., nearly two months ago.

Although the song itself is quite different to its predecessor, the actual formula in producing the record remained exactly the same.

The arranging and recording was done, as before, by manager John Barker; and because engineer Mike Claydon had moved from Recorded Sound to the I.B.C. Studios in Portland Place, they decided to switch studios just to keep the same team.

FIVE-HOUR SESSION

THE session was used solely for the "A" and "B" sides of the new disc and lasted, in all, about five hours. The cow bell "gimmick" can be heard, once more, although it is not used at the beginning but in time with the guitars.

In fact, in certain parts a real antique bell (dated 1865) is used and the story that goes with this is one that must be told.

The boys quite recently undertook a tour of Scotland, and while they were up North were seen by a farmer, who, shocked at the quality of the bell used, offered to replace it with this olde-worlde piece of gear.

The farmer, in fact, decided to "double" his offer by including a live attachment to the item—an Aberdeen-Angus calf!

So on a wind-swept field near Dundee the presentation was made. The new star was dubbed "Angus"—and he now has a shed in the Unit Four Plus Two homeland of Hertfordshire.

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BUYING & CARING FOR YOUR P.A. EQUIPMENT

by

THE BARRON KNIGHTS

HI THERE! This is the Barron Knights speaking from the London Palladium. So many people come up to us after a show and say—'How do you manage to get such a good sound out of your P.A. gear?'—that we've been dying to write an article like this for quite some time.

Every group, including ourselves, has had trouble with their sound at one time or another, and really there's no reason why anyone should. So, to help the many new groups overcome this problem, here are some tips regarding both buying and using your P.A. All the points we're going to make, incidentally, come from our own personal experiences in ballrooms and theatres all over the country.

WHAT IS A P.A. SYSTEM?

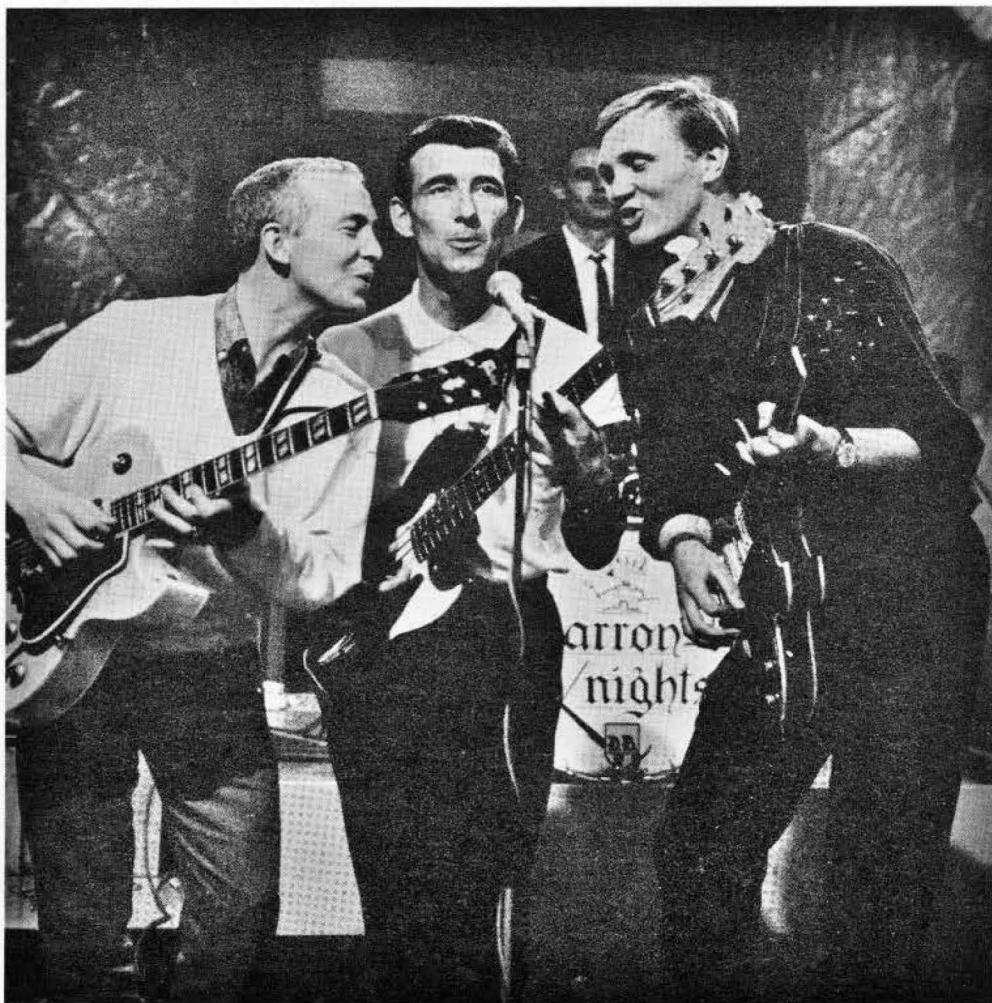
A Public Address (P.A.) system usually consists of an amplifier and two sets of column speakers. We say 'usually' because up to eight sets of speakers can be used, depending on where you're playing. But, for this article, we'll concern ourselves with just the two.

Unlike a conventional guitar amp., the most important parts of any P.A. set-up are the speakers. Even with a small, decrepit amplifier you can still get a good sound. The speaker columns will cost you around £50 each. This may sound expensive, but it's worth getting the best. It's up to you whether you use two 12" or four 8" speakers in each column, as different groups and line-ups need different gear.

It's impossible to test P.A. equipment in a shop. You can never get a true idea of the sound. The ideal thing to do is to try and listen to as many groups as possible. When you find one with the same line-up as yourselves, then judge if they are getting the same sound as you want. If they are, then buy the same set-up that they are using. It's the only safe way to get the best gear for your group.

50 WATTS IDEAL

WE find the ideal amplifier to use is a 50 watt job, going up to a 100 watt with more than two columns. An ordinary guitar amp. will be OK but it's better to buy one specially made for P.A. work.



'P'nut' Langford, Anthony Barron and 'Butch' Baker practising what they preach by harmonising on one mike.

With microphones it's, once again, a question of trial and error. When we first started, we used three different makes of mike, and after trying them on several dates, picked out the one we liked best and bought two more of the same kind.

Regarding the actual using of your gear, the first thing to do is to arrive at the hall about three hours before the dance starts. We agree that sometimes this can be difficult, but most managers are co-operative and will allow you into the hall if you ask them nicely.

LET EVERYONE HEAR YOUR ACT

START by setting up your columns in good positions. Make sure that they are angled to project as much sound as possible. Don't aim them so they blast the people standing near the stage. You may well be playing more to these people than the ones at the back of the hall, but they've paid their money like everyone else, so they're entitled to hear something.

Turn up the volume so as to get feedback, and then carefully turn it down. This way it's possible to get the maximum

volume you can use, which is essential. Test the feedback by giving a loud 'yell' into the mike. Don't whistle or say '1—2—3 testing'. On stage you'll be singing loud, so there's no point in whistling, is there?

Now, get someone to sing into the mike, and send someone out into the hall to test the tone. Many groups don't bother to do this. Instead, they get a balance while they're actually performing which, if you're honest with yourself, is ridiculous. The sound you hear on stage is totally different from what the audience hears. A good test for tone is to sing a very fast song, and see if all the words can be understood. This should be done at every date you play. All halls have their own peculiar acoustics, so you must test each one individually.

ECHO

IF you use echo, it should now be set. Use a little bit of 'swell' and set the echo on short repeat. This will add depth without 'mush'. If your echo unit has a foot-switch attachment, then use it. In 'Pop Go The Workers' for example, we use echo for the Bachelors and Supremes, switch it off for the 'bridges' between impersonations, and also leave it off for people like the Stones and Val Doonigan. So don't use it all the way through your act. Get a bit of variation into it. Remember that some of the larger halls don't need echo, especially places with high roofs. Oh yes! If possible, switch the echo on about half an hour before you intend to use it. This will allow it to warm up and stop it 'wowing' when in use. They are very delicate pieces of equipment.

GIVE YOURSELF ROOM

WHEN rehearsing in an empty hall, remember that a lot of sound will be lost when the audience arrives—their clothes and bodies absorb the sound waves. So set the P.A. at the highest possible volume even if it sounds too loud. When singing, get as far back from the mikes as possible. The sound will be much clearer, and you'll find it easier to work. Don't have the mikes pointing directly at an amplifier, and keep them well away from the drums. If you have a singing drummer, wrap the mike in cloth or something, and get him to sing right into it.

It's time now to begin balancing the whole group. Start with the bass and drums and add the other members as you go along. Send different people out front to listen to the different numbers and instruments. This way the whole group can be balanced almost perfectly.

If you use two or more singers at once, try and get them to use as few mikes as possible. Many groups use a separate mike for each singer. This is bad. You can't hear what the others are singing, and for all you know, you might be singing completely the wrong harmony.

That's it then. We hope that these tips will prove helpful to some of you. Your P.A. system is all important, so treat it right, and you'll get the sound you want."

MEN Behind The INSTRUMENTS

No. 8. FRED DELLA-PORTA

FRED DELLA-PORTA is the man who has sold Premier drums to the world. But he refuses to take all the credit for this, and points out that without his engineer brother, Albert, the firm would never even have been born. "It was through Albert that the Premier Drum Company started with only £27 capital, back in 1922 when he was only 20 years old", he told me. "I used to look after 'the books'—i.e. the petty cash book—in the evenings. Our products weren't branded 'Premier' though, for the first few years. We used to manufacture for other distributors, but in 1925 we decided to sell our products under our own brand name."

"Albert's engineering background helped tremendously in developing really top-class drums and percussion equipment. New ideas just tumble out of his brain all the time. He's given the Company a fantastic list of 'firsts' which many other drum manufacturers have since copied. He thought up flush base stands, flush bracing, floating snares, die-moulded hoops in every size, single-



lever bass drum rods and tilt action for hi-hats. We were also the very first to chromium plate all the metal parts of our equipment."

The Premier Drum Company has had its ups and downs since it started. They were firmly established in their own factory in Park Royal, London, at the beginning of the last war when Hitler's bombs gutted their works in one night. "The Government found us a new home in Leicester", recalls Fred Della-Porta, "but to make armaments, not drums. I was told after the war that 75 per cent of all the 16 and 25 pounders at El Alamein had gunsights made by Premier."

Fred Della-Porta, who learnt to play the saxophone and can remember getting a guinea a night for band work back in 1922, is an ex-Wimbledon tennis player and still plays every weekend. He has a wide range of personal favourites in both music and singers and believes that music is very important in everyone's life. On the subject of today's chart-topping instrumentalists, he says: "I have great admiration for our modern beat boys. Many of them are really excellent musicians". He sees a development amongst today's groups, which will eventually give them a greater variety of sound.

Premier have certainly come a long way under the leadership of the Della-Porta brothers and Albert's three sons. They now have four factories in Leicester employing around 400 people making them easily the biggest drum manufacturer in Europe—probably in the world. Whilst Albert has built up their design and production departments to give the drummer what he wants, Fred has built up a worldwide selling organisation. In this country there are about 200 dealers who are specially authorised to sell their equipment. Premier drums are now sold in 103 countries; exports account for over half of their production. The U.S.A. is easily their biggest overseas market.

INSTRUMENTAL NEWS



Pinky and Perky, a Beakle and their new Vox Gear.

VOX FOR PINKY AND PERKY

Pinky and Perky who manage those stars of stage, screen and sty, The Beakles, recently commissioned Jennings Musical Industries to make a Vox drum set, and a set of Vox amps and Phantom guitars for their boys. The results are shown together with a set of "human size" drums.

Amp Unit and Column from the new B.E.L. P.A.



ST. GILES NEW STOCK

The long awaited Guild bass guitar which arrived at St. Giles last month has aroused a lot of interest. The assistants say that it is much too soon to predict its popularity. Price is £157.15.0.

Also at St. Giles is the B.E.L. P.A. system. This consists of a 60 watt unit with two cabinets each containing 4 x 10" speakers. This costs £172.10.0

OPEN NIGHT AT RYEMUSE

OPEN night at Ryemuse on May 3rd, was, in the words of the manager Dick Jepson, "A rip roaring success".

Ryemuse offers a complete musical service, which includes recording, arranging and servicing, and this open night was held so that everyone could see what goes on there. Los Iberos, a group handled by Ryemuse gave a highly professional performance and during the evening about eight other groups, formed from the visitors, were given a chance to record. The groups ran through a couple of numbers downstairs and then went upstairs to the studio to put these numbers on tape. "At the end of the evening" reports Mr. Jepson, "We had to put off the lights and say, 'O.K. That's it' everyone was quite prepared to stay all night". Amongst the groups attending were The Sidekicks, The Stowaways and The Crosstie.



Ryemuse handled group, Los Iberos.

ROSETTI CLASSIC

A fast-selling line for Rosetti is the Tatra Classic guitar. At 10 gns. and 15 gns. the two models in this range are selling almost too fast. Rosetti say that most of the custom comes from schools and music colleges.

ROY BURNS DEMONSTRATION

ROY BURNS, who, since the age of 21, has played with Benny Goodman, Duke Ellington, Count Basie, Woody Herman and Lionel Hampton, gave a two-hour talk and demonstration with Rogers drums at the Conway Hall, London, recently.

Besson organised his trip which took in visits to Birmingham, Manchester, Leeds, Glasgow and Dublin. After this he went on to Copenhagen, Gothenburg, Stockholm and Helsinki.

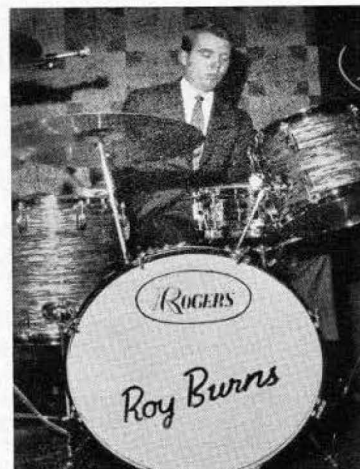
SENATORS DEBUT ON C.B.S.

TOMMY MOELLER and Brian Parker, composers of "Concrete and Clay" have written two numbers for London group The Senators. The "A" side is titled "Tables Are Turning" with "Stop Wasting Your Time" on the flip.

The group's first record was written for them by Perry Ford of the Ivy League and was released last November by Oriole. Now, however, the boys have a contract with the C.B.S. label and have quite recently acquired Chris Manders on lead guitar from Tony Rivers and the Castaways. He is, in fact, featured on their current disc "Come Back".



The Senators have switched labels from Oriole to C.B.S.



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INSTRUMENTAL NEWS

THEY USED TO BE THE SAVAGES!

HAVE you ever seen Screaming Lord Sutch on stage? If so, the chances are that you were impressed by his backing group, The Savages, particularly the blond-headed raver who played piano standing up.

Now here's news for you. These original Savages—there are four of them—split with Sutch four months ago and are now on disc with a number called "You Don't Own Me" under the name of Paul Dean (the blond-headed raver) and the Thoughts.

Paul no longer plays piano but concentrates on singing with the backing



Paul Dean (third from left) seen here with his group, The Thoughts.

coming from Stuart Taylor on lead guitar (Gibson Stereo through a Fender Showman), Harry Reynolds on bass (Epiphone through a Selmer bass amp), and Pete Phillips on drums (Premier).

Paul himself has a Shure microphone with a Vox p.a. system.

After they split with Sutch, the boys re-named themselves The Soul Savages and went out as a backing group for Del Shannon on the American star's last tour of this country.

Paul played organ on that tour, and plays piano on the group's record which was recorded at the Olympic Sound Studios in Central London.

Good reception for the Watkins "5th man"

THE new Watkins Guitar Organ was very well received when displayed at the recent Milan Fair. One or two of the other exhibitors openly admitted that it had really stolen the show.

The Watkins stand was packed from morning to night and in addition to this there was a splendid turn-out for a private showing at Recordi, Milan's top musical instrument suppliers.



Watkins demonstrator Geoff Read with the 5th Man in Milan.

NEW GIBSON

On the market now is the most expensive acoustic guitar in the world. Called the Gibson Super 400, it costs 416 gns. The whole bodywork is entirely hand-made, and all the metal parts are gold-plated.

Third time lucky for the Riot Squad?

EIGHT months ago, Larry Paige, manager of The Kinks, set out to form a group of musicians, who he felt, with grooming, could be a commercial success.

After much searching he decided on his line-up with the stipulation that each member must be able to play two instruments. He calls them The Riot Squad and they have their third disc out on Pye on May 28.

It's an old Impressions number called "Nevertheless" and it was rush-recorded at Olympic Sound Studios by Larry Paige as a result of the song's success on the Kinks-Yarbirds tour.

PREMIER'S NEW CATALOGUE

A young lady called Maggie London appears on several pages of the new Premier drum catalogue. No, she's not a second Honey Lantree, she is just a rather attractive model whose presence in the full colour plates adds even more glitter to the illustrated drum kits. This could be the start of a trend. Will we soon see Patti Boyd in the Gretsch catalogue?

QUIET FIVE HAVE WAITED THEIR TURN

FREDDIE and the Dreamers may be the "rave" of the States at the moment, but they are not quite so popular with The Quiet Five, a London-based group who are not in fact five but six!

"I Understand" was scheduled for release by The Quiet Five on Decca last November, but it was held back when the company discovered that Freddie's version of the song was due out around the same time.

But their turn has come, however, for they have since switched to Parlophone and their first disc on the new label "When The Morning Sun Dries The Dew"—an original composition—has entered the charts.

The Quiet Five are namely Chris Ife, rhythm guitarist, who uses a Gibson S303 model; Richard Barnes, bass player with a Rivoli model; John Howell, organist on a Vox Continental; Roger McKew, lead guitarist, with a Gretsch; and Ray Hailey on Ludwig drums. The "Sixth" member of the group and the most recently acquired is tenor sax player "Satch" Goswell, who some years ago, was vocalist for Sounds Incorporated.

The Group have complete Burns amplification, use for Reszlo pencil microphones, and are similar to Unit Four Plus Two in the respect that they emphasise on vocal harmony with up to four members playing a part.

How did the boys get the record released? They first made demo disc at the Advision Studio in New Bond Street then took it to Ron Richards at E.M.I.

Ex-Tornado and Ex-Bruvver go solo

Rhythm guitarist George Bellamy is the last of the original Tornados to make a solo record. Titled "Where I'm Bound"/"How Could I Ever", the disc can only be described as a "solo Seekers". The line-up of the backing group is quite impressive. It includes ex-Tornados Clem Cattini and Alan Caddy on guitar and drums, Mike O'Neil and Micky Keene, of the Ivy League's backing group, on piano and guitar, and the Ivy League themselves plus the Countrymen on various other instruments and vocal backing.

Ex-bass guitarist with Joe Brown's Bruvvers Mike Leslie, makes his solo debut with "Momma Didn't Know". This is an up-tempo, very commercial number, and features Mike as an instrumentalist as much as a vocalist. On the disc he plays lead, rhythm and bass guitars. Bruvver Howie Condor plays tambourine and drums, and Bruvver Phil Dennys plays piano and organ. Recorded independently by Falcon Records, formed by Howie and Bill Farley who also co-produced the session, this could well be a hit.

LONG SCALE FOLK BANJO

Dallas say that their best-selling banjo is the Long Scale Folk Banjo. Dave Waite, banjoist with the extremely well booked Countrymen uses one and says he thinks the Banjo is popular because of its quality. It costs only £35 8s. 9d.



Bird at Ready Steady

A Bird Duplex Mark 3 organ has been installed at Ready Steady Goes Live. It is possible that Butlins will also be using Bird organs in their holiday camps.

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RECORDING Notes

The Kinks

PYE—"SET ME FREE"/
"I NEED YOU"

Released May 21st

On first hearing it sounds a mess. Second time around it seems to clear up a bit, and on third hearing it's great. Opening on a distorted chord from Dave Davies' guitar, "Set Me Free" develops into a weird, but strangely compelling song. In many places Ray Davies seems to be singing a completely different tune to the rest of the boys, but even though it sounds wrong at first hearing, it fits the disc perfectly.

We always expect every new Kinks record to be different, but this newie is so different it's ridiculous. Unmistakably the Kinks, the only other song it can be compared with is "Tired Of Waiting For You".

Recorded in four takes at Pye's studios, the only dubbing on this disc is the double-tracked voice. Both songs are Ray Davies originals, as were all the other songs recorded at the same session. These are intended for a future E.P. and the next single.

The "B" side, "I Need You" is much more beaty without being particularly memorable.

The Rolling Stones

DECCA—"got LIVE if you want it" E.P.

Released June 11th

Plenty of value. That's what you get with the new Stones' E.P. Recorded live during their last British tour, the disc contains FIVE tracks for the price of four.

The whole record raves from start to finish. It can hardly do otherwise with such tracks as "Everybody Needs Somebody To Love" and Chuck Berry's "Route 66", and they only whet the appetite. The boys really let themselves go for the rest of the disc with the show-stopping "I'm Alright", the pulsating "I'm Moving On", and "Pain In My Heart", a track from their new L.P.

This isn't the first time that a group has released a "live" recording, but until now the results have been very unfavourable. Why? Usually because the screaming is recorded at a later date, but not so with the Stones. Their show was taped at Manchester, Liverpool, and Greenford, and the best performances can now be heard on wax.

The credit for this must surely go to producer Andrew Oldham and engineer Glyn Johns. Admittedly much of the usual recording quality is lost, but the resulting atmosphere makes up for everything. The screaming actually helps this unique record.

The Hollies

PARLOPHONE—"I'M ALIVE/
"YOU KNOW HE DID"

Released May 21st

Change of style on this disc for the ever-popular Hollies. Gone is the unmistakable vocal sound. Instead the record is a showcase for the vocal chords of Alan Clarke.

Titled "I'm Alive", this original composition by American Clint Ballard Jnr., is the beatiest number the Hollies have produced for quite some time. The tune is good, not very hard to remember and features drummer Bobby Elliot in some wild, way-out drumming. Just listen to the ending. It's no wonder that Bobby is rated one of the best beat drummers in the country. Tremolo rather than echo, adds interest and excitement to the guitar solo by Tony Hicks, and the whole performance is slick, very professional, and very well produced.

Says A & R man Ron Richards—"This disc was intended to be a change in style from the boys. The Hollies have used the same sound for such a long time, that it had to happen eventually. If this record is a hit—I think it could be a number one—then the Hollies will be around for a long, long while to come".

The "B" side is called "You Know He Did" and is even wilder than the "A" side. Alan is again featured, on harmonica and vocal, and Bobby Elliot's drumming is really quite outstanding.

The Who

DECCA—"ANYWAY, ANY-
HOW, ANYWHERE"/
"DADDY ROLLING STONE"

Released May 21st

"Pop Art". That's how the Who's new record is described. It's a sort of musical action painting. Everything happens where it's least expected. There are touches of "I Can't Explain", weird drum breaks, and funny feedback noises, in fact it's just like the Who are on stage. Will it be a hit? Either that or a fantastic flop.

Says manager Kit Lambert—"The disc was made at I.B.C. studios, and produced by Shel Talmy. I think this must be one of the quickest records ever made. The song was written by Who members Peter Townsend and Roger Daltry in the morning, rehearsed in the afternoon, and recorded in the evening."

The "B" side is another way-out number called "Daddy Rolling Stone".

Spencer Davis Group

FONTANA—"STRONG LOVE"/
"THIS HAMMER"

Released May 21st

That elusive hit record has always been just out of reach for the very popular Spencer Davis Group. Their first two discs have both entered the Top Fifty, but for some strange reason haven't gone any higher. With strong enough plugging though, their new waxing could make the grade.

It was recorded some time ago in the States by a group called the Malibus, but was never released in England. Now Spencer Davis have put their touch to it, and made a very commercial disc. Featuring the unusual voice of lead guitarist Steve Winwood, the only drawback is the number doesn't build enough.

Recorded independently by A & R man Harry Robinson, of Lord Rockingham's Eleven fame, "Strong Love" is well made, musically good, and a showcase for 16 year old Stevie.

The "B" side is a revival of the traditional "Take This Hammer", with the composing credits going to all the group.

Manfred Mann

COLUMBIA—"THE ONE IN
THE MIDDLE" E.P.

Released June 4th

A new E.P. from Manfred Mann is always welcome. And this one will be no disappointment. The title song is in fact a send-up. Not of another group, but the Manns themselves. Every member of the group is mentioned, with the chorus stating that although the whole group is good, it's Paul Jones—the One In The Middle—that everyone comes to see. A great record that could easily have been a single.

Also featured on this disc is the controversial "God Is On Our Side", a Bob Dylan original. I wonder how many other groups would have dared to record this?

The other songs are the Phil Spector/Doc Pomus number "What Am I Going To Do", and the jazzy vocal version of "Watermelon Man". This last one is made even more jazzy in parts when Paul sings along with the tenor sax.

A & R'd by John Burgess at E.M.I.'s studios the whole session was quick and very relaxed.

Donovan

PYE—"COLOURS"/
"TO SING FOR YOU"

Released May 28th

Our Mr. Leitch has done it again. His new record has the same haunting appeal as "Catch The Wind", together with a brand-new melody that's very hard to forget. Titled "Colours", it will surely establish Donovan as one of the biggest names of 1965.

All three co-managers Peter Eden, Geoff Stevens and Terry Kennedy had a hand in the production of this disc. Engineer was Ray Prickett. The session was held at Pye's No. 2 studio at Marble Arch. The "A" side was completed in three takes without any dubbing whatsoever. Apart from Don's guitar, the only other instrument on "Colours" was the double-bass of ex-Shadow Licorice Locking who also plays on "What's Bin Did, And What's Bin Hid", Donovan's first L.P. due to be released shortly.

Says Geoff Stevens—"The session was a real 'gas'. Everything went perfectly. I believe it's a good follow-up, because it's a great song, sung in Donovan's distinctive style.

Like the "A" side, Don also wrote the "B" side. Called "To Sing For You", it's a slow, lyrical little ballad featuring Don with his guitar.

Wayne Fontana and The Mindbenders

FONTANA—"A LITTLE BIT
TOO LATE"/"LONG TIME
COMING"

Released May 28th

The follow-up to a big hit is very difficult to find. When the number has also been in the American Top Ten it's even harder. Unfortunately for Wayne, his newie sounds remarkably like "Game Of Love. Part 2".

The disc begins with a count-in of "1-2-3", then the Mindbenders lead Wayne into the song which is quite catchy, but no-where near as commercial as "Game Of Love". A hit? Definitely, but only because of the name, not the song.

Dubbing on the disc consisted of Wayne double-tracking, extra guitar, and added tambourine. The A & R man was Jack Baverstock, assisted by engineer Peter Olliss. The recording was done in Philips Marble Arch studios in an all-day session, during which time three other numbers were recorded.

"Long Time Coming" is the "B" side, and is a beaty original by Wayne and lead guitarist Eric Stewart.

GOLDIE CAN PLAY GUITAR TOO

EVERYONE who has watched Goldie and the Gingerbreads on stage must agree they knock out one helluva sound for four girls—but it can be, and has been, a lot bigger.

Back in the States, before the girls decided to join together in October, 1962, they each played as featured instrumentalists in all-male groups, and at that time Goldie played rhythm on a Fender Duosonic model.

She has dropped it now, though, because as pointed out by manager Mike Jeffery, she has more opportunity to project her personality and concentrate on her singing if she hasn't got a guitar to worry about.

And this is what will be needed, particularly in the future for the girls plan to do a lot more gospel and soul-numbers, and will start recording a lot of them at the end of May for their first long player.

They also plan to include some of their own compositions on the album, for, although it's not widely known, all four girls write songs. Organist Margot, for example, wrote the "B" side of "That's Why I Love You" titled "The Skip" and Goldie herself has a song being considered by Billie Davis for her next single.

VACATION

After being spotted by The Animals at the New York Peppermint Lounge, the girls arrived here on November 14 last year and since have been working virtually non-stop.

They started off with guest spots at the Crazy Elephant and Flamingo Clubs in London, went to Paris where they played the Olympia then on to the Hamburg Star Club and from there have been busy doing one-night stands all over Britain.

So the girls plan a month's holiday at the



beginning of June by returning to the States, where they will fit in "just a little bit of television work".

A warm welcome should await the girls, having done so well in England where "It's all happening" as most Americans seem to be saying these days.

Their current single "That's Why I Love You" hasn't done quite so well as their first, but in the case of this group it doesn't seem to matter so much. For example, on the Kinks-

Yardbirds tour they received great reactions wherever the tour went, for one simple reason—they are unique!

Goldie, Carol MacDonald on her Fender Duosonic guitar, Margot Crocitti on Hammond organ and Ginger Bianco on Ludwig drums, have few worries, for although there may be about two billion male groups buzzing around the country, there is not another all-girl outfit within a mile of them.

JOHN EMERY.

HAVE YOU HEARD? By THE BEATMAN

Each month the "Beatman" will present group news from all over Britain.

So, wherever YOU may be, if you have any interesting items send them through to him.

News from SCOTLAND has it that **The Blues Council**, who have their first record out on Parlophone titled "Baby Don't Look Down" have tragically broken up because of a car accident near Glasgow, when guitarist **Jimmy Giffon** was killed outright and **Fraser Calder** died in hospital.

Groups to watch over the border are **GLASGOW'S Beatstalkers** still about the most popular in that area recently made a test recording next one could be the real thing; **EDINBURGH Crusaders**, one of the most established groups in the country, have the necessary experience to break-through.

Challenge to head popularity poll: **GLASGOW'S Studio Six**—young, keen and fresh. A little professional polish and who knows where they will shine?

IRELAND is trying to break-through in this country, and this month is represented on four singles, all issued by Pye.

Dickie Rock and the Miami Showband come up with their version of the old song "Every Step Of The Way".

Making their debut on disc is another showband, **Gerry and the Ohio**. They have recorded a country and western-type number called

"Tips Of My Fingers".

The Cadets feature a ballad titled "Right Or Wrong (I'll Be With You)" which has girl singer **Eileen Reed** taking the lead vocal.

The Greenbeats are also Irish but are not a showband! They have a five-piece guitars and drums line-up and revive the **Everley Brothers** hit of a few years back "So Sad". This story is not one of overnight success, however, for they have around three years playing their own brand of beat music.

BRISTOL group **Johnny Hastings and the Tributes**, one of the youngest prominent outfits in the WEST COUNTRY, have recently turned professional to fulfil their first really big engagement—a season in Germany. They leave on June 1, and join other West Country groups **Colin Anthony and his Beat Combo**, **Johnny Slade and the Vikings** and **The Retreads**, who are already over there.

The Coronets—formerly a backing group for **Chris Sandford**—hail from SWINDON and are set to make their first disc. Chris himself is, in fact, organising this and is even thinking of changing the group's name.

The WEST OF ENGLAND beat competition—contested by over 200 groups—was sponsored by the Bristol branch of the Musicians' Union and was won by **The Spectators**, a 6-piece group (lead, bass, drums, two rhythm guitars and a singer).

Their bass guitarist features trumpet in their act on such numbers as "Unchain My Heart" and "William Tell" with one of the rhythm guitarists deputising on bass.

The Gonks, incidentally, a group originally from BATH, have split up. They had "The Gonk Song" out on Decca several months ago and more recently have been backing **Twinkle**.

Moving South, we have **The Cameos** causing quite a stir in their home town of Reading.

They are the leading group in this area and are led by lead vocalist **Guy Fletcher**, who is capable of playing five instruments—guitar, trumpet, piano, organ and drums.

John Tucker of Consort Entertainments discovered them, and introduced the boys to **John Jackson** in Rickmansworth, who has now signed them to a recording contract for discs to be released through Decca.

Another Southern group, **The Eccentrics** from EALING have made their first disc, a Gerry Goffin-Carole King number titled "What You Got".

Originally they were called **The Henchmen** and were formed two years ago. Their present line-up was completed three months ago, however, when vocalist **Mike Liddell** answered an advertisement. He has quickly become one of the group's most striking personalities by his dark glasses which he wears purely for medical reasons.

ISLINGTON may be put on the pop music map by **The Buckingham**s. They have had one of their own compositions "I'll Never Hurt You No More" through Pye.

The number was written by lead guitarist **Len Ross** and a friend of the group **Harold Spiro**. They were formed 18 months ago and were first called **The Dean Royce Four**.

What would they do now?

One of the most difficult decisions for any group, which has just formed these days is to decide what kind of music and style they are going to follow. Do they go all out for Rhythm and Blues, Rock and Roll, Folk, follow anything in the Top Twenty, or start right from scratch and try and come up with something completely new?

“Beat Instrumental” decided to put the question to half a dozen members of leading groups to help you if you’re making this choice right now. The question we put to each was; “Would you play, dress and go about gaining popularity and chart success as you did one, two or three years ago?” Here’s what they said:—

BARRON ANTHONY



“I can’t see us changing our style. We’d probably try and find some new, undiscovered sound which we could make our own. The pop scene is just waiting for a different sound now.”

“We wouldn’t flog ourselves to death on the ballroom circuit. That was our first big mistake. The ideal thing would be to hang around London a lot more, and keep making as many records as possible. Also we wouldn’t turn professional until we have a hit. Sort of a Dave Clark bit.”

“The line-up would still remain the same. An organ or sax would only mess-up our sound. We would definitely do the entertaining lark, we couldn’t be like all those groups that say they’re playing ‘soul music’. I don’t think we could take the business that seriously.”

“When we first began, money was the prime idea behind it, but if we were starting off again today, I think we’d more than likely try and get the same amount of fun out of it.”

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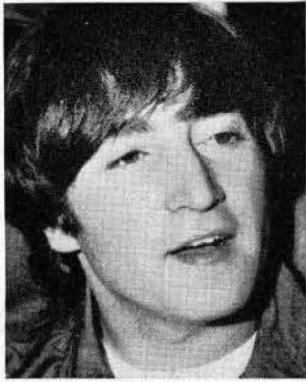
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JOHN LENNON



Johnny Howard. As far as clothes go, if we were starting now, we'd play in T-shirts and jeans because that would be the only thing we'd have."

"I've never thought about how to arrange my hair, because it just happened that way at the start."

"We'd do the same as before. Playing mainly R & B. We had a difficult time when we started our Skiffle Group because some of us couldn't stay out late! Paul had to get home early and change out of his 'drainpipes' into some ordinary trousers so his parents wouldn't realise what he'd been doing!"

"I think we'd be playing whatever is the craze. We're changing our ideas all the time now. We've had a flute on one of the songs in the film, which is played by

CHAS CHANDLER



"No, we wouldn't change at all because the music we've been playing for years has suddenly become popular. If we were starting from scratch now, we would obviously still play the same type of music."

"As far as our line-up goes, we might add an extra sound. When we first started the group, we had a sax player, who's now with Alexis Korner, so if we were starting again, it's very possible we'd include a sax once again."

"I can't see us choosing a different name. We've been called The Animals since the early days, and I couldn't imagine being known as anything else."

MIKE PENDER



"I think we'd copy the Beatles. They are still as big as ever, and to copy them would be the natural thing to do."

"We might add a piano to the line-up, but definitely not an organ or saxophone. Basically though, I think we'd remain the same. We wouldn't do a 'Freddie' and start jumping around all over the place. We might use a harmonica, but only in the way that the Beatles use one—certainly not as an R & B instrument."

"I also think that if we began recording again, and used the same numbers as we did in the past, we would still have hits."

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GEORGIE FAME



"That's a very hard question to answer, but I suppose that we'd follow the pop trend. Probably to the extent of basing the sound on someone like the Beatles or the Kinks."

"I can't see us having the same line-up. If I was playing piano, we'd probably just have bass, guitar, and drums. If I was leading the group and didn't play piano, then it would be three guitars and drums, with me as the singer."

DAVE DAVIES



"As every record we make is different, we are, in a way, starting again all the time. If the group was being formed for the first time though, I suppose we'd copy the Beatles."

"The only other instrument we'd use would be an organ. But it would be very hard to get anyone to play it, for the simple reason that no one can get on with us."

? YOUR QUERIES ANSWERED ?

Dear Sir,
GUITAR STRINGS

I have a Framus six-string guitar and I would like to buy some Framus strings for it. Can you tell me the strings they make and also their prices.

S. BAILEY,
Chertsey, Surrey.

ANSWER:—Apart from their Bass Guitar strings, Framus make two types of standard guitar string. The Billy Lorento at 27/6d. a set and the Black Rose at 25/9d. a set.

Dear Sir,
PORTABLE ORGANS

Is it possible to get portable versions of the Hammond L.100 and M.100 organs?

F. REEVES,
Abridge, Essex.

ANSWER:—The Hammond M.100 and L.100 organs are not manufactured as portable models, but several dealers are now offering a "portable-ising" service. This process takes the form of cutting the organ in half and making the necessary adjustments to the electric components. Naturally, one or two internal leads have to be rearranged. This usually takes around three weeks and adds about £50 to the price.

Dear Sir,
ORGAN & PIANO KEYBOARDS

Can you tell me the difference between the Hohner Cembalet and Pianet keyboards? Which one sounds most like a piano and which sounds like an organ?

T. HACKETT,
Leeds.

ANSWER:—Neither the Cembalet nor the Pianet is intended to give an organ sound. They are made on the principle of a piano. When a key is hit a sound is produced, which immediately starts to fade and will not give a continuous note even if the key is held down. The Cembalet gives a sound which is in some ways similar to an electric guitar and works on the reed principle. The Pianet sounds more like a piano.

Dear Sir,
CONCERT PITCH GUITARS

Are there any 12-string guitars which will not go up to concert pitch? My friend has bought one which will only go to "D" safely and I am wondering whether this a common occurrence?

F. HARRISON,
Norwich, Norfolk.

ANSWER:—Some 12-strings are not made to be tuned to concert pitch, the standard concert piano tuning. With the more expensive makes, a leaflet or tab is supplied explaining that the guitar must not be tuned above a certain note. When buying a less-known make of 12-string ask the salesman if it can be tuned to concert pitch. If you buy a model which has a lower tuning you must either transpose or use a Capodastro.

If your friend is tuned to "D" he is one full tone below concert pitch. Therefore, if the rest of the group is playing in the key of "E", he must play in the key of "F#".

Dear Sir,
LENNON'S STRAP

Could you please give me some information about John Lennon's guitar strap and tell me where I can obtain one?

ADRIAN J. TYLER,
North Harrow, Middlesex.

ANSWER:—John's strap is a Vox "Python" strap which is made up of springy steel and leather. It costs 6 gns. and can be obtained from any of the larger musical dealers.

Dear Sir,
BASS TUTOR

Congratulations on a very interesting magazine. Could you tell me if there is a bass tutor which takes you a bit further into bass playing than just learning "to get by". I would prefer one which deals with harder rhythms and some of the more unusual chords and sequences.

P. HUTHER,
Whitstable, Kent.

ANSWER:—Ivor Mariant's "Complete Method For Bass Guitar" is one tutor which would be suitable for your needs. Cost 8/6d. Write to:- 56 Rathbone Place, London, W.1.

Dear Sir,
VOX PHANTOM BASS

Could you tell me if Vox make a four-string bass guitar the same shape as Brian Jones' "Phantom"? If they do, can you tell me the price and, if possible, the thickness and length of it.

P. MOORE,
Cranham, Upminster.

ANSWER:—Vox make the "Phantom Mark III" Bass which is the same shape as Brian's "Phantom" six-string. It is about 2½" thick and 3' 9" long and costs £94 10s. 0d.

Dear Sir,
SELMER CLAVIOLINE

I am planning to buy a Selmer Clavioline, but before I do I should like your opinion as to whether this instrument would be suitable for a beat group. I know it has a wide range of tones, but will it give a similar sound to that produced by professional groups?

PETER HORDLEY,
Pembroke Dock, Pems., S. Wales.

ANSWER:—The Clavioline is suitable for group work, but you must remember that it is not possible to play full chords on it. If, however, you only want it to play simple "one finger" melodies it is ideal because of its many tone colours.

Instrumental Corner

HARMONICA HARNESES



Many, many group members have been searching for a harmonica harness lately. Not because they want to emulate Donovan, Dylan, etc., but simply because they can't play guitar and hold a harmonica at the same time. Several readers have written to B.I. asking us for details of where they can get these harnesses. They're not very plentiful at the moment and some shops don't stock them at all. Supplies have been limited in the past, but several dealers report that they are importing American harnesses and British firms are also turning them out.

The models illustrated here show two different types of harness. John Lennon is using one made for him in Liverpool, which incorporates springs, as do the models made for Bob Dylan and Donovan. The other harness is manufactured by a British firm called Menlove. They have kept the construction very simple as you can see—the clips on the front plate will take almost any size harmonica, but this plate may baffle some of the sound output.

The wing-nuts on both models make them fully adjustable. Usual price is around 30/-.

The harness overcomes many of the harmonica/guitar players' problems, but naturally it can't be as good as the real thing, i.e., hands.

How did this harness lark start? Most people credit Jesse Fuller with the original idea, but it is quite possible that somewhere some obscure blues singer made a harness for himself even before Jesse's time.

Before the neck attachment was produced several manufacturers were trying to invent a harmonica fitting to go on the guitar, but this idea seems to have been abandoned.



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WALKER BROS. ARE NOT!

The Walker Brothers are three—but if their record "Love Her" continues to climb the charts, they will become four.

Why? Drummer Gary, who once played for Elvis Presley back in the States, told me: "At the moment we have a lead guitar, bass and myself. Now, if as a result of the disc's success, we were asked to tour, we all feel that our



sound would have to be bigger. So if this happens we plan to add another guitarist".

The fourth one will not be a true Walker Brother—but it doesn't matter that much because the other three aren't brothers either.

They claim that they became a trio by accident. Apparently John (lead guitar) and Scott (bass) were driving through Griffin Park in California one day when they were involved in a collision with Gary. At the time John and Scott were playing together but had no drummer, and during the ensuing argument, noticed a drum kit in the back of Gary's car.

"We asked him to join us" says John. "We wanted to keep him anyway so that we could make sure he paid for the damage to my car."

JACK GOOD LENDS A HAND

There were two men really behind the boys' trip to this country—Jack Good, former British T.V. producer now resident in America, and a mysterious Mr. X.

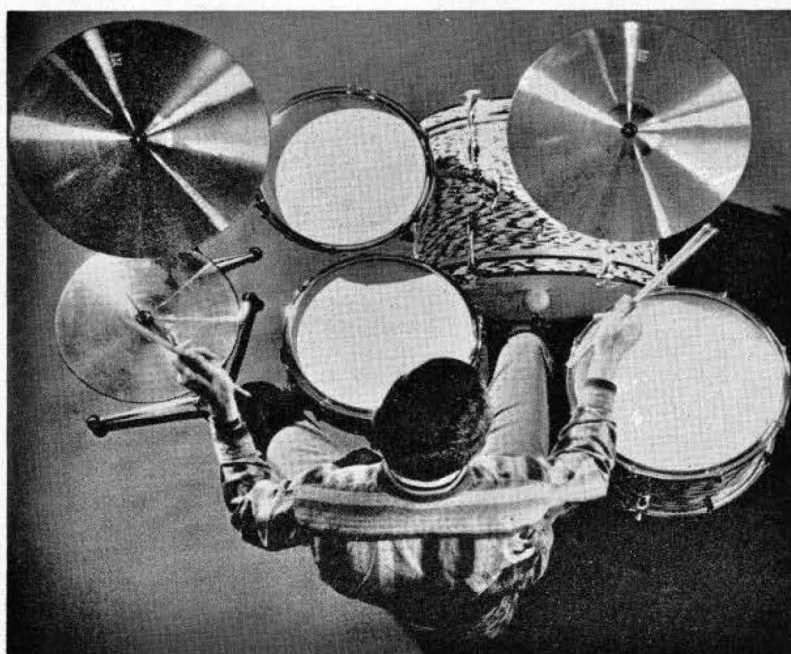
The Brothers were playing in Hollywood at a place called Gazzarri's—visitors include Glenn Ford, Lana Turner and Steve McQueen—when they were spotted by Jack Good, who booked them to appear on his show "Shindig".

That was their big break. Afterwards they signed a recording contract, won a 26-week spot on the "Hollywood A Go Go" show and made guest appearances on many other television and radio shows.

And this is where Mr. X came in. After watching the boys he felt they had the talent to do well in England and put up £10,000 to cover all expenses for a trip to this country. So they set off and arrived here in February, 1965.

Final words from John: "We can't really lose but if we don't make it big here, we can go back home and there will be work waiting. But we're in no hurry—we like it here".

BRIAN CLARK.



Bobby Kevin on SONOR

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PROFILE



WHICH Rolling Stone has changed most over the last couple of years? A good question . . . and the answer must be: Keith Richard. The black-haired and youngest member of the group has developed, blossomed if you like, in more ways than one. So let's profile him in full.

When they started, Keith was pretty well as quiet as Charlie Watts. He had little to say, sat with face virtually expressionless, rarely entered a conversation if there was a "stranger" around. Now Keith has become completely outspoken and has also overtaken the other Stones in terms of DEVELOPING showmanship.

When you catch him off-stage, chances are he'll be strumming away at some far-removed form of Country 'n' Western music. He has a "feel" for Buddy Holly material. He's also very keen on Chuck Berry and Muddy Waters.

His own guitars are a favourite Gibson Les Paul make; an Epiphone Casino; an old Fender Stratocaster; and a Harmony six-string and Harmony twelve-string. The twelve-string is used mostly on recording sessions, as per "Not Fade Away." On his "normal" guitar, he perpetrates repetitive lead breaks, as on "The Last Time" . . . carrying on until at first hearing it seems ridiculous. Only later do you realise just how effective it all is.

On the technical side again, Keith is a great exponent of the "slur" . . . that ability to slide through notes to raise the sound a half-tone or so. And on the stage and recording side, Keith is a great exponent of carrying on a permanent double-act with Mick Jagger.

Says Keith: "I believe strongly in the American recording techniques. Loved working in their studios, there. Also when you're in America, you can pick up tons of those records by almost unknown blues boys—the ones who I've followed for years."

Speaking "physically," he's 5 ft. 10 in. tall, weighs 10 stone and his eyes are brown . . . a deep sort of brown. An only child, he knows that one needs staying power in pop music. That's why he concentrates on writing songs (with Mick Jagger) and on his guitar-strumming experiments. His hair grows longer by the week, but he stresses his tresses are "no gimmick."

There's a lot yet to come from Keith. He's much more AWARE of what is happening in the scene now. It's only recently that he's pointed out that he is actually the youngest Stone . . . previously his birthdate was given as December 18, 1943—in fact, it was 1944! Such things wouldn't pass unnoticed by Keith nowadays. He's so much more sure of himself.

But if you'd met him in those way-off months when it all started happening, you'd never believe it possible that there could be so many changes in one pale-faced, jet-haired, young man. **PETE GOODMAN**

GREAT 'SOUNDS' ON THE 'B' SIDE

by
Frederick James

WHICH is Britain's Number One instrumental group? Ask just about anybody in this bustling business called show to name the top non-vocal outfits in the nation. I'll bet they'll include **SOUNDS INCORPORATED** amongst their favourites.

Ask stars like Cilla Black or Brenda Lee to choose a backing combo that's reliable AND a ball to work with. The name of **SOUNDS INCORPORATED** will flip to the tip of their tongue.

Admired by those who help to make hits and known to those who buy them, it seems strange that Sounds Incorporated have failed to burst through the much-punctured Top Twenty barrier. One main reason is that the charts do not favour instrumentalists. Lyrics sell most of today's top pops—not the lyrics themselves, perhaps, but the way they are interpreted. Without

words even the most catchy of tunes has a difficult time impressing Britain's current crop of pop pickers.

Occasionally you'll see an instrumental recording up there amongst the best-sellers. Look again—or, rather, listen again—and you will find that it carries some type of novelty appeal. It's more than just an infectious melody put across conventionally. Take the success of those other Sounds—Sounds Orchestral. They hit the jackpot just once by going out on a limb and presenting something so off-beat that it caught all ears and held most of 'em captivated. The magic failed to work a second time when Sounds Orchestral brought another similar single onto the scene.

None of this explains the individual failure of Sounds Incorporated for this team has tried an ambitious variety of different instrumental approaches. On each occasion they scored minor successes which didn't amount to Top Twenty strength. They sold steadily with "Spanish Harlem" and "The Spartans", each of which showcased the sixsome's multi-instrumental ability.

It's not too hard to see why their most recent Columbia single, "Time For You", didn't click. Nothing could have been more orthodox and lacking in spectacular inspiration. A pleasant little piece. Self-penned by Sounds too. But only pleasant and not dramatic enough to make the Top Twenty.

Why on earth didn't somebody insist that the "B" side became the "A" side. Unless you are amongst the stalwart little army of Sounds Incorporated fans who added the single to your collection you may not know what was on their "B" side. It was an explosive version of "Hall Of The Mountain King".

Sounds Incorporated belong to a very select group of combos. Each Sound musician is a master of his chosen instruments. Each one can create fascinating effects. Together the unit can construct hit-formula arrangements. But to break into the best-sellers they must pile up all their bold, beefy, exciting sounds on a single sensational side. They did with "Hall Of The Mountain King" and if they come up with something of equal power in the near future I do hope **SOMEBODY** has the sense to slap it straight on the main side of a single instead of hiding it away on an unexposed "B" track.

They've been seen on TV in America and they've gone down very big indeed in Australia where, incidentally, record collectors had the good sense to place the Sounds Incorporated recording of "William Tell" at Number One on the charts. If you belong to a lesser group than Sounds Incorporated your chances of a best-selling record are thin. If you are a crack instrumentalist surrounded by very able colleagues you must find something extraordinary in the way of an off-beat arrangement if you want to spin the dizzy pop heights. Otherwise, with today's Top Twenty scene the way it is, you can hope for admiration, applause... and disappointing disc sales!



Five Sounds try and out-do compere Johnny Bull in the "wide-eyed-look" stakes.

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 *Beat Instrumental* Monthly,
 To quote Charlie Watts:
 "The best drummer in the world."
 To quote Graham Bond:
 "Not only a drummer but an exceptional musician."
 To quote Brian Jones:
 "The most exciting drummer in Britain."
 To quote Allan Ganley:
 "Certainly the most 'far out' of British drummers."
 To quote Eric Delaney:
 "One of the best drummers in modern groups."
 To quote *Beat Instrumental*:
 "One of the greatest drummers wearing clothes."

These all refer to Ginger Baker of the Graham Bond Organisation, and nobody in their right minds could direct them at anybody else. This man makes Ringo Starr sound like a metronome with limbs! This man can play as well with his right foot as his right hand! The man who is known as the "Thunder Machine", that's Ginger Baker.

So please, considering your features on such minions as Dave Clark, Chris Curtis and Viv Prince in the past, educate the masses and print a profile or anything on Ginger.

And please hurry, before Ringo Starr becomes God Almighty.

A frustrated enthusiast is at your mercy, namely,

Peter Charlton,
 High Barnes,
 Sunderland,
 Co. Durham.

P.S.—This need not be considered for your letters page, but please, please, think about it.

Dear Sir,
 Quotes from Andres Segovia:—
 "Beat groups are obscene" . . .
 "Electric guitars should be banned."
 Okay, so he is one of the world's greatest guitarists, but he must also have one of the world's narrowest minds. I like to think my musical tastes are wide, my record collection includes Buddy Holly, Howling Wolf, Connie Francis and Chuck Berry but just because I don't like a certain type of music I don't go around abusing it.

So please Mr. Segovia, live and let live.

John Nuth,
 Peasedown,
 Bath, Somerset.

P.S.—I play lead guitar for a local beat group.

Dear Sir,
 Your readers who own a Futurama III de-luxe, solid guitar, of the type brought out about 18 months ago and modelled on lines similar to a Fender Stratocaster, may be interested in the following tip:—

A seemingly simple disadvantage of this model is the apparent failure of the switch marked "mute" to do anything constructive to the overall sound. Technically, what it does, is put a 10k ohms resistor across the output, thus shunting the load (amplifier) and reducing output current to the amplifier itself, by acting as a bypass, to the signals from the pick-ups.

It is quite a simple job to unscrew the escutcheon, and solder a similar 10k ohms resistor (obtainable from most radio dealers) in parallel, i.e., across the resistor already present in the "mute" circuit. This halves the resistance now brought in by the "mute" switch, and provides an even larger shunt so that output current is even less reduced when the switch is made, current to the amplifier being half what it was with the one resistor present, and current through the resistor combination double what it was before.

The "mute" switch now acts as a very effective rhythm/solo control which, when operated, actually cuts down volume by two-thirds to a half of full volume, which is a useful asset when switching from backing chords to lead breaks.

To the discerning player, this improvement gives the instrument added colour.

P. Harley,
 Leicester Road,
 Ashby-de-la-Zouch,
 Leicestershire.

Dear Sir,
 Oh dear! what a fiasco the TV Pop Poll Winners' Concert turned out to be. Not one group was really on top form, and even the experienced Rockin' Berries were singing slightly flat. Could it have been nerves? I doubt it. Surely the groups concerned had had enough experience in front of large audiences to give a "Nerveless" performance.

Could sound balancing be to blame? Probably, because when Mick Jagger was offering "The Last Time", all I could hear was one voice and one guitar. If this is a true representation of the British pop scene I hate to think what other countries would feel about it.

D. Hotchkiss,
 Barnsley, Yorks.

Dear Sir,
 No one need have any fear that the Beat scene is dying. Most of my mates who have newly-formed groups tell me that there is still plenty of work going. They do say, however, that agencies are getting a bit lazy lately and that they are not bothering to look for new talent while they are still getting steady money from the groups which are already on their books.

H. Feilding,
 Scarborough,
 Yorks.

Dear Sir,
 I have bought *Beat* since issue No. 2 and have always enjoyed reading its sensible attitude towards the pop scene. However, I cannot agree with your statement in *Beat* 25, "The Spectacular Who".

I play lead guitar for a local group "The Sphinx" and am thoroughly annoyed to read how "The Who" destroy amps, speakers, tambourines, etc., when our group cannot afford to buy one decent amp. between us. Surely "The Who" must realize that destroying equipment that hundreds of groups all over the country cannot afford is nothing spectacular or clever.

T. Haselden,
 Sphinx Group,
 Thornton Heath,
 Surrey.

Dear Sir,
 I would just like to say how much I respect the Merseybeats for setting a trend in clothing. It's a pity that they can't be more original with their hairstyles, but never mind, they look great on stage with their "different" gear.
J. Linley,
 Hulme, Manchester.

Dear Sir,
 I am writing to you with a view to answering the comments made by Mr. Lee in your last issue. He remarks that "pop" drummers are too loud, they hold their sticks the wrong way, and that quality drummers, like Gene Krupa, are very few and far between.

I am a drummer in a local group and would like to say this. Mr. Lee's comments are all perfectly true. However, I find that there is no necessity in "pop" drumming to develop to the great stage that Gene Krupa has.

The essence of a beat group drummer is simply to lay down a beat and to add extra pieces where he thinks they fit. How a drummer holds his sticks, is surely a thing for each himself to decide. If he finds he can play better holding them like Ringo Starr or Dave Clark, then let him play like it.

The plain fact is Mr. Lee, that although Gene Krupa is a great drummer, we do not know just how far he would be able to adapt himself to the needs of a group.

Graham Lippiatt,
 Dunstable,
 Beds.





JEFF BECK SUPPLIES THAT 'ORIENTAL' TOUCH

by JOHN EMERY

IN early June a disc hits the market on the Columbia label—and this one is really going to make people sit up and take notice.

It's The Yardbirds' newie titled "Heart Full Of Soul" and the fact that it's a follow-up to their number one "For Your Love" will guarantee it enough air-plays to catch on. But besides this, the song is strong enough to make it in its own right.

The number was again written by Graham Gouldman, who, in fact, is now on disc himself as lead guitarist with his group The Mockingbirds and a number called "I Can Feel We're Parting".

INDIAN INSTRUMENTS

THE original plan for The Yardbirds' disc was to use Indian instruments on it to give an "Oriental" feel, and to this end manager Giorgio Gomelsky hired two Indian session men!

It didn't work out though. At Advision Studios, New Bond Street, hours were spent trying to get these chaps to follow what was wanted. One was playing a sitar (dictionary definition: a guitar with a long neck and a varying number of strings) and the other handled a tabla, a type of drum.

"We even put a board up in front of them with instructions on it. But it was no good", Giorgio told me.

Another session was arranged and this time lead guitarist Jeff Beck filled in where the sitar would have been. He opens the song with a unique "Oriental" guitar figure which virtually makes the

record. He did this with the aid of a fuzz-box borrowed from guitarist Jimmy Paige.

This fuzz-box is similar to the one used to produce the whining guitar solo in P. J. Proby's "Together".

The tabla sound was replaced by Keith playing bongos.

PRESENTATION

I MANAGED to see the boys on their current tour with The Kinks on the opening night at Slough and had a long chat with Keith Relf, who told me the direction in which the group had progressed.

"We have hardly changed our repertoire at all, but what we have altered are the arrangements for our numbers.

"For example, take 'I'm A Man'. This started off as a standard version—now it's barely recognisable to Bo Diddley's original."

What Keith means, in fact, is that a number is no longer just a number with The 'Birds, but more a presentation.

And here's news for those who think The Who are the first group to come up with that "distorted" sound.

Apparently The Yardbirds have been doing this type of thing for some time—perhaps not to the same extent—and are still constantly experimenting with different effects that can be used on stage. Says Keith: "I remember a good year ago, Eric Clapton (the group's former lead guitarist) was working with feedback and so on".

SECRETIVE SEARCHERS

By Peter Tate

THE sign stays on the studio door a long time. "Searchers in session" it says "Keep out".

Ten in the morning, six in the evening, three a.m. "Keep out" says the sign.

For when Mike Pender, Chris Curtis, John McNally and Frank Allen make a record daddy they hang a drum cover over the clock.

"Sometimes we go on for 18 hours" said Mike.

"Of course, we take breaks for sandwiches and drinks and things" amended Chris, "but it is a continuous process".

NEXT SINGLE

RIGHT now, the Searchers are very busy being secretive about their next single release.

"We recorded it before 'Goodbye My Love'," said Chris.

"It is very different from anything else we've done" said Chris.

"We would have released it if 'Goodbye' hadn't come along" said Mike.

"But 'Goodbye' seemed a better idea at the time" said Chris. "By the way, I like your tie. Can I have it. I liked it last time I saw it."

Sometimes it's hard to tell with Chris whether he's joking or re-

membering. I played it safe and swore my shirt would fall apart if I took the tie off!

NEW SOUND

THEN they tried all manner of permutations and eventually arrived at what they believe will be the new sound of 1965—a year when every sound seems to be the 1965 sound.

I said "Well, is it melodic?"

Mike shuffled his weight from one foot to the other.

"It's nice" he said.

"The beat" I said, "Something different about the beat."

Chris grinned and examined the stripes on my tie.

Frank, who never says much, smiled at the other boys' guile and left it at that.

John returned from a backstage wander and wondered at the heavy air of intrigue.

"That's it, then" I said.

They watched me through the door, Chris's eyes still fixed vampire-fashion on my throat.

Memo for next time—if a strange Searchers disc makes No. 1 between now and then, that's what we were talking about.

P.S.—Must remember to leave my Old Boys' neck hosiery in the wardrobe when Chris Curtis is here again.

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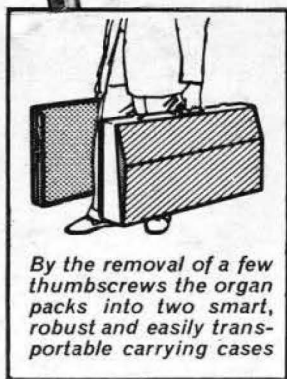


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