

SONGWRITING ★ STEVIE WINWOOD ★ STONES ADD KEYBOARD !!!
RAY DAVIES HITS OUT ★ THE SOUND OF BRASS ★ VENTURES

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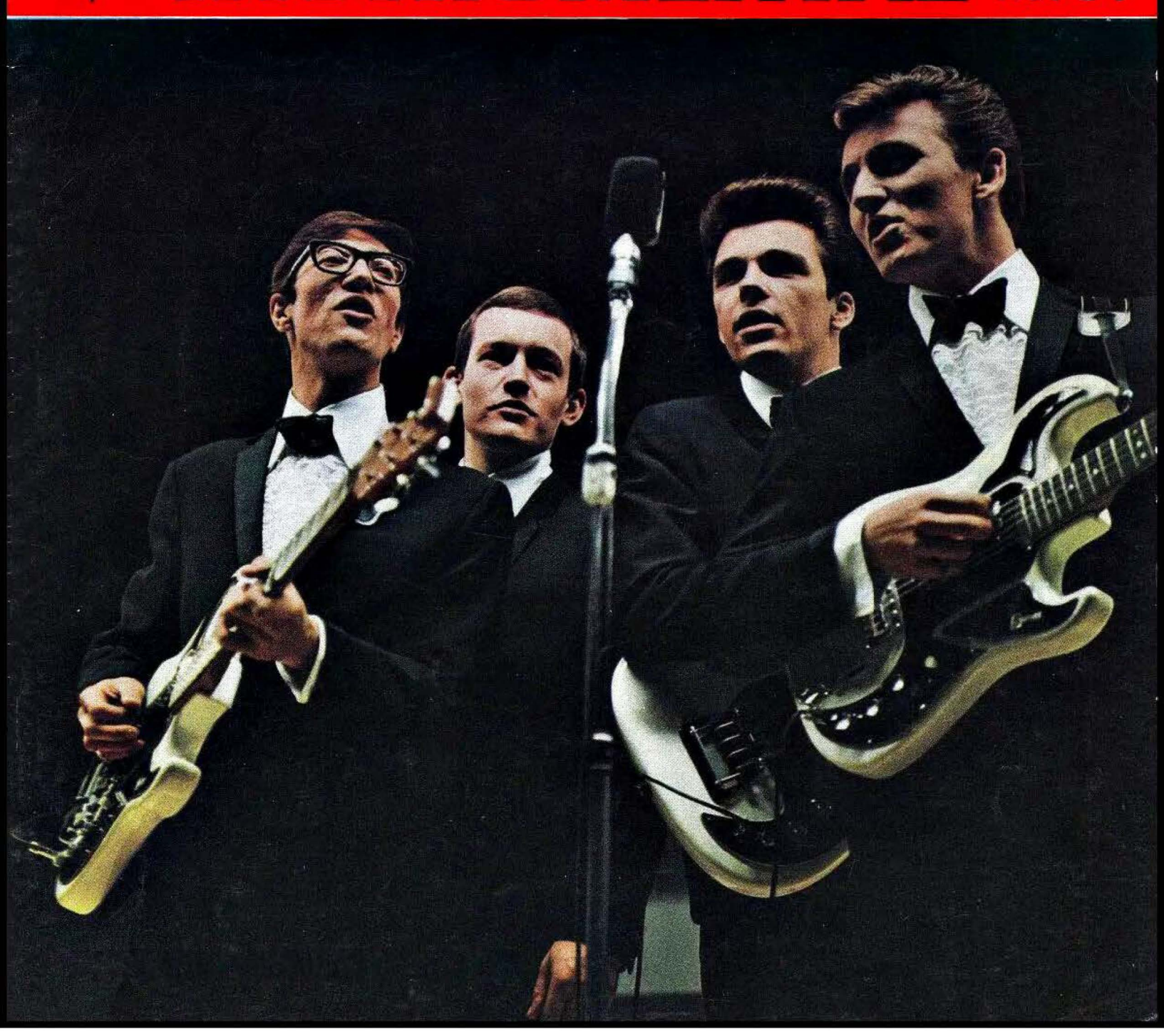
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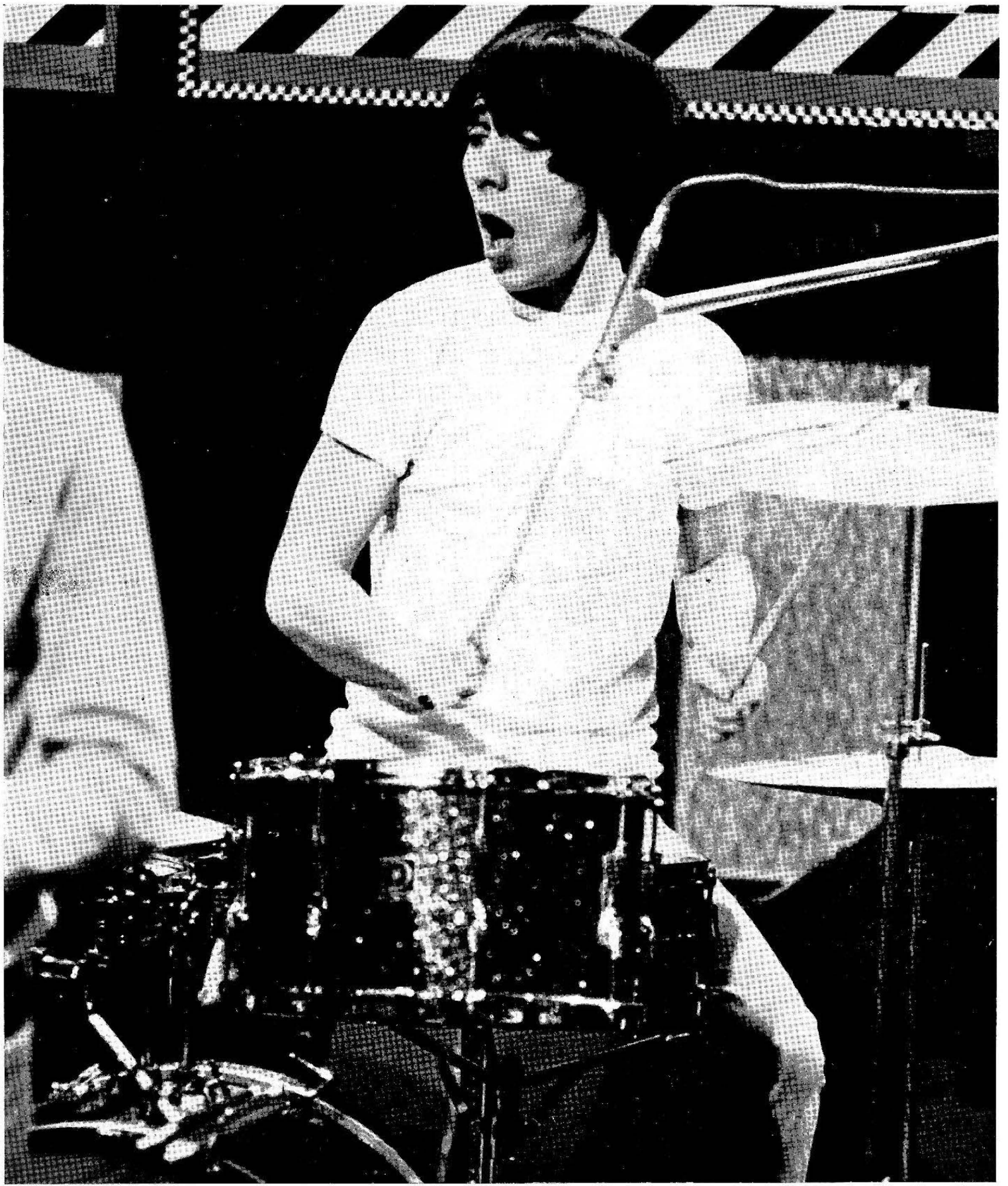
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No. 34





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Editorial

Whilst everyone has been trying to change the face of the disc world, forecasting all sorts of new trends, the only people who can actually bring about any new "sounds" or ideas that might catch on are the instrumentalists themselves. And one must admit they are trying.

The guitar and drum kit are still the nucleus of any group's line-up but over the past year we have seen the introduction of keyboards, vibes, brass, and more recently, the auto-harp. And even John Entwistle of The Who can be seen on another page with a French horn!

The mastering of these instruments can take a long time—but it doesn't seem to deter Britain's young instrumentalists. So we can be sure '66 will provide us with a large variety of new sounds.

In this issue, we do in fact deal with "trends" and spotlight the advent of brass in the hit-parade through discs like "In The Midnight Hour" and "Rescue Me". The sound of saxes, trumpets and trombones is the "happening" thing at the moment, and hundreds of British groups are wasting no time in reinforcing their line-ups to cope with the demand in clubs and ballrooms for this type of music.

We also have in this month's issue the usual features on personalities who are seldom given mention in the pop press. Inside you can read about drummer Ginger Baker, guitarist Davy Graham, session man Vic Flick, and The Ventures.

Also from the States we have an "exclusive" article on the "1, 2, 3" man Len Barry. Information was very sketchy on Len at the time of his big hit, so our correspondent dug deep and we think he has come up with some interesting facts—see page 15.

I didn't realise there were so many young pianists about! The entries that have been pouring in for our competition to win a £212 mini-piano have really kept us busy. We're still sorting through the postcards, and we'll let you know the winner in our next issue.

The Editor.

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FRONT COVER

This colour photograph of The Shadows was taken during one of their many appearances at the London Palladium.



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STEVIE WINWOOD

PLAYER OF THE MONTH

THERE couldn't possibly be a bloke who is more "in" than our Player Of The Month. Stevie Winwood has been called a prodigy, the English Ray Charles. Everyone on the scene has heard, or heard of his work and praises it down to the ground.

Steve was born in Birmingham on May 12th, 1948, and as far as I can make out it was only a short time later that he started playing.

"As far back as I can remember" he says, "I was picking out tunes on our piano. I think the National Anthem was about the first thing I learned".

He was eight years old when he decided to learn a second instrument. He made a gigantic effort and saved £5, enough to buy a battered old Spanish guitar. That was the start of a two-sided love affair, "I couldn't make up my mind what I wanted to be" says Steve, "a pianist or a guitarist. I'd stick at the piano for a month or two then decide that I really wanted to play guitar, so I'd go back to guitar and then decide piano was the thing for me to play. Eventually I made up my mind to be good at both."

He went to music lessons for a while but "couldn't get on with them". At 15 he entered the Birmingham and Midlands Institute of Music where he studied for a year, full time. But he had already embarked upon his performing career. At the age of 11 he was the occupant of the piano stool with a mainstream jazz group. "I was doing quite well with the band" he says, "but it broke up when the members, who were mostly students, finished their courses and went back home."

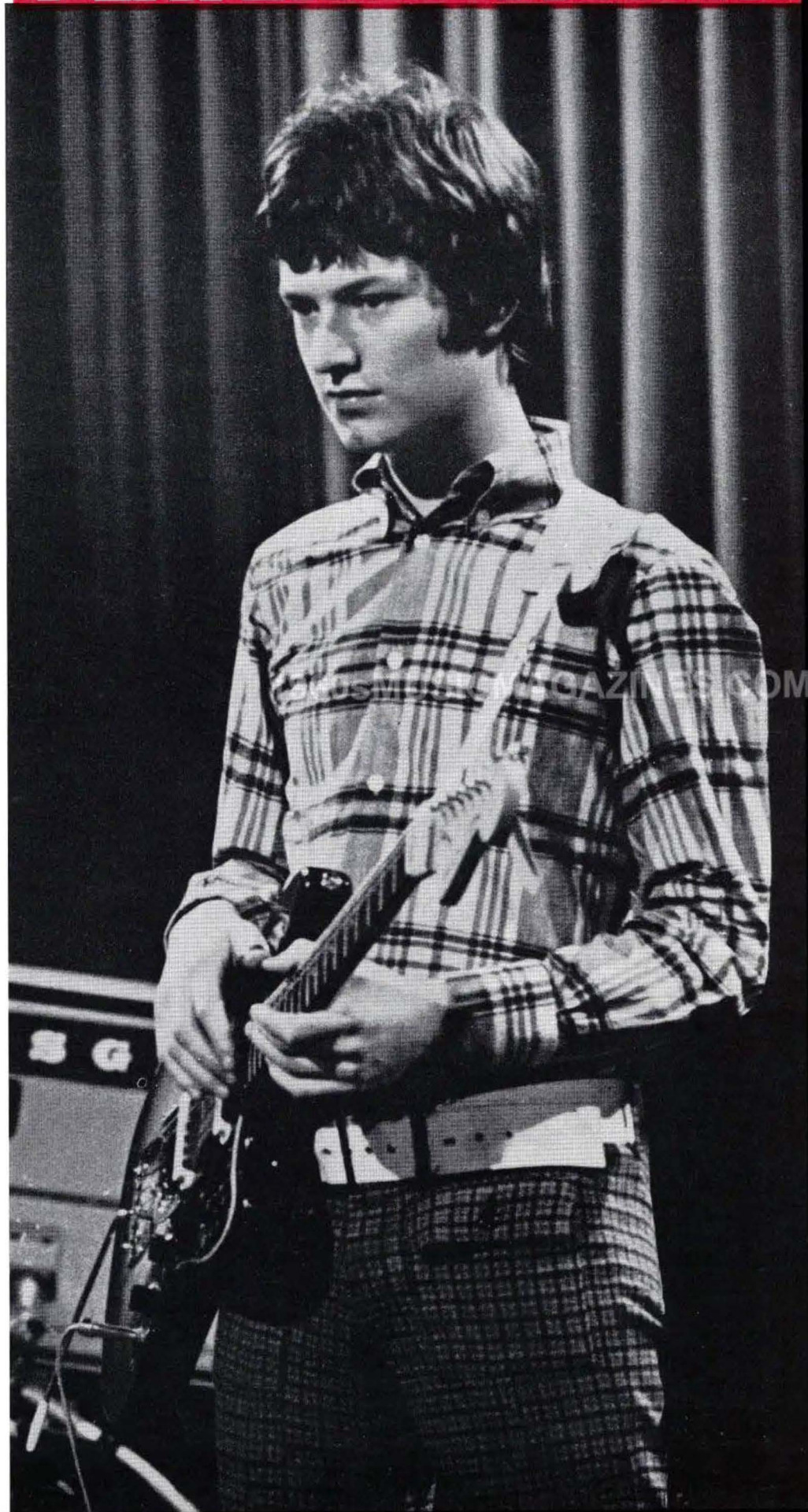
Later he joined his brother Muff's band. At that time Muff was playing six-string guitar. Spencer Davis was on a folk kick then but often sat in with the band. Explains Steve, "Birmingham was, and still is a place where everybody 'gigs', by that I mean that everybody sits in with everybody else, there aren't many rigidly exclusive groups. We saw a lot of Spence, he had a 12-string and a harmonica on a harness. There was this R & B club going at a pub called the Golden Eagle. He went along, did a sort of an audition and they told him to come back next week with a group.

Of course he enrolled our assistance and we all started a sort of residency. I had some of my happiest moments there, everything was informal, people would get up and sing or play. We never used to learn any numbers, Spencer would say, 'We'd like to play something or other' then we'd vamp like mad while he sung his own words. Gradually the group as it is today came together and Muff changed on to bass. I remember the first booking after the switch. It was a students' dance for Oxfam".

Charlie Mingus, Roland Kirk, Ellington, B. B. King are featured strongly in the Winwood record collection, says Steve "I like to listen to any and every kind of music, I think narrow-mindedness as far as music is concerned is a very, very bad thing".

Soon Steve hopes to build a small studio in his home which will give him more chance to experiment on some of those original Winwood ideas.

KEVIN SWIFT.



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THE Roulettes went right to the top as backing group to Adam Faith—now they want to follow the same path all over again, but this time with themselves as the star attraction.

And they've made a jolly good start with "The Long Cigarette" their first solo release since they parted with Adam. An Act of Parliament restricting advertising of many kinds on cigarettes stopped the group from doing a lot of useful promotional dates—but it hasn't affected the sales of the disc.

In fact, the ruling might have helped it. It seems that "banned" records often do well simply because the record-buyers, inquisitive to find out if it's as "naughty as all that" hear the disc and end up buying it.

The split with Adam wasn't a spur-of-the-moment decision for The Roulettes. The four of them thought about it for about six months.

Says drummer Bob Henrit: "At first we thought our

The ROULETTES in their own right



Left to right: John Rogan, Russ Ballard, Peter Thorp and Bob Henrit.

joining Adam made us secure for a good five years. But things have changed. We have been with him for over two years and feel that he has the personality and talent to last in the business a lot longer, but not as a rock 'n' roll singer".

John Barker, manager of Unit Four Plus Two, was also a great influence to them.

He saw the group as an act in their own right a long time ago and whenever he saw them, used to joke "When are you coming with me?"

When they decided eventually to leave Adam and join the Barker Organisation, offers flooded in from many top recording artists who wanted The Roulettes as a backing group. They were all

refused, because the faith that John Barker had showed in their ability was rubbing off on the group, and they were now determined to make a go of it on their own for better or worse.

LET IT RIP

The group consists of Russ Ballard on lead guitar with a Gretsch; Peter Thorp, rhythm, with a Gretsch Countryman; John Rogan, bass, with a Gibson; and Bob Henrit on drums with Gretsch and Trixon kits.

They are an intelligent and smartly dressed bunch, but really let it rip on stage with some wild numbers. Still a great favourite of theirs is the Marvin Gaye number "Stubborn Kinda Fella" which they waxed and were disappointed when it didn't do anything. The boys feel that the reason their past singles—and there has been about a half a dozen—failed to hit the charts, was because the exposure was not strong enough.

JOHN EMERY.



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...SOUND PRESENTATION...

by THE TUTOR

The outside packaging of any article these days is of paramount importance, because it's the very first thing that anyone notices. In the same way any group must worry about its presentation—the way the members dress, do their hair, and act on stage—as part and parcel of their act. But, just as important as the visual presentation of an outfit is their sound presentation.

1963 saw the introduction of a tough basic sound which was, in the main, produced by drums, lead, rhythm and bass guitars. But, over the past few months, as John Emery points out in the "Sound Of Brass" Feature this month, many groups are looking for ways for introducing more tone colour into their sound. In many cases this has simply lead to doubling-up by various players, who alternate on, for example, rhythm guitar and organ, or guitar and piano, or saxophone and flute, and so on. Many maintain that what is required is a sustained background and the choice of instruments to produce this basically lies between organ and sax.

We discussed simple basic chord shapes for organs last month in this column, and Alan Price is going to be discussing the key-board on this page for the next few issues, so let's have a look at that complicated instrument, the saxophone.

Complicated to look at, but, in actual fact, all those gadgets simply make the sax one of the easiest of all instruments to play. What a lot of people don't realise is that ALL woodwind instruments—clarinet, flute, sax, oboe or what have you, are just variations of the tin whistle. On either side of the title of this article "Sound Presentation", you'll see three round dots. They are put there to impress on you the simplicity of basic woodwind fingering, which is the first three fingers of each hand.

This leaves you with the little fingers which take care of the left and right hand notes on which they fall naturally without the awkward stretches you expect on most instruments.

Where do the other notes come from? Press the thumb button behind the instruments and the whole thing jumps an octave automatically! Up top there are some extra notes which you operate with the palm of the hand. The technique is easier than that of the tin whistle.

So far we have spoken of fingering technique, which is the bugbear on most instruments: but you also have to develop an "embouchure" which simply means the control of the reed with your mouth.

You don't even need an instrument to make a start on embouchure development. Borrow a mouthpiece complete with reed and try to blow and hold the note produced. The only snag is that you want to be somewhere in the middle of a large field when you try this, because without the instrument attached you'll hear a piercing shriek!

Getting back to the fingering, the alphabetic diagram below will emphasise the simplicity. You lay down three fingers of each hand and raise them. "3, 2, 1, 3, 2, 1", to make the best part of the scale. The bottom C is a little finger note;

C	D	E	F	G	A	B
3	2	1			3	2	1

Easier than the guitar! At the "gap" between the left and right hands there's a convenient key for the little finger which makes the note G sharp. There's an easy cross fingering for the F sharp and there are five different fingerings for the B flat though there are many competent saxophone players who don't realise this!

Most band instrument shops have a professional sax player on the staff, but if you contemplate buying a second-hand model from a shop without a resident expert you'll find that most sax players will come along to advise you for a reasonable fee and this will pave the way for some embouchure lessons which will save you time by putting you on the right lines from the start.



THE ALAN PRICE COLUMN

This column comes at just the right time because it gives me the chance to say a very big thank you to everyone who voted for me in "Beat Instrumental's" Poll. It really meant a great deal to me to top the keyboard list. Every musician likes to know that his music is being appreciated, otherwise he feels he's working for nothing.

My column is going to be very informal. Bobbie Graham and Bill Wyman gave plenty of tips in theirs and I hope that I'll be able to do the same. But I won't be writing them down as lots of "dos and don'ts", I'll just talk about my own experiences and methods and leave you to pick out any "gen" that's useful to you.

It would be plain stupid to try and lay down set rules and regs concerning the piano and organ. There are so many different approaches and styles and what's more I know that half of you might be beginners while others may be very advanced. I'll play safe and talk about general subjects rather than technical points.

I started off as a raver of the Jerry Lee Lewis school of music. You know, there's a lot more to his work than meets the ear. Even if pretty well all his numbers are 12 bars there's a great deal of thought in every one, he puts a lot into his playing. Of course, it takes experience to do his stuff properly, but with a bit of practice you can get a good likeness of his sound and style going. What it consists of basically is a steady pounding bass line from the left hand with chord-thumping and the odd rolled-notes from the right. Not forgetting those finger-rippling slides of his.

That sort of stuff always used to give me a great kick—come to that it still does! I had a really good time with Carl Perkins last time I was in the States with the Animals. We got together for a session, I played piano and harmonised with him. Marvellous! He really brings the best out in the people he works with. He's one of the kings of this business.

With the piano I have found that musical knowledge is sort of forced upon you. You can't help but learn the positions of the notes on the keyboards and how they combine to form chords. Anyway, more about that next month.

Good playing,

ALAN.



THE SOUND OF BRASS

THE Sound Of Brass was tipped to be the “next thing” over a year ago. Bigger sounds were hailed from all sides of the music business. But they didn’t come. Well at least not as quickly as one expected.

But at last it seems to have reached us.

Via discs by people like Sandie Shaw, Chris Andrews, Wilson Pickett, Len Barry, Otis Redding and Fontella Bass—the sound of brass has arrived.

But what a pity, though, that it took so long to come. Outfits like Georgie Fame and The Blue Flames, Cliff Bennett and The Rebel Rousers and Sounds Incorporated have had tenor and baritone saxes in their line-up for several years now.

The mention of the saxophone of course brings about the argument as to whether it really is a brass instrument. Many recognise it as woodwind, but we’re going to forget trivialities for this

feature and include ‘em—anyway they’re made of brass, aren’t they?

However, back to facts. Georgie, Cliff and Sounds had the use of tenor and baritone saxes for some time, but it seems they didn’t really emphasise this particular sound enough—not on record anyway.

“MUSICIANS WANTED”

For along came Pickett and Co. to push the sound of saxes, trumpets and trombones right to the fore of their arrangements, with the result—tremendous sales and cries of “Here comes the new American sound”.

Now Britain is catching onto this on quite a large scale. Manfred Mann has decided to retain the trumpet and sax he first used as an “experiment” on the Marquee Package Show. And you just have to look at the “Musicians Wanted” columns of our trade papers to see how much in demand these brand of musicians are by groups in particular.

There is no shortage of saxophone, trumpet or trombone players in the

recording studio. Session men of this type are plentiful.

It’s the young and really able players you’ll find it difficult to come by, simply because most people believe that these instruments are much harder to master than a guitar or piano.

In the session field, many saxophonists for example can double on tenor and baritone and some can even stretch their talents covering trombone and trumpet as well. Here is a list of some of the top-bods in this field: Rex Morris, Red Price, Al Newman, Bill Skeat, Tony Fisher, Albert Hall, Ray Davies, Don Lusher, Laddy Busby, Harry Roach and John Edwards.

They can play any type of arrangement and it’s a good bet that they will be working overtime in the recording studios in the near future supplementing the sounds of many groups, who are looking for a way of “fattening” the sound of their guitars and drums.

And it’s not only the groups who can use brass to the best advantage.

Chris Andrews uses this “Big Sound” at all his recording sessions and it’s made his discs pretty distinctive as well. His idea for brass was put into realisation by Chris’s arranger Kenny Woodman who organised the instrumentation for “Yesterday Man” and “To Whom It Concerns”.

“SAX TREND”

Before he became an arranger, Kenny was proficient on trumpet himself and is automatically keen on this type of sound. Besides Chris’s two successes, Kenny has arranged many other discs including Sandie Shaw’s “Long Live Love” another good showcase for brass work.

However, back to the beginning to meet Cliff Bennett and The Rebel Rousers and Georgie Fame and The Blue Flames—the two pioneers in the “Sax Trend” among groups.

The two artists used their instrumentalists in different ways really; Cliff in a more pungent, forceful manner on heavy R ‘n’ B material, while Georgie preferred to use them for blues oldies.



The big sound of Manfred Mann. From the left: Henry Lowther (trumpet), Mike Vickers (alto sax), and Lyn Dobson (tenor sax).

Both, in time though, met success after perseverance.

Cliff got off the ground with "One Way Love" an old Drifters number that proved to be a terrific showcase for the saxes. The tenor and baritone stood out tremendously in the main riff of the song, and perhaps, had he been successful with his follow-ups, he would have been the trend-setter and not the American negro artists.

Georgie of course broke through with "Yeh Yeh" which gave him an opening to a wider audience and the finances to employ another instrument—trumpet.

When speaking of Georgie one automatically links him with Rik Gunnell, which is not too surprising for it was he who first gave him a chance at the Flamingo Club.

BIG LINE-UPS

In fact Rik Gunnell's Organisation has blossomed in many directions since then and now runs a very thriving agency. Around a dozen bands are under its wing—and bands is the word! It seems an unwritten rule with Rik that any new outfit who wants to work for him must include at least one sax.

Only two of his groups have no brass—they are John Mayall's Blues Breakers and Peter B's Looners. All the others including Chris Farlowe's Thunderbirds, Zoot Money's Big Roll Band and Tony Knight's Chessmen to name three, have big line-ups.

I decided to find out why Rik carried on regardless with his sax-augmented outfits while all the three-guitar and drums outfits were making the money? His perseverance is paying dividends now but he did have to wait.



Griff West of Sounds Incorporated, one of the most popular tenor sax men on the group scene.

His brother John, who handles most of the bookings and auditions for the Flamingo club, explained: "When the club opened 12 years ago it was for modern jazz only. This type of music is mostly instrumental and brass is a part of it. But about 3½ years ago with the advent of The Beatles we decided to change our policy.

INTRODUCING R'N'B

"We found that people just weren't dancing at the Saturday all-nighters, so Georgie Fame appeared and all that happened really was that the music was simplified to rhythm and blues and vocals were added. This brought the crowds back."

Yes the brass sound is really happening. And not only in this country but in the States too.



John Entwistle, bass player with The Who, can already play trumpet, now he is trying to master the French horn (above).

We had the pleasure recently of a visit from one of the first artists to feature this type of backing on his records, Major Lance, and he told me before he returned home: "It's very big back home. It seems to be breaking in this country simultaneously. I timed my visit at the right time".

The big-sounding arrangements on his songs, "Um Um Um Um", "Monkey Time" and "Rhythm" were right in vogue and at many venues he had the audience yelling for more. He used Bluesology to back him and their line-up included one sax and a trumpet.

While on the subject of Americans we mustn't overlook Mr. James Brown whose "Papa's Got A Brand New Bag" punctured the charts. He has a terrific



Herb Alpert—the trumpeter who started in a Los Angeles garage!

big band line-up that includes a thunderous brass section.

Len Barry owed a lot to the brass contribution for his success with "1-2-3" and Otis Redding is closely associated with the trumpet blending with the sax effect. All his numbers feature this distinctive sound and on his album "Otis Blue" he did his own version of "Satisfaction" with this sound adapted. The Stones heard it and were absolutely knocked out.

And now it's even cropping up in instrumental form—by courtesy of Herb Alpert and his Tijuana Brass. Herb's gentle music is accepted both by the younger set and the older generation with the overall result—chart success.

He hit some time back with "The Lonely Bull" and has now appeared again, but this time it seems for a longer stay. He has had successes in this country with "A Taste Of Honey" and "Spanish Flea" and they are in fact now the biggest selling instrumental team in the States.

The seven-piece band is led by Herb on trumpet. He started out on his own, experimenting with different sounds in his Los Angeles garage. The band was formed two years ago when Herb organised a proper line-up to fulfil all the engagements that were flowing in as a result of his success on disc. Before this his accompanists had just been session men.

There are many other brilliant brass instrumentalists in the country and it's a pity we couldn't mention 'em all. But don't worry, such is the popularity of this "sound" that all brass instrumentalists will be very much in demand for a long time to come.

BRIAN CLARK.

ON STAGE with.. Dave Dee DBM & T



From left to right: Dozy, Mick, Dave Dee, Beaky and Tich on stage at Burtons Ballroom, Uxbridge.

THEY'VE got a mad name but it gives a very good indication of what they are like on stage. They make comedy their business and are unlike any other group which has been featured in this series.

They haven't, or at least it doesn't look as if they have, planned their every move meticulously. They have a basic pattern of presentation certainly, but they stray from it if there is the slightest possibility of any extra laughs being supplied by the audience or circumstances on stage.

As per usual, this group's lead singer doesn't come on until the musical contingent has made its mark on the audience's indifference. The material which they offer is varied. Most of it is old stuff but it still gets a clap, even Chuck Berry contributes to their repertoire. This is proof in itself that Dave Dee and his friends are doing just what they say they are. Trying to sell themselves, their personalities, their humour, not their music. But it doesn't follow by any means that the group consists of humourists, who can't play, but who use their instruments as props while they do their funny stuff. Musicians Dozy, Tich, Mick and Beaky put across a good, although not dynamic sound. They are all competent and have feeling for their music. Lead guitarist Tich is the serious member of the group. He's a fast guitarist and shines especially on a sort of medley in which he races

drummer Mick and Bass player Dozy through "Hava Nagila" and "Czardas". This number doesn't finish until the pace becomes so fast that Dozy and Mick become frantic wrecks and Tich runs his fingers off the fingerboard. Drummer Mick keeps a steady beat going and wouldn't look out of place in a bigger line-up.

Dozy, a bass guitarist of the thumping school, gets a pretty forceful sound going and now and again takes the vocal spot.

VOCAL & RHYTHM

Rhythm guitarist Beaky carries most of the vocal chores and also fills the sound out with his Gibson Jumbo. He takes the part of chief clown, working together with Dozy, who swops stupid faces with him.

In the portion of the act which features Dave Dee the audience is treated to a good variety of numbers with some especially effective renderings of Beachboys material. Dave has a strong and tuneful voice and forces his lyrics across. He's a good showman, the complete entertainer, cheerfully confident and very forward. He brings the audience into the act and chatters away with friendly warmth. He talks about nothing and everything, for instance those silly adverts on the TV. He gives examples adding new meaning to them. Everyone laughs and then he looks at them long and hard as if to say "I don't

know what you're laughing at, what I said was perfectly proper".

BLUE

The group's comedy masterpieces are "Ahab The Arab" and "High Noon". They are never the same two nights running. Dave ad libs so much that he repeatedly loses his place in the "thrilling sagas" which he is unfolding. The things he comes out with are nothing short of "blue" and if I gave examples of them in cold print they would look rather bad, but if you could hear them straight from Dave Dee as he stands on stage, with a big cheeky grin and a load of infectious enthusiasm about him—you'd be laughing with the rest of them.

Now and again of course trouble rears his ugly head in the form of rowdies who resent the attention which Dave Dee is getting. They shout out and try to be clever. Dave has a very effective way of putting paid to this sort of heckling. Trouble is that it calls for some plain speech and promoters have been known to object, even though the kids roll up over the trick question and answer routine which Dave uses to put the unfriendly gent in his place.

This then is Dave Dee, Dozy, Beaky, Mick and Tich. A refreshing group and one which is well worth seeing if you're broadminded. And if your mind isn't broad? Give it a quick stretch and have yourself a laugh. KEVIN SWIFT.

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'It's tougher in the States' says **LEN BARRY**

LEN Barry is an athletic, broad-shouldered, rugged sort of character with a neat line in way-out clothes—the sort of character who stands out in a crowded room. But when "1-2-3" whammed him into the charts big-time in Britain, it took everybody by surprise. And that goes double for Len himself, still reported "shattered" by the way it sold.

For weeks and weeks there was a shortage of publicity material about Len . . . who became a sort of mystery figure in the pop world. But through a mutual mate, I got in a chat with him. And pretty enlightening it turned out to be, too.

Really, he turns out to be a typical all-American success story. A fast guy with a quip, he sometimes gives the impression he treats the disc industry as just one long joke. Underneath it all, though, I am assured he is starkly serious about consolidating his new stardom. . .

Len draws his story in a relaxed style, switching accents to underline various points. Said: "I'm a Philadelphian—that's where it all started. Like hundreds of other kids, I got involved with a group at the Temple University there. That was around 1959. We were serious enough, but folk figured we were just a gang of rich, pampered kids with more money than sense, just killing time by showing off. Anyway, when we got out of school we went for a recording contract as the Dovells. Trying to get rid of this lay-about image, we rehearsed and rehearsed, hours every day. You think it's tough getting a break in Britain . . . well, it's ten times tougher in the States.

TOUGH GUY GROUP

"We weren't the greatest, let's be honest. We were so erratic. Sometimes we'd get hooted off stage—I still hear the boos ringing in my ears. Sometimes we'd wow 'em. But we got some records going and I guess 'Bristol Stomp' was the biggest. Nothing wild, but it figured in the charts back home. . ."

Len turned on his screen tough-guy look. Said: "We worked with some real sweet kids, like Bobby Vee. There were five of us, so we played it tough. Snarling like Cagney and Bogart, putting on a real tough act. I tell you, Bobby acted like he reckoned we were all for the electric chair. . . So did Brian Hyland!

"But I got bored. That's me all over. Things have to go pretty straightforwardly or I get fed up. I left to go solo and did one of those crazy-word songs—it was called 'Lip Sync', a



Len Barry

tongue-twister. It went round the world and died a resounding death.

"Then this '1-2-3' thing. It started selling in Philadelphia and then got taken up right 'cross the States. I was shattered. Still am. You get these regional break-outs in the States, different to Britain. Now I wanna stick to singing solo, writing more songs, maybe try out at acting'.

If looks count, he'll click on the big screen. Still only 23, Len has fair hair, piercing blue eyes, an instant smile. But here's the odd thing. For months, dee-jays in America were convinced he was a coloured singer—it's the style, the voice. So his first radio breaks came on the all-coloured blues stations. "They found out eventually", grinned Len. "Made me feel like a real old phoney. But my biggest pals are stars like James Brown. On stage, that boy really goes. He has more energy and style than anybody else I've seen".

Worth putting in here that Len has been likened to James Brown as a performer. "Mr. Excitement" is his billing—he looks like a football player in a frenzy on stage. Said Len: "It's my way of working off my surplus energy. . ."

SUPERSTITION

His song-writing comes easily. He's no great musician, but dabbles on guitar (an aged acoustic model) or piano (baby upright). He's written for Chubby Checker and other Philadelphia artists. Says: "Call me a superstitious old slob, but I've got a thing about the word 'baby'. I work it into the lyrics of everything I do. It's got to such a stage that I know a song will flop if it's not there. '1-2-3' had it in five times . . . five babies, like quins!"

Len laughed in a sinister sort of way—a bit like Richard Widmark at his peak. He's never all that far from his enthusiasm for the tough-guys of Hollywood. He said: "I always use the name Borisoff on my songs—I figured it was a good idea to keep the singing and writing careers separate. Borisoff? Well, it sounds a bit sinister—reminds me of Boris Karloff and it's a bit like a Red menace and all that. Tell you what—this song-writing work is a great emotional outlet.

ADMIRE SMOKEY

"I think Paul McCartney and John Lennon are just great—their consistency is something else. But people should be ready to give more credit to Smokey Robinson, with the Miracles and the Tamla Motown set-up. He is just about as consistent as anybody in the world—it'd take you hours to write out a list of his hits. But people forget him. I just wish I had his knack with lyrics. . ."

"Funny thing. Because I fool around a lot, people still have this feeling I look on it all as a gag. But you should see me before I go on for a performance. I just about quiver with fright and you can see there's quite a lot of me to quiver. Once I start . . . fine! I get caught up in the mood of it all. Mostly I wanna take my own backing group round with me. That way you get rapport. But I need saxes, not just guitars. I figure we don't experiment enough with group sounds. You don't have to be a brilliant sax player, but it fattens out the whole sound."

Len added that he one day wanted to produce records for other artists. "I'm too young to be wild about financial security right now, but I'd like to have a second-string career". He also constantly adds to his massive wardrobe of light-weight suits and eyeball-tearing check sport shirts.

He's a character, all right. Which makes it all the more surprising that he went so long as a sort of mystery figure. A Negro mystery at that. . .

PETE GOODMAN



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 SORROWS

January: 27th Frankfurt; 28th Tour of SCOTLAND.

February: 5th Seven Club, SHREWSBURY; 11th McCoys Club, MIDDLESBROUGH; 12th Imperial Ballroom, NELSON.

GEORGIE FAME AND THE BLUE FLAMES

February: 3rd Penthouse Club, BIRMINGHAM; 4th BIRMINGHAM University; 5th Twisted Wheel Club, MANCHESTER; 6th Flamingo Club, LONDON; 8th Starlight Ballroom, HERNE BAY; 9th Tower Ballroom, GREAT YARMOUTH; 10th Starlight Ballroom, CRAWLEY; 11th Iron Curtain Club, SIDCUP; 12th Ricky Tick Club, WINDSOR; 14th Town Hall, HIGH WYCOMBE; 15th Glen Ballroom, LLANELLI; 19th Lea's Cliff Hall, FOLKESTONE; 24th Ramjam Club, BRIXTON; 25th Manor House, LONDON.

ZOOT MONEY'S BIG ROLL BAND

January: 25th Civic Hall, GRAYS; 26th Orford Jazz Cellar, NORWICH; 27th Braysgrove Youth Centre, HARLOW; 28th Refractory, GOLDERS GREEN; 29th Palais, PETERBOROUGH; 30th Ritz Ballroom, BIRMINGHAM.

February: 2nd Bromel Club, BROMLEY; 4th Il Rondo Ballroom, LEICESTER; 5th Flamingo Club, LONDON; 6th Blue Moon Club, HAYES; 7th Court Youth Centre, SOUTH OCKENDON; 10th White Lion, EDGWARE; 11th Technical College, GLAMORGAN; 12th Beachcomber Club, NOTTINGHAM; 13th Cosmo Club, CARLISLE; 15th Burtons Ballroom, UXBRIDGE; 17th Blue Moon, CHELTENHAM; 19th Ramjam Club, BRIXTON; 20th Shakespeare Club, WOOLWICH; 21st Majestic Ballroom, READING; 22nd Klooks Kleek, WEST HAMPSTEAD.

THE FORTUNES

January: 27th Gosport; 29th Tour of SCOTLAND.

February: 12th Tower Ballroom, New Brighton, LIVERPOOL; 14th Baths Hall, ELTHAM; 18th MORECAMBE; 19th Tour of HOLLAND.

THE ALAN PRICE SET

January: 28th Town Hall, TROWBRIDGE; 29th Neeld Hall, CHIPPENHAM; 30th Corousal Club, FARNBOROUGH; 31st Town Hall, BRIDGWATER.

February: 1st Concord Club, SOUTHAMPTON; 3rd Village, CLEETHORPES; 4th A Gogo Club, NEWCASTLE; 5th MANCHESTER; 6th Esquire Club, SHEFFIELD; 8th ABERYSTWYTH University; 11th Kent University, CANTERBURY; 12th Co-op Hall, REDHILL; 13th Bromel Club, BROMLEY; 14th Cook's Ferry Inn, EDMONTON; 18th College of Technology, RUGBY; 19th DURHAM University; 20th Dungeon Club, NOTTINGHAM.

SOUNDS INCORPORATED

January: 26th Highbury Technical College, PORTSMOUTH; 29th R.A.F., SCAMPTON; 30th Baths Hall, ROTHERHAM.

February: 4th SWANSEA University; 5th Marcan Hall, MARCH; 6th R.A.F. BENTWATERS; 11th Princess Club, MANCHESTER; 13th Coatham Hall, REDCAR; 18th British Nylon Spinners Club, PONTYPOOL; 19th McCoys Club, MIDDLESBROUGH.

CHRIS FARLOWE AND THE THUNDERBIRDS

January: 25th College of Advanced Technology, BIRMINGHAM; 27th D.R.C. Club, Stratford; 28th LEEDS UNIVERSITY; 29th Big Beat Club, HACKNEY; 30th Youth Club, PORTLAND; 31st Star Hotel, CROYDON.

February: 2nd Town Hall, FARNBOROUGH; 3rd Blue Moon Club, CHELTENHAM; 4th Iron Curtain Club, SIDCUP; 5th Big Beat Club, STRATFORD; 6th Boat Club, NOTTINGHAM; 10th Blue Triangle Club, EALING; 11th Il Rondo Ballroom, LEICESTER; 12th READING University; 13th Bromel Club, BROMLEY; 14th Manor House, IPSWICH; 15th Klooks Kleek, WEST HAMPSTEAD; 19th Markham Hall.

THE SPENCER DAVIS GROUP

January: 26th University of Warwick, COVENTRY; 28th MANOR HOUSE; 29th Bird Cage Club, PORTSMOUTH; 30th Black Prince Hotel, BEXLEY; 31st Cook's Ferry Inn, EDMONTON.

February: 1st HIGH WYCOMBE; 3rd WILLENHALL Baths; 5th CHELSEA College; 6th Agincourt, CAMBERLEY; 7th Pavilion Ballroom, BATH; 10th Smethwick Baths, BIRMINGHAM; 11th NOTTINGHAM University; 12th Jigsaw Club, MANCHESTER; 15th Town Hall, WALSALL; 16th Mecca Ballroom, Royal Pier, SOUTHAMPTON; 17th Rhodes Centre, BISHOPS STORTFORD; 23rd Locarno Ballroom, STEVENAGE; 25th Iron Curtain Club, St. Mary's Cray, KENT.

THE BARRON KNIGHTS

January: Pantomime, "Robinson Crusoe" at the Alexandra Theatre, BIRMINGHAM.

HERMAN'S HERMITS

January: On Tour in AUSTRALIA and NEW ZEALAND.

February: On Tour in JAPAN.

THE WHO

January: 26th Locarno Ballroom, STEVENAGE; 28th Edgbaston University, BIRMINGHAM; 29th Imperial Ballroom, NELSON; 31st Youth Centre, NEWPORT.

February: 4th Astoria, FINSBURY PARK; 5th Odeon, SOUTHEND; 6th Empire, LIVERPOOL; 7th Town Hall, CHATHAM; 11th Palais, WIMBLEDON; 12th Dreamland Ballroom, MARGATE; 13th Community Centre, SOUTHALL; 14th Tower Ballroom, NEW BRIGHTON; 15th Esquire Club, SHEFFIELD; 17th Club A Gogo, NEWCASTLE; 18th Drill Hall, Dumfries, SCOTLAND; 19th Memorial Hall, NORTHWICH; 20th MANCHESTER; 26th Gliderdrome, BOSTON.

UNIT 4 + 2

January: 25th CARDIFF; 28th Palais, WIMBLEDON; 29th BRISTOL.

February: 1st-6th Tour of IRELAND; 12th Lea's Cliff Hall, FOLKESTONE; 14th Dorothy Ballroom, CAMBRIDGE; 18th Regal, AMMANFORD; 19th Dreamland Ballroom, MARGATE; 24th R.A.F. CHICHESTER; 25th BIRMINGHAM University.

THE MOODY BLUES

January: 24th Ice Rink, ALTRINGHAM; 25th King's Hall, ABERYSTWYTH; 26th Ice Rink, SOLIHULL; 27th Ritz Ballroom, SKEWEN; 28th Regal Ballroom, AMMANFORD; 29th LEEDS University; 30th Cosmo Club, HARRABY.

February: 1st Starlight Ballroom, HERNE BAY; 2nd Tower Ballroom, GREAT YARMOUTH; 3rd Starlight Ballroom, CRANLEY; 4th Regency Ballroom, BATH; 18th Badock Students' Hall of Residence, STOKE BISHOP; 19th LIVERPOOL University; 21st MANCHESTER University; 23rd Royal Pier Pavilion, SOUTHAMPTON.

THE SMALL FACES

January: 24th Youth Centre, SOUTH OCKENDON; 26th Scene at 6.30; 27th Carnabees Club, LONDON; 28th Ready Steady Go; 29th Floral Hall, SOUTHPORT; 30th Thank Your Lucky Stars.

February: 3rd Town Hall, KIDDERMINSTER; 4th LEICESTER; 5th St. Georges Hall, INCKLEY; 10th Astoria Ballroom, OLDHAM; 11th SOUTHAMPTON University; 12th Bird Cage Club, PORTSMOUTH; 13th Mojo Club, SHEFFIELD; 17th NEWCASTLE; 18th Gaiety Ballroom, GRIMSBY; 19th Imperial Ballroom, NELSON; 20th MANCHESTER.

March: 20th Flamingo Club, LONDON; 21st Atlanta, WOKING; 22nd Palais, ILFORD; 23rd Orford Jazz Cellar, NORWICH; 24th Beachcomber Club, NOTTINGHAM.

THE HOLLIES

January: 26th Top Rank, CHESTERFIELD; 28th Double date at Princess and Domino Clubs, MANCHESTER; 29th Buxton Pavilion, BUXTON.

February: 6th-12th Stockton Fiesta Club.

THE FOURMOST

January: 25th Welsh College of Advanced Technology, CARDIFF; 26th Seven Club, SHREWSBURY; 28th Queens Rink Ballroom, WEST HARTLEPOOL.

February: 4th Woolwich Polytechnical, LONDON; 5th Big Daddy Club, HALIFAX; 11th-13th On Tour in SCOTLAND; 18th SHEFFIELD University; 19th Kings Hall, ABERYSTWYTH; 20th Winter Gardens, CLEETHORPES.

"THE minstrels wait without,
your Majesty."

"Without what?" (child laughter).

"Without their amplifiers,
m'lord."

That could have been the first historic pantomime cue that landed youthful Shadows, pale and shaking, on some stage half-a-dozen years ago.

Not so today.

For one thing, the Shads no longer pale and shake. For another, that line has (just about) disappeared.

For a third, they have attained the enviable position of being able to write in their own cues.

These days, working from ten till five in the West End office of manager Peter Gormley, they are respectfully provided with copies of the show script and invited to write music to complement it.

To the studious young Shadow with the college-boy look the drum is more than just a means to a four-four beat.

Given a little freedom of inspiration, Brian Bennett likes to slip the snares off his kit and beat out an African-style message with his sticks. Or it may be Latin-American or Trinidad all-steel style, or even Indian.

HAMMERNAMICS

Brian is a student of hammernamics, he delves into drumming as a means of communication—not just bush telegraph, but as an inciter of moods and an expression of soul.

"When I pick up the sticks" he says, "I like to be aware of the tradition. There were a lot of great drummers before Dave Clark and Ringo and I want to remind people about them".

Brian's drumnastics savour of Gene Krupa, Louis Belson, Buddy Rich but it is no skin plagiary. KBR, in full throat, did just about everything it is possible to do with snare, side, tom-tom, bass, high-hat and cymbals.

Just to complete the drumming whole, Brian also likes to 'sit-in' with the London Symphony Orchestra on timpani—those giant cauldron-like shapes on spindly legs that can make percussion into a tune.

And that is one reason why Brian Bennett deserves to be hailed as one of the best batterymen around.

Bruce Welch, greatest living authority on the Shadows sound, was discussing their playing style.

"We have a reputation for playing clear cut sounds and unbent notes", said Bruce, "and we want to keep it that way because that's how we feel about music. We don't like it cluttered up".

It's Office Hours for BRIAN, HANK & BRUCE



This instrumental integrity has brought unkind comments from fans who would prefer to hear a Shadow shadow of Kinks, Animals, or ever-present Stones.

"But all this, 'Yeah, yeah' lark is only what we were doing five years ago", insisted Bruce, not for the first time.

This is not strictly true. The Shads tried the idiom in "We say yeah" for their first film, "The Young Ones", but were never identified with it.

They are more easily associated with the well-defined lead melody from Hank and the careful harmony of Bruce and (lately) John Rostill.

SUBTLE CHANGES

"Any change over the years has been subtle, because the Shads know that once they lose their identity, they are finished", said Bruce. "We might try a little more 'fuzz' than normal with a new number, or a 'different' coupling of chords, but we never do anything we cannot reproduce on stage".

"Perhaps this could be frustrating if records were our only concern. But these days, we are writing or composing from ten till five most days. The charts are nice, but we don't need them like

we used to. . ."

Starvin' Marvin, the top pop plucker with the lean and hungry look and the grin that makes his face disappear, likes to see a little happiness on stage.

He deplores the passing of the smile and the current trend for down-turned mouths and lantern jaws.

How can you entertain other people, he asks, if you don't look entertained yourself?

Secretly, he thinks groups of the calibre of the Barron Knights might well have an important function. If today's groups can't be laughed with, then they must be laughed at. Laughter is the criterion.

That is why so many of his solos tend to sound like musical chuckles.

And in Brian, John—they're still laughing over "I Wish I Could Shimmy Like My Sister Arthur"—and Bruce, Hank has excellent foils for his wit.

Hank is the humanitarian, too. He welcomes the scope of working on show music because, the required emotion dictates a certain style of music, a tune that would never sell as a pop record.

Incidentally, all other Shadows now have their hair cut like Hank. There was mirth galore when that happened too. . .

'We've put a keyboard on every new track' on every new track'

STONES REPORT

AN EXCLUSIVE REPORT BY KEVIN SWIFT

DECEMBER saw the end of a hectic tour, there were no more one-nighters to do. But it wasn't the end of the Stones' work Stateside and the drums and guitars didn't stay in their cases very long. Recording was next on the list of commitments.

While the Stones fitted in a short rest period Road Manager Stew did his own special brand of scene setting. The afternoon preceding the first recording date saw him bustling round the big Hollywood music shops such as Drum City, Music City and Music Centre getting odds and ends. He had to get hold of several different types of drum for Charlie—congas, bongos and finger cymbals were his main worry. Strings and picks are ordered in boxes of a dozen dozen for the Stones, so they presented no problems.

FIRST DAY

On December 5 he arrived at the R.C.A. studios a little before the group to set up the gear with the help of one of the engineers. An hour later the Stones arrived, tuned up and struck up. This was the first of three evening-to-early morning sessions.

Mick and Keith had written all the songs to be recorded. There were ten in all and most of them had been born in the wee small hours during after-show sessions. This time the group had decided to really study the numbers, concentrate on them, trying different treatments. This doesn't mean that they have conducted all



Keith Richards and Brian Jones pull faces at each other while they tune up.

their previous sessions with a marked disregard for quality. On the contrary, as Keith said himself, "Our previous sessions have always been rush jobs, this time we were able to relax a little, take our time". Relax is the word. Brian Jones for one fell asleep on numerous occasions. "I'm a very relaxed person", he explained.

Keith and Mick acted as musical directors until the others got the gist of the numbers and then it was a 'free for all' with everyone chipping in with their own particular ideas. Charlie Watts was in great form and played the bongos and conga drums like a native. He also tried his hand (and arm) on a set of gigantic timpani which an orchestra had left behind. There was no shortage of key-

board operators. Brian, Stew and American sessioneer Jack Nitzsche took it in turns to play the harpsichord, piano or organ. Brian told me that there is some keyboard instrument or other on every track recorded. Stew and he handled the groovy type of numbers while Jack Nitzsche played on the slower numbers.

12-MINUTE RAVE

I asked Bill if the Stones had broken any fresh ground with this latest session. "Well, we've never recorded a number lasting 12 minutes before", he answered. "It was a very beaty thing. Not exactly a 12 bar but something similar. Anyway, we were all improvising like mad and things got out of hand. We got really carried away. I think we must

have spent a good five minutes building round just one chord".

Stew more than lived up to his reputation as "A Brick" by dividing his attention between nipping out for food and drink, piano-playing and laying on a constant stream of instruments.

CO-OPERATION

"Manufacturers were very considerate", he said, "Gibson especially. They sent a lot of gear to us. I was very grateful because they're stuck out in the wilds beyond Chicago, takes about a day to get to them, even starting from Chicago itself. You can see why I wasn't too keen to pick everything up myself. We had the lot in the studios, everything we needed, six-strings, solid and acoustic, same with 12 strings, oh yes and Bill was given a six-string bass for one number. Gibson let us have quite a few Fuzz Tones as well. We only used fuzz on a couple of tracks, but Keith gets carried away and tramples them underfoot when he's raving about on stage. We've gone through quite a few like that".

The three early morning sessions went very smoothly. Nothing broke down and no strings snapped because the three guitarist Stones changed sets regularly. They realised that string-life wasn't exactly prolonged by trips to great heights in aeroplanes.

Personally the Stones got on very well in the studios. Usually, gruelling, lengthy late night sessions take a toll on camaraderie. The happy atmosphere in the studio was probably encouraged by the fact that the Stones were "Breaking up for the hols".

The tracks done on this last trip are safely tucked away in a place known only to Andrew Oldham but we'll probably have a foretaste of things to come with a new single taken from the stock. Don't laugh but it looks like it's going to be called, "Your Nineteenth Nervous Breakdown". Mick came up with the title during the fifth week of the tour. Having heard it I reckon the Stones are safe in Chartland for a long time to come.

WHAT'S happened to The Searchers? They were one of the first groups to make it really big at the beginning of "The Beatles Era". Along with The Beatles, Gerry and Billy J. they took the charts by storm—their singles and even their first EP were automatic smashes—but times have changed. For their last really big-seller one has to go back twelve months to the time when Pye released "Goodbye My Love".

Has the personnel change that saw Tony Jackson go solo had anything to do with their recent lack of glory? No, that's doubtful for ex-Rebel Rouser Frank Allen has filled the gap admirably, and Tony hasn't done terribly well on his own anyway and is now working abroad with his group.

No. I think the reason for their rather unpredictable "drop" in popularity is that their sound is *too distinctive!* The jingly rhythm sound—you can sometimes barely hear the bass—has been drowned out by trends. Now is the day of the resounding bass tone, cutting guitar work and a general thump-up Who-cum-Kinks type sound.

GOOD TREATMENTS

Their treatments of "What Have They Done To The Rain?" "Where Have All The Flowers Gone?" and The Everly Brothers item "Since You Broke My Heart" were all good. On numbers like these, they excel. But this sound is no longer in vogue, and they just haven't altered it in any way since they first came on the scene.

So what do they plan to do? I spoke to drummer and leader Chris Curtis and lead guitarist Mike Pender about their plans. The group, in fact, is very much aware of current happenings and Chris himself is one of the most alert people on the scene.

They agreed that there had been a distinct lack of bass volume on their records—but thought it a good thing because their sound is now instantly recognisable. "It wasn't deliberate though" said Chris. "It just happened".

The group is anxious to **retain** this

MORE BASS FROM THE SEARCHERS



Mike Pender, seen here with Chris Curtis, has added more bass to the Searchers' sound

"distinctive" sound, but on stage now Chris told me the bass is definitely much more forceful. "I now have a Burns 12-string" Mike added. "And I use this all the time with a very bassy tone. And this combined with Frank Allen's work on his Gibson makes for quite a deep sound".

The Searchers will go this far—but they refuse to bow down to the "discotheque" sound that has come in with the arrival in the charts of songs like "Midnight Hour", "Rescue Me", and "1, 2, 3".

You'll find most groups—even those in the charts—squeezing one or two numbers of this sort in their repertoire, but not The Searchers.

Their act includes a medley of their hits, some Chuck Berry material which they still love doing, Jackie De Shannon songs, and material (original and otherwise) from their long players.

Also, their vocals are now much clearer. "We have got a big new Marshall p.a." said Chris. "Its power is 100 watts and the two column speakers aren't just placed at each end of the stage as normal". Extensive wiring enables the group to spread them as far apart, and as high up, as possible.

RECORDING

Equipment-wise, Mike is very happy with his new Burns 12-string, Frank Allen has swapped his Burns Bison for a Gibson, John McNally uses a Fender Telecaster and Chris is playing on Ludwig drums. The amplification besides the p.a. is entirely Vox and the four microphones they use are Shure.

Talk drifted onto recording which of course put Chris in his element.

When The Searchers go into the Pye Studios, Chris told me, they virtually record themselves although Tony Hatch is always there as A and R man.

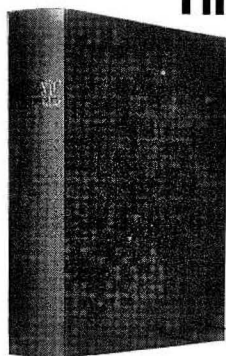
"We are always trying new ideas and last year hit on a formula we now use all the time."

They record the three guitars and drums sound once—then do it again exactly the same, and blend the two together. It's not dubbing as such because nothing is added to the sound—it's just "doubled".

As Chris said, the finished instrumental backing on discs really consists of eight instruments—two rhythm guitars, two lead, two bass and two drum tracks. "Even if a tambourine is used, that's double-tracked" added Chris.

BRIAN CLARK.

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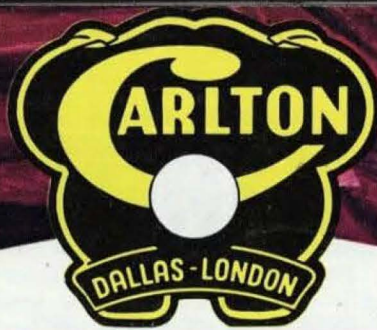
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They can't knock Spence



Spencer Davis on stage at the Marquee in London

IF any niggled star of "yesteryear" fancies knocking the beat brigade—and let's face it, it's happened before—there is one outfit they had better steer clear of or they'll come unstuck. The Spencer Davis Group.

For they are one of the most musically qualified units on the scene. All four can read music and between them can play seven different instruments, apart from doubling. Stevie Winwood is proficient on piano, organ, guitar, harmonica, drums and vibes; Spence can master guitar, harmonica and piano; Muff Winwood plays bass and guitar; and Pete York is working hard on trumpet, besides being very able on drums.

Steve learnt to read music at the Birmingham School of Music with his brother Muff, bass guitarist with the group. Pete York taught himself and Spence picked up the basics at school and is still learning. All four are still swotting when they get the time and eventually hope to reach the "fluent" stage.

Besides this, Spence is keen to improve his ability on guitar. "I'm always listening to classical guitarists such as Segovia and John Williams, but I don't really want to become a classical player. If anything, I feel I might end up in jazz."

Yet despite all these rather complicated qualifications and the near-

reverent look of the group compared to other wildies on the scene, there is nothing really complicated about the group and its music.

Spence says that the group plays "Poppy rhythm and blues" and they aim mostly for a good dancing beat. Even when they feature way-out numbers like "Sister Sadie" by Horace Silver and items from Johnny Hughes (both of whom you have probably never heard of) they are well received, because they are put over in a manner which makes you interested.

Now they have finally "made it", I asked Spence about future singles. For now they are up there, they've got to stay there.

All of their singles had been old American items and so on up to now. Things like "Dimples" and "I Can't Stand It"—even "Keep On Running" was taken from a long player by negro singer Jackie Edwards.

"We would really like to start writing more now," said Spence, "instead of relying on old discs, re-arranged by us. Steve has written about three, I have done two and sometimes Muff comes in and we all work together.

"And as it happens, one of Stevie's originals is among the three songs we are considering for our next single."

BRIAN CLARK.

DAVY GRAHAM—The new folk name

IN Britain's folk world, it seems the name Davy Graham has replaced that of Bob Dylan.

Now that Mr. Dylan has been accepted by the masses, the folk purists and artists themselves just couldn't be heard singing the praises of a "pop" artist. So they had to find a replacement, one who didn't stoop to commercialism and whose name meant absolutely nothing to the average record-buyer. They like it that way.

Judging by the letters received by "Beat Instrumental" and conversation with the artists who keep the audiences happy on the folk club circuit, the man they have chosen is Davy Graham.

So this month we present as clear a picture as we can of the new "influence" in the folk world.

Davy, although a very respected guitarist, is only 24 years of age. He records for Decca—but hasn't yet made a single! His offerings so far have been limited to albums, and there have been two of these.

The first was titled "Folk, Blues And Beyond". The collection of songs ranged from one called "Maajun" a simple guitar melody Davy brought from Tangier, to his versions of blues numbers such as Little Walter's "My Babe" and Howlin' Wolf's "Goin' Down Slow".

The other long player he did was with a girl guitarist and friend Shirley Collins. This was titled "Folk Roots, New Routes" and the majority of songs on this collection were either penned or arranged by Shirley and Davy.

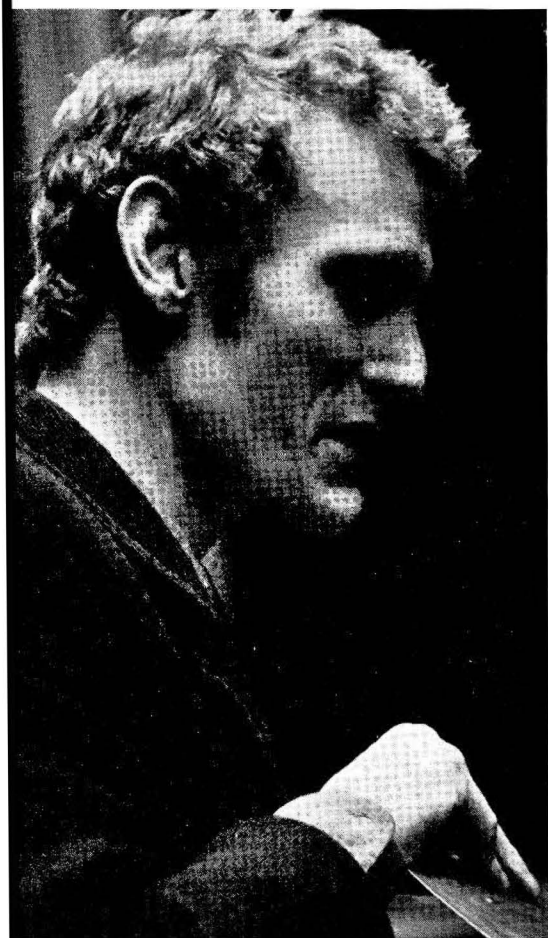
The only instrumental accompaniment on Davy's solo album was provided by himself on guitar; and on the other, Davy's guitar again with Shirley on five-string banjo and guitar.

Davy also plays banjo, string bass and harmonica and names as his favourite, Jack Elliot, Leadbelly, Broonzy, Charlie Parker and Mingus. He also likes girl gospel groups, Mary Wells, flamenco and Elizabethan lute music.

JOHN EMERY.



Davy Graham—Britain's folk purists consider him to be the "New Dylan".



GINGER LEARNED TO PLAY IN SIX WEEKS

THE votes that poured in for Ginger Baker in "Beat Instrumental's" recently organised Popularity Poll proved that although he plays with a group that has yet to crack the charts, his percussion skill has not gone unnoticed. His placing, in fourth position behind Bobby Elliot, Brian Bennett and Keith Moon, stamps him as a respected drummer both by beginners and professionals alike.

His skin work with the Graham Bond Organisation has made him one of the few sixmen on the scene today able to "get away" with a drum solo. This showpiece on stage doesn't seem so much in vogue today as it was a few years back, but with Ginger it's different. The small but comprehensive line-up of the Organisation gives plenty of scope to his all-action brand of drumming on his miniature Ludwig kit, and when he does rattle off into a solo you find yourself really wrapped up in what he's doing.

The story of Ginger Baker the musician stretches back to New Eltham where he lived with his parents—until he got the urge to turn pro. During his schooldays he tapped about with knives and forks, and showed interest in drummers and drumming. At the age of 16 he decided to do something about it, and bought a wooden snare drum, a bass drum and one cymbal for £3.

This was the start. He received no

tuition. "I really didn't feel I needed it" he said in a manner not at all conceited. "Before I bought the kit I somehow knew I could play".

And it was only six weeks after that he joined his first band. The Storyville Jazzmen were looking for a drummer and after auditioning Ginger, who kidded 'em on that he had been playing for three years, asked him to join.

This was back in the late fifties and the Storyville was the first of many jazz outfits he was to play with. Since, he has played with Terry Lightfoot, Diz Dizley and had a spell of residency at Ronnie Scott's during which time he played with many jazz greats.

IRISH SHOWBAND!

He started off in "trad" but has also had experience in "modern" jazz and "mainstream". And his background doesn't stop here either. He even had a spell with an Irish showband in 1959!

Ginger was drummer with the Ken Oldham Showband at the "Galtimore" Ballroom in London and at this time decided to put his spare time to good use by building his own kit.

Since his first £3 set he had moved onto another, consisting of Beverly and Ajax accessories then with the help of a friend, he had one specially made up for about £200.

But the adventurous Ginger was

never satisfied. He made up his own set with perspex and describes the finished product as "the best set of drums I've ever used". But unfortunately being made of such a material, they cracked up after four years.

So from here Ginger moved onto his famous "miniature" Ludwig kit.

Specifications for his drums are: Small tom-tom (12 by 8 inches); Big tom-tom (14 by 14 inches); and bass drum (20 inches with a 12 inch shell). The snare drum is 30 years old and made by a firm called Leedy. This is a prize possession of Ginger's and he has had it re-covered to match the Ludwig set.

This very individual and meticulous drummer even has his own drum sticks on the market. He designed them himself. They sell at 12/6d. and very well too. He described them to me as being made of Hungarian wood, having special tips, medium in weight with a good balance.

WANTS TWO BASS DRUMS

Ginger is always experimenting and he certainly hasn't finished. He is currently keen on acquiring two bass drums. Yes two! One will have *Ginger Baker* on the front and the other *Graham Bond Organisation*—but it's the sound that Ginger wants, not the look.

He also wants more tom-toms. "I want to be surrounded by drums" he said.

Ginger told me his main influence has been Phil Seaman. "He came along to watch me at the Flamingo once. I had always been a great admirer of his, but didn't introduce myself. I seldom do to people. I must be shy. Anyway before I knew it he came up to me and said hello. We became friends and the advice he gave me knocked off about 10 years hard work."

Ginger is only too pleased to help other drummers and is unsparing in his advice. "I don't practise now" he said. "But when I started I used to spend up to nine hours non-stop at home a day. The more you play the better.

"And I didn't just tap along with records. I used to let myself loose and play solos all the time.

"I also recommend playing in as many different types of venues, pubs, clubs, ballrooms and so on, with as many different kinds of bands playing as many different kinds of music as you can."

And that is the way Ginger has found and developed his own individual style. It is a fusion of the lot—trad, modern jazz, mainstream, pop, rhythm 'n' blues—they're the ingredients, plus of course Ginger's own "feel".

JOHN EMERY.

INSTRUMENTAL NEWS



Two Small Faces duetting on a Hammond organ.

DAVIS GROUP & PIANOS

Before the Spencer Davis group play anywhere the promoter must sign a contract with them stating that he will supply a piano which is in concert pitch. When playing piano Stevie Winwood uses two Truvoice contact mikes with an extra De Armond contact mike for the bass region.

Recently the group went along to Rose Morris, and bought several Marshall amp and speaker units. They already have a combination lead amp and Marshall bass gear.

BIG JIM'S GUITAR

In last month's "Beat Instrumental", it was stated that Big Jim Sullivan had asked Gibson to make him a special three-necked guitar. Since then, Gibson have announced that whereas the guitar could be made, it would be practically unplayable. The reason being that the body would have to be so big that it would be virtually impossible for the player to get his arm round it comfortably. Also the strain on the three necks would be unbelievable.

Session Men try the Charlie Christian Pickup

Many of the country's leading session guitarists have started to use the famous Charlie Christian bar pickup. Anyone thinking of buying one himself though, will find it rather expensive. Selmer report that these pickups can only be bought with a Gibson electric jumbo guitar, so be warned.

BOBBY'S THANKS

Bobby Elliott says, "Many thanks to everybody who voted for me in the drummers' section of the 'Beat Instrumental' Instrumentalists' Poll. I was really overwhelmed when I found that I had been voted top. It meant a great deal to me".

HAMMOND FOR HOWARD

The big sounding Johnny Howard band has recently added a Hammond L.100 organ to their line-up.

MIKE'S VIBES

Mike Hugg recently hired a set of Premier 751 vibes from Chas. E. Foote but liked them so much when they arrived that he bought them.

DANELECTROS AVAILABLE

Stocks of Danelectro guitars have been very low recently, but Selmer announce that new supplies will be delivered in February. Models available will be the Long Horn 4 and 6 string basses at 60 and 70 gns., the Short Horn guitar at 40 gns., and the Guitarlin at 60 gns.

Jennings Secret Weapon

Anyone travelling around Frankfurt towards the end of February might well see a heavily guarded Vox van. In it will be a new range of Vox equipment which Jennings hope will take the Trade Fair by storm. No details are available as yet, but the range will be on sale immediately the fair ends on March 3rd.

You can't buy Dave Davies' Guitar

So many people have been inquiring about the weird guitar Dave Davies has been using, that Selmers have contacted Gibson to find out about it. It's called the Flying Arrow and was made for a speciality act in America. Gibson felt that it was too way-out to be a success, and it was only by luck that Dave happened to get his second-hand in the States. As yet, there is no possibility of it being put on the market.

HOLLIES IN FRENCH

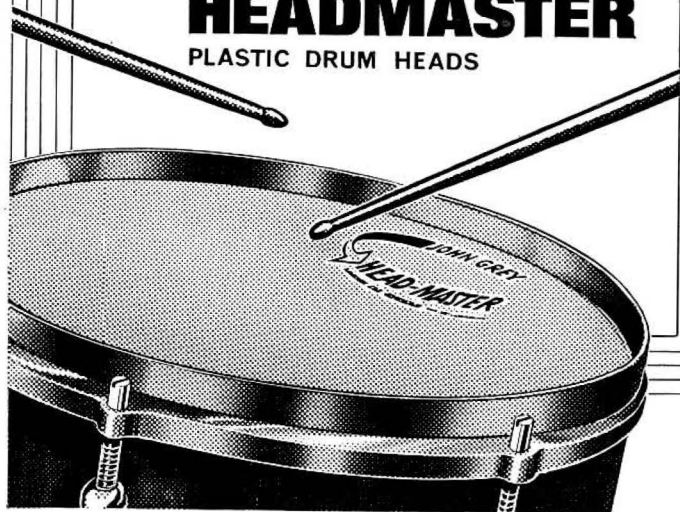
The ever-popular Hollies have just recorded four songs for release as an EP in France. Tracks include "We're Through", "Look Through Any Window", and "Stewball". From Jan 31st-Feb 3rd they play the University Theatre in Reykjavik, Iceland, then from March 6th-18th they tour Poland, and from May 28th-Jun 6th they tour Sweden.

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NEW LABEL

Pan-Musik Ltd. have formed a new record company, to be called the "Fab" label. The first release is "What Do You Say About That?" and is by a Newcastle group called Phase Four.

RUFUS buys Premier

Count Basie's world-renowned drummer, Rufus "Speedy" Jones is now playing a Premier kit. When he was over here in Autumn he visited the firm's Leicester factory and chose a set. Now they have been delivered to his New York home.

BUFFET SAXES 'IN'

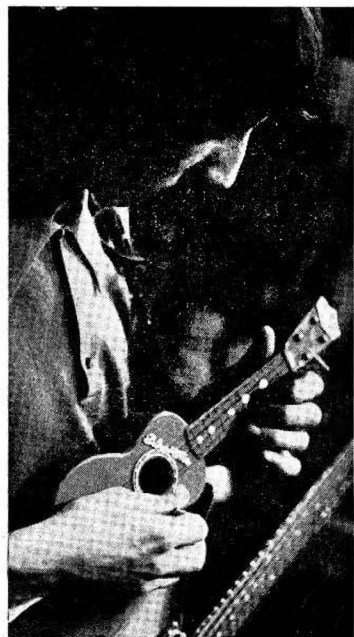
Dallas have noticed an upsurge in the popularity of their Buffet saxes. The Tenor is the best seller of the range. Buffet saxes have been used by such musicians as Johnny Dankworth and Don Rendell for some time but now it seems the groups are buying them too.

10,000 Sold

Eavestaff have informed us that they have manufactured more than 10,000 of their "Minipiano" (this is a registered trade-mark of Eavestaff and is spelt without a hyphen) making it one of the most popular pianos in England.

More AJAX Demos

There will be two more Ajax demos featuring Bobby Orr and Andy White on the 1st and 2nd of February. The first will be at Swindon and the second at Northampton. Tickets can be obtained from Duck, Son and Pinker and The Midland Music Centre respectively.



Pete Townsend of The Who with a miniature ukelele.



..... ERIC WITH MANFRED

The Manfred Mann group was approaching the end of a recent Marquee performance when up jumped Animal Eric Burdon to round things off with his own special brand of Blues shouting. Evidently he just couldn't resist taking a frontman's place when he heard that "big band" sound which the Manfreds have introduced.

SOUND CITY TO BEATLES' AID

When the Beatles' Management filmed and recorded their performance at the Shea Stadium, Manhattan in August '65, the 57,000 fans killed pretty well all their sound. So the film company decided that all their songs would have to be dubbed on.

Recently the Beatles found time to go into a Bayswater studio to record them but had to borrow a complete set of equipment from Sound City as they had taken their gear to their own separate homes instead of leaving it all with the Road Manager Mal Evans.

Chris Farlowe has Three A & R Men

The session that produced Chris Farlowe's new attempt at the charts, "Think" was A and R'd by three people! Andrew Oldham, Mick Jagger and Keith Richard were all in charge with Glyn Johns as sound engineer. Mick and Keith by the way also added the vocal backing.

"Think" and the "B" side "Don't Just Look At Me" were both recorded at the IBC Studio in Portland Place in an evening session that lasted from about 8 until just after 11.

BOTTLENECK

Watkins report that there is a great demand for the new bottleneck which they have brought out. They are the first British manufacturer to make this simple but much-wanted item. It costs 6/8 and comes in medium and large sizes.

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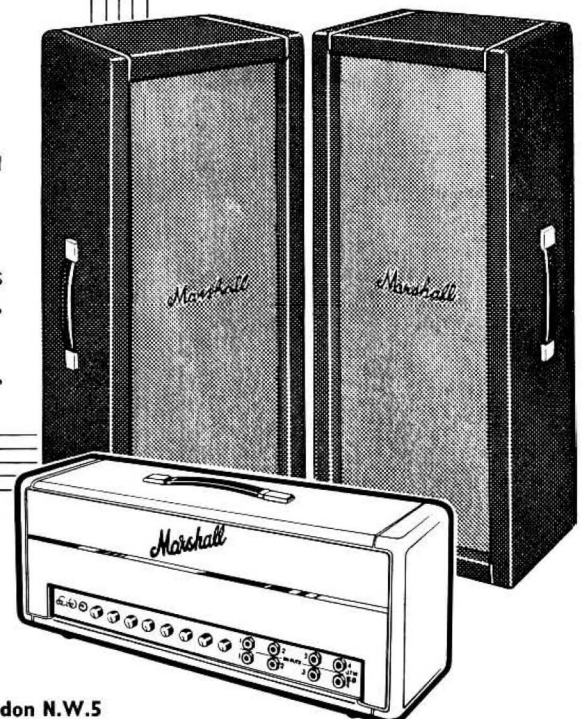
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SONGWRITING NOW

Part 2. The Make-up of a Pop Song

WHAT is a pop song? The answer is simple. A song that becomes popular!

We are not trying to be funny—just stating a fact.

Anything that is accepted by the majority of the record-buyers, makes the charts and is played by other artists and bands on radio and TV is a "pop" song.

Ballads, country and western songs, "Gregorian Chants" (thank you Yardbirds) funny songs, lullabies—any type of music can become popular. Take, for example, the success of the Singing Nun with "Dominic". Unusual and unexpected—but everyone liked it and bought the record.

This applies to *everything*. And that includes an obscure item written by an unknown negro singer working on a chain gang fifty years ago. Although it may be a "treasure" to the purists, and is only a 12-bar anyway, if it makes the charts, it automatically becomes a "pop" song.

Many people in strong positions in show business write songs but even though they have the contacts and money to get them played and plugged all over the place, their compositions seldom make it. For the simple reason that they just aren't good enough.

FORMULA

Basically there are two common formulas to which a "pop" song can be written.

One is the VVMV format. No, we're not going to start introducing algebraic formulas in this series. V just stands for verse and M for middle. So the song has two verses with the same melody, then a middle with a different melody

and then a final verse to the same melody as the first two.

When the song is recorded, the middle and third verse are usually repeated at the end of the song.

The second common type of song is the VVCV type in which a verse is followed by a chorus followed by a verse, chorus and so on. The old Johnny Preston hit "Running Bear" is a perfect example of this.

Nowadays, these two basic formulas—which used to be virtually the "rule"—are not so common. And one person who has played a major part in blowing them sky-high is Bob Dylan.

In some of his songs, he rambles on and on—and some of them contain about 40 verses!!! He sticks words in here and there, goes off key when he feels like it, sticks an extra bar in when he wants to, and only on his more commercial items like "Positively 4th Street" has he conformed to a normal pattern.

Listen to some of his long players and you will find just how unpredictable he is. But odd as the construction of many of his songs may be, they're popular because they've got good tunes and original lyrics—the secret of all songs which become hits.

LENGTH

Length of songs is also interesting. Here again Dylan figures.

Ideal length for a recording is $2\frac{1}{4}$ minutes yet many big hits have been as short as $1\frac{1}{4}$ minutes. In contrast to these short discs, there are many that not long ago would have been automatically considered far too long.

"House Of The Rising Sun" was the

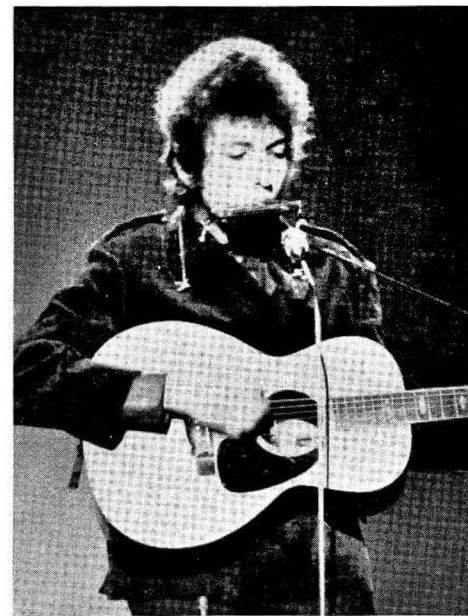
big long-record trendsetter and its length of nearly 6 minutes didn't stop it from being a massive success. The company and The Animals said they wanted to give full value for money, which of course was a good slogan.

When played on request programmes, the record often had to be cut—so maybe the fans, interested to hear what the *whole* thing sounded like went out and bought it for that reason. "Like A Rolling Stone" was another lengthy item that became a big hit.

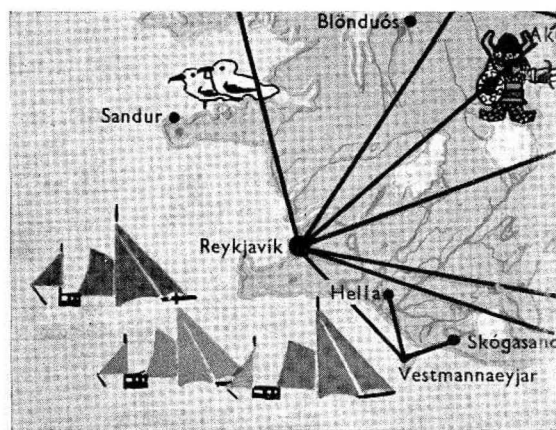
A HIT SONG

The only necessary ingredient for a hit is a good tune. There have been plenty of big instrumentals which have hit the top, proving that although a good lyric often helps sales considerably, the most important factor is the tune itself.

Changing the subject for a moment, one thing that should be pointed out is the mistake or sometimes deliberate mistake of "Plagiarism" which means simply to "pinch another song". As I



Some of Dylan's songs have dozens of verses



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say, this can be done quite by accident or cleverly on purpose by getting the basic tune of one song, changing it a bit and adding new lyrics. The only way you can get away with this trick is to choose an old classic or traditional melody which out-lived its copyright.

Sometimes honest writers work for days on an idea stuck firmly in their mind—and when completed they play it over to a friend, who then remind them that it's just a re-hash of something else.

PRESENTATION

Presentation is an important and interesting part of songwriting.

Years ago, the one recognised way of presenting your composition to a publisher or anyone else in the business, was to write it out in manuscript form.

By submitting one's work this way, indication was given to the right chords and lyrics—but the song in question could be given the wrong tempo, a different flavour, in fact the whole "feel" of the item could be altered by the person on the receiving end.

So in the mid-fifties came the innovation of the demo-disc.

The popularity of this method has blossomed so much that it is now virtually the accepted rule as regards submitting your songs. Its idea is to provide simplicity. What could be easier than opening a parcel in the post and putting a disc on the record player? That's all a music publisher, recording manager or artist has to do.

A songwriter, though, need not necessarily go into a studio with a group or session men to put his song down on wax. He can put it on tape at home and get it transferred later onto a demo. In fact it works out much cheaper this way, although the finished "sound balance" won't be as good as

that achieved by a recording studio.

There is another form of presentation of course—yourself! If you have a reasonable voice and can play an instrument, there's no reason why you shouldn't push yourself forward by trying to make an appointment with a publishing concern, and play your songs "live".

However, for your benefit, we have advice this month on presentation by three of the country's top songwriters.

Ken Lewis, member of the Ivy League—who, as well as being a very successful vocal trio, are also among the country's leading songwriters—recommends a personal visit to Tin Pan Alley.

"Don't be shy" he says. "If there are any young songwriters about who have anything to offer they should take a day off from work or school and come along to Denmark Street. Go into the Gioconda coffee bar and talk to people.



"If any songwriter has real talent it'll come through" says Ken Lewis

Find out who's looking for songs and go and see them.

"Bring a tape or demos with you. Go into the Royal George for a drink. I recommend this. It's much better than sending something in and remaining anonymous.

"With tapes, make sure the one you send is playable to the speed of 3 $\frac{3}{4}$ f.p.m. That's the standard speed of a recorder. Make the recording as clear as possible. And it doesn't matter if it only has a voice and a guitar on it.

"Also—and this is important—remember to send a type-written copy of the lyrics with every tape or demo. And above all else keep trying.

"If any songwriter has real talent it'll come through whether it takes one day or five years"

Ken Howard and Alan Blakely are well-known as joint managers of The Honeycombs but are also two very successful writers. They have penned "Have I The Right?" "That's The Way" and Dave Dee and Co.'s chart entry "You Make It Move".

Alan's advice to young songwriters is concentrate on the best one you have written instead of sending up a selection. "Perfect one instead of sending in about half a dozen. If you have faith in one particular number, spend money on it. Save if you have to."

* * *

There you are. We hope our eye-opener on how the make-up of a song has altered might inspire you to something different and successful in this direction; and we also hope the advice given by Messrs. Lewis, Howard and Blakely proves useful.

There will be tips from many top songsmiths every month as we go through the many facets of songwriting.

RECORDING

Notes

STEVIE WINWOOD added yet another accomplishment to his list by acting as recording producer for promising group the HABITS.

MANFRED MANN outfit in the middle of an EP featuring just instrumental, jazz-styled, items. No PAUL JONES on it—he says: “I know this will add fuel to the theories that the boys are getting too involved with jazz to suit my style, but I’ve no definite plans for the future”.

Early February release by the ANIMALS for Decca (they were previously with EMI) could have a change of name. Originally called “My Rebirth”, nothing definite has been fixed for the new title—but it’s based on an old prison song and CHAS CHANDLER and ERIC BURDON added up-dated lyrics.

SEEKERS sought, and found fame, on a string of songs penned by TOM SPRINGFIELD. But at mid-January sessions in EMI’s Abbey Road studios they turned up one by PAUL SIMON—the disc won’t be out until March 18 (titles are kept secret) because the four-some will be in Australia and America in the meantime.

Look out for a lot of interest in electric auto-harp following the success of “Mirror Mirror” by PINKERTON’S ASSORTED COLOURS. Leader SAMUEL PINKERTON KEMPE said: “Our follow-up will feature this instrument—properly used it gives a rather sharper edge of chord harmonies than a straight guitar. Unamplified, the auto-harp has been a long-time favourite accompanying instrument of Country and Western singers in America.

GEORGIE FAME, at Olympic Studios, included FONTELLA BASS’S “Rescue Me” for his new,

as yet untitled, album.

New STONES’ EP due out on February 12 definitely includes MICK’S solo version of “As Tears Go By”. Final tracks for the LP, due out on March 10 or 17 are being finalised, though most of them were recorded in Los Angeles on their recent American trip. “Going Home” is said to be one of the most impressive, though it runs for more than ten minutes. Said ANDREW OLDHAM: “Anyway it’ll be a most ambitious album, with pages of colour pictures of the boys in the form of a booklet attached to the sleeve”.

Upcoming OVERLANDERS’ LP, also listed for March, features their new-sounding line-up. Boys were formerly just a trio but added “resident” drums and bass for the sessions which were spread over a week. Now they regularly appear as a quintet.

MANFRED MANN group at EMI studios, recorded instrumental version of DODDY’S massive “Tears” hit.

Currently hottest telly heart-throb, DAVID McCALLUM has got into the recording field. Newly released Capitol album is called “Music . . . A Part Of Me”, features him conducting an orchestra on current top hits. And also from America: news that “SLOOPY”, the girl character made famous through the McCOYS big hit, is to be heroine of a new telly cartoon series.

“Downtown Sound Of Tony Hatch” selling big in the States. New FOUR PENNIES’ single under new agency deal with powerful HAROLD DAVIDSON is “Trouble Is My Middle Name”. Group to watch, currently being tested for EMI: the CARDINALS,

holders of the world “long-playing” marathon—and already featured in a British Lion short “Swinging ‘Cross The Ocean”.

STEVIE WONDER, touring Britain, wants to cut new single material with all-British musicians. While in America, the YARDBIRDS cut a special-for-the-States single, a wildie “Shape Of Things”. Won’t be a single here but will be included on their next album.

HERMAN, with a new single due on March 4, has been playing piano on recent sessions with MICKIE MOST—also plans to use banjo just as soon as he becomes a little more proficient.

Looking for new sounds? Then try an LP “Always Something New Out Of Africa”, on Decca. Played seriously are such amusing instruments as oxborn scratcher, flamboyant pods, moth cocoon rattles, Appalachian Mountain dulcimer.

Out late this month: FORTUNE’S newie “This Golden Ring”—one of three they reckoned were as strong as each other for a single. DEDICATED MEN JUG BAND, despite good showing on one-nighters and a fair selling last single, are pondering a break-up.

CHECKMATES’ “Gamma Coochie”, just out, was recorded live in Hanover—group is very big there. HERB ALPERT, currently working on three LP’s for world release, originally found his brassy Mexican sound by toying with tape-recorders in his garage at home. But now he uses only the best studios!

Great to see SPENCER DAVIS has made it at last. A couple of months ago we said that “Keep On Running” would be the one. Newie by DUSTY SPRINGFIELD

is called “Little By Little” written by BEA VERDI and BUDDY KAYE. On this disc, the backing voices are by MADELINE BELL and KIKI DEE, a regular little package show in itself. Another song by DUSTY is the new signature tune for Ready Steady Go! Although it won’t be released as a single, it’s the title track from “Heartbeat”, her new EP.

New names popping up this month include WE FIVE with “Let’s Get Together”. BOBBY KUBAN AND THE IN MEN with “The Cheater”, and “It’s All Right” by THE HOT SPRINGS.

GARY LEED’S first solo disc is still under dispute. It’s been recorded, but as yet no record company or release date has been set. JOHN WALKER will also soon have a single out, and probably SCOTT ENGEL. Could there ever be four WALKER BROS discs in the charts? RAY DAVIES hasn’t yet heard from ELVIS. If you remember, he was asked to write a song for ELVIS’S next film.

In the studios this month. . . . FREDDIE AND THE DREAMERS recording for a March 1st release, the KINKS again with SHEL TALMY, and DAVE DEE, DOZY, BEAKY, MICK AND TICH with another HOWARD/BLAKELEY composition.

New LP releases include the BARRON KNIGHTS singing many of the numbers featured in their act, JAN AND DEAN singing their “Greatest Hits” such as “Surf City” and “Drag City”, the SUPREMES “At The Copa”, the “BEACH BOYS PARTY” and the MIRACLES with “Smokey Robinson and the Miracles Going To A-Go-Go”.

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TOMMY STANDS OUT!

UNIT Four Plus Two are back with us again thanks to "You Gotta Be Cruel To Be Kind" surviving the shock that could have been fatal to their career. After biggies with "Concrete And Clay" and "You've Never Been In Love Like This Before" they were shaken by the failure of "Hark" to make the charts, despite tremendous publicity for the disc.



Look closely and you'll see this near-silhouette type pic is of Tommy.

"Cruel To Be Kind" was recorded at the I.B.C. Studio in Portland Place, and every care was taken to ensure the single was strong in every department—quality of song, instrumental backing, vocals and arrangement.

"It's a big relief to be back among the big-sellers" said lead singer Tommy Moeller. "There are so many good groups around today, there has to be some criterion to popularity. The chart is vital. It's a sort of league table as in football."

The group's clean, harmony-to-the-fore sound is much the same on dates these days, except that their ever-widening repertoire now includes the popular "My Colouring Book".

Besides that, there are no other drastic changes, except that Tommy is really emerging as a big personality in the group—in the same way that Mick Jagger and Paul Jones have done. There has been no plan to push him as "lead vocalist", his popularity has just happened.

His stage presentation is improving all the time and his confidence in himself and his vocal delivery is soaring. A lot of this of course is due to his tremendous success as a songwriter.

His work with ex-group member Brian Parker is in great demand.

The Rockin' Vickars, The Bo Street Runners, The Roulettes and The Pentad are among the groups who have used their compositions and Tommy has been working at Cliff Richard's home recently with the result that Cliff is using three Moeller-Parker songs. Also, popular American group, Gary Lewis And The Playboys are recording "Concrete And Clay" as a single.

Unit Four Plus Two are very much a "unit" all the same, and are now working much more closely together in everything they do, on and off stage. They are obviously an outfit that want to be around for a long time. There is nothing "extreme" about their clothing and they are not controversial in the things they say.

Their "image" if you can call that, is one of professional stage presentation in music and in dress and to progress musically, playing everything and anything adapted to their own style. They are keen on cabaret work and made a fantastic start recently by breaking the attendance record at the La Dolce Vita in Newcastle.

Originally their new release was meant to be a song called "This One Thing" but such was the demand for another bossa-nova type song by their fans, that "Baby Never Say Goodbye" is now their new "A" side instead.

JOHN EMERY

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YOUR QUERIES ANSWERED

ROD ALLEN'S STRINGS

Dear Sir,

I see that Rod Allen, bass guitarist with the Fortunes, uses black strings on his Epiphone Rivoli.

I have the same model and I would be pleased if you could tell me the make, exact type and price of these strings.

B. WINSPEAR,
Leigh-on-Sea, Essex.

ANSWER:—Rod uses Burns Bison Bass Guitar Strings. They are nylon-covered and cost £3 14s. 3d. a set. These strings are also available in lengths suitable for even the longest of long scale guitars.

FAN CLUB MAGAZINE

Dear Sir,

We are Fan-Club secretaries for a semi-pro group and we would like to issue a magazine all about the group. If it is possible could you tell us how much it would cost? We would require about 60 copies.

MARIAN AND RUTH,
Billericay, Essex.

ANSWER:—If you print a proper, quality magazine it will cost you a great deal and if you are only going to run off about 60 copies, your magazines will cost something like 10s. each to produce. This, of course is a ridiculous amount. Your best bet is to type out a newsletter each month and then get copies made at any large stationers. If you intend to print a lot of these sheets regularly it would pay you to have your own headed paper printed with the group's name, your address and perhaps a photo at the top. This looks very professional.

"Beat Instrumental" will shortly be doing a feature on the administration of Fan-Clubs. We will go into the whole subject thoroughly then.

RIPPER MUSIC

Dear Sir,

Please could you tell me where I can get the music to "Jack The Ripper"? I have tried a lot of places but have not been able to obtain it.

L. WARE,
Belstone, Devon.

ANSWER:—This song is published by Merit Music Co. Ltd., at 47, Dean Street, London, W.1.

SUNBURST EFFECT

Dear Sir,

I am in the process of making an electric guitar and having seen your article on the "Jennings" factory a while back, I thought you might be able to help me. The guitar that I am making is a solid body model, and I am doing it in the sunburst effect. I have a paint spray and know that I should use Cellulose but could you please tell me what sort to use, where to get it and how to apply it?

J. D. BEEVER,
Deepcar, Yorks.

ANSWER:—Jennings' General Works Manager Mr. Steve McDermott advises. "Get your materials from any paint shop. You need two colours and a yellow tinted stain. Apply the stain first on the centre parts of the face and back of the guitar. Allow this to dry then go round the edges with your black or dark brown paint 'feathering off' or making the coating finer as you reach the centre portion. Later get a very light red paint and spray it over the margin where the

dark paint and tint meet. Polish the entire thing off to get rid of dust and give it a coating of clear lacquer, which is also available from paint shops."

1958 GUITAR

Dear Sir,

Recently I parted with a very old guitar which I picked up second-hand in Grimsby. It was a thin, single cut-away blonde job with two pickups.

The name at the top of the head was Roger and to all intents and purposes indicated the make.

Could you please tell me something about these guitars and if they are still available?

P. HARTLEY,
Cleethorpes, Lincs.

ANSWER:—This old guitar sounds very much like the 52 model in the Rogers range. Besson used to bring them in from the States, but stopped doing so in 1962. Your model probably cost around the £70 mark when it was new.

Instrumental Corner

TAKING CARE OF YOUR GUITAR

THERE are certain things which every guitarist knows he should do to keep his guitar in good condition. For example points like wiping it with a rag and not leaning it against the wall are well known. However there are others, which are not so obvious. For instance have you looked at the nut lately? That little plastic strip at the head of fingerboard. If your strings are digging into this too deeply you will lose tonal quality.

Are you keeping your frets clean? Do you tighten all visible screws periodically to make sure that you never lose bits from your instrument while you're on stage? How about your volume and tone controls? Do they crackle when they're operated? If so, all you have to do is buy some Switch Cleaner (that's the actual name of it), whip off the controls and then pour this oil down the spindle. If that doesn't do the trick you might have a "Dry joint", a broken soldered connection. Take the guitar into a shop and let them take the top off the body and have a poke round. Don't do it yourself unless you know all the "ins" and "outs".

Try to keep your guitar spotlessly clean and polished. You can get guitar polish very cheaply. If you see a bright and shining instrument you will be more inclined to look after it properly. If you have buttons on your stage clothes cover them with cloth so they don't make scratches in the back of the guitar.

If you want to lubricate your machine heads do it with a greasy oil not a liquid oil. The latter will soon eat into the wood and also collect dust. And in the same region, if your guitar has machine head buttons which have screws, make sure they are always screwed right in.

Hold your guitar up now and again and look along the neck from the bridge up to the nut. If it seems to be out of true get busy with the truss rod. All good guitars have truss rods and the tightening nut is usually found under a small plate on the head of the guitar. Tightening this will make the neck more rigid and give it more resistance against the pull of the strings.

Just one more point in our very abbreviated list—watch out for the holes in your strap. If they get pulled too much they will spread, the buckle won't grip them and your guitar might end up on the floor in a couple of well-cared-for pieces.

THE SESSION MEN

No. 7 Vic Flick

DO you remember "Walk Don't Run" and "Hit And Miss" two big instrumental hits for the John Barry 7? The lead guitar figure highlighted both discs, and the instrumentalist concerned did a good job don't you agree?

So let's introduce you to him—one of the best guitarists on the scene today, although he doesn't belong to any one group, Vic Flick.

Vic is no longer with the John Barry 7—but still gets into the charts, in fact even more so than ever before. He is a session man now and plays on the records of such stars as The Walker Brothers, Sandie Shaw and Chris Andrews to name a few. So he may be very much behind the scenes, but his guitar artistry is still heard.

LED THE BARRY BAND

Vic made his name with John Barry. He spent five years in all with the 7, during which time he also played a big part in the original backing John Barry and songwriter Johnny Worth thought up for Adam Faith.

John Barry had such faith in Vic that when he decided to concentrate on film work (theme music for James Bond movies and so on) he asked him to takeover the band in his place. So for two years Vic led the Seven all over the country on one-nighters and shows of all kinds. "Let's say I just counted 'em in" laughed Vic.

Vic's diary is packed out with session dates but he is not the type of musician who rushes about breathlessly. He gives the impression of taking everything nice and easy. He takes all his work in his stride—enjoying every minute of it—and likes to have week-ends off to spend with his wife and two children at their home in Morden, Surrey.

Their house is near Vic's original home in Worcester Park, where he was first

encouraged to play an instrument. At 7 he started on piano and reached "about grade 8". Then at 14 he got hold of a £5 Gibson acoustic model and practised so hard that the tips of his fingers bled.

His father helped him on both instruments. He is a teacher by profession and one of his many subjects is music—so he set his son off on the right lines.

Vic now has a wide selection of guitars. The two he uses most are a Fender Stratocaster and a Clifford Evans acoustic model. He also owns a Gibson L7C, a Framus 12-string, Vox 12-string and a Burns bass guitar. Yes, he plays bass as well.

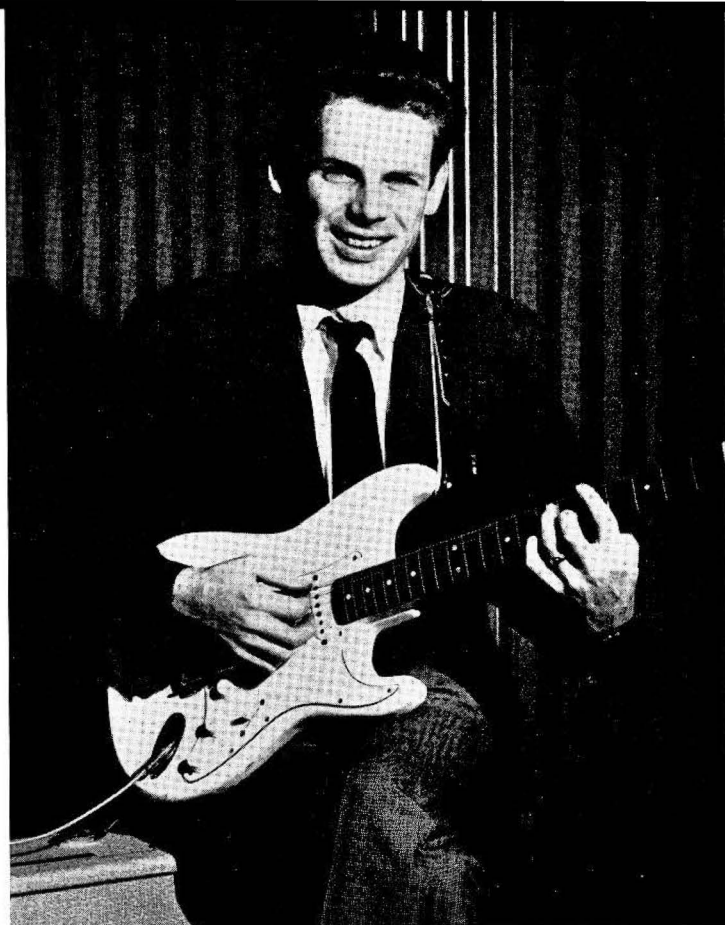
The amps he has are both Fender made. A Fender Tremolux and the newer Fender Reverbolux.

Vic has played on so many discs I asked him if there was any particular piece of his on a record he remembers above the rest. "Lonesome Me" by Craig Douglas was one. "I liked my solo on that" he said. He is also proud of his work on a John Barry album called "String Beat" which showcased his guitar playing. It had his lead prominent all the way through with just a light string backing supporting. Another single he was on, and he is rather pleased with, was Burt Bacharach's version of "Trains And Boats And Planes".

PREFERS INSTRUMENTALS

Having taken part on instrumental hits, Vic has a preference for this type of number. And he is rather disappointed about the lack of instrumentals in the charts these days compared with their popularity a few years back.

In fact, he hopes to change this and has started composing seriously. It's refreshing to hear of someone concentrating on writing instrumentals.



Vic with his Fender Stratocaster

of the never-ending dirge of vocals.

Sounds Orchestral's latest single is one of his. Title is "A Boy And A Girl". Some more of Vic's work is also in the States for consideration.

Vic is also very keen on arranging, but at the moment is really keen to write an instrumental hit. He is recording some of his more recent work with fellow session men soon, which prompted me to ask him what he would do if he succeeded. Would he be willing to go out on the road again? "No," said Vic, "that's an experience that's invaluable to a session man and I'd recommend it to any musician who wishes to enter this field.

But I've been through it all and wouldn't particularly like to travel all over the country again".

Before R.S.G. went off the air, Vic played on every edition with the resident band and consequently had a close look at all our top groups. So I asked him who he rated most among the guitarists. "I think Jeff Beck is very good" said Vic. "And the Tremeloes lead guitarist Ricky West".

When he has time off, Vic prefers to listen to Flamenco and Spanish music at home. I'm not surprised his choice is so way-out, because he plays just about every other form of music during the course of a week. JOHN EMERY.



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THE ZOMBIES

... Bigger in the States ...



THE Zombies are one of the most under-rated groups in the country. Since their first tremendous hit, "She's Not There", they have failed to make the charts—yet the reason why remains a mystery.

The records that followed their one big success were "Leave Me Be", "Tell Her No", "She's Coming Home", "Whenever You're Ready" and "Is This The Dream?". Each one bore the stamp of commercialism, and even the "B" sides were worth listening to.

But not one of them happened.

You may well ask—does the fault lie in the group's "live" performances? This can't be the case, for

The Zombies have one of the most exciting and original stage acts around. In Rod Argent, the group have one of the best organists on the scene and the quality of vocal backing and ideas in harmony provided by Rod and bass player Chris White are first class. The lead voice of Colin Blunstone, too, is really distinctive, and it's ridiculous that few even know his name.

Their material on disc and stage is well-chosen—so they can't be accused of lacking originality. Rod writes a lot, and when they do use other artists' songs, the arrangements are altered so much to their own individual styling that some can hardly be recognised. They were one of the first outfits, for example, to discover "Soul" artists Solomon Burke and Irma

Thomas, and were doing their songs long before the majority caught on.

Despite all these qualities, they have been desperately unlucky chart-wise—in this country anyway. In the States they are still big and very respected, having been one of the first British groups to make it there.

"MY GIRL"

They might well have been in the top ten now, had they not been beaten to the punch by Otis Redding with his successful rendering of "My Girl".

The Zombies had made a demo of this original Temptations number and had it in mind as the follow-up to "Whenever You're Ready". They took it round to the

house of recording manager Ken Jones a week before they were due in Decca's recording studio, and discovered that Otis Redding had waxed the same song and his version was tipped as a Radio London "Climber".

So they abandoned the idea— and Rod worked double-quick to produce "Is This The Dream?" This, I thought had to be the one to restore them to the land of hits, but no—it missed.

I asked Rod Argent why he thought the group had been unsuccessful with no less than five singles in a row. "I think it was lack of exposure" he replied.

But despite their lack of disc success in their home country, they are a happy unit. And Rod told me with great delight that after nearly four years of playing together, the five feel they have really found their "own" sound. "We knit together better than ever before now" he said. "And night after night we play a big selection of numbers suited to the type of audience we play to, and we do it mainly on improvised arrangements that build and build. It seems as though we've reached our goal".

That's good news—but as far as I'm concerned The Zombies have had their "own sound" right from the beginning. As George Harrison and Chris Curtis would agree, you could recognise a Zombies record anywhere.

JOHN EMERY.

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have
you
heard?



By the
BEATMAN

The Beatstalkers, have for a long time, been recognised as the "most likely" group from SCOTLAND to make it here, but The Gaylords, also from GLASGOW, could turn the tables and beat 'em to it.

They've recorded before—but their new disc is something else! There are five of them and they used to be known as Dean Ford and The Gaylords. Dean is still with them but they have dropped the "lead singer" tag and are now a unit in name. Their newie is titled "He's A Good Face" a song with a Motown-type dancing beat and a middle passage handled in Four Seasons style.

Also from over the border we have James Galt—and it's not the name of a solo artist, but the collective title of a group. The name is taken from the lead vocalist and they have chosen a beat ballad entitled "With My Baby" for their new Pye offering.

The Vandels Blues come from ESSEX and are a five-piece outfit with an earthy sound. Publicist Steve Sparks has great faith in them and plans to record them as soon as they find suitable material.

The Lennon-McCartney composition "Michelle" has given The Overlanders—originally from LONDON—the break they have been waiting some time for.

But since their last disc, they have grown in size from a trio to a five-piece outfit. Laurie Mason, Peter Bartholomew and Paul Arnold have been joined by two BIRMINGHAM boys, Terry Widlake on bass and David Walsh on drums.

They are reported to be still having trouble with their new line-up. Drummer John Wilson has left and Viv Prince, formerly

of The Pretty Things, is rumoured to be taking his place. Guitarist Jim Armstrong had an emergency appendectomy operation over Christmas and had to leave on a Scandinavian tour after minimal convalescence.

The Drifters Showband from MULLINGAR are reported to be taking over as IRELAND'S top showband according to attendance figures at dances and the sale of their latest disc "Aching Breaking Heart".

BELFAST recording group Moses K. And The Prophets have had a split leaving only lead singer Ken McDowell and bass guitarist Raymond Courtney. The Prophets recently changed their name from The Madlads to Moses K. And The Prophets when they released their first disc, "Out With My Baby" for which the backing was recorded in London and the vocal track recorded in Belfast.

The Majority from HULL come up again with their second disc. Title is "We Kiss In A Shadow". When they first came down to London a few months back they obtained a residency at The Pickwick Club in London and wowed the personalities that visited the club. But since then little has been heard of them.

One of Britain's leading organists Alan Haven made a trip to The Scotch Of St. James Club to see The Peddlers, MANCHESTER group under the same management as The Four Pennies, and commented: "They're one of the finest three-piece modern groups I've heard in a long time".

From the county of SURREY comes a group of folk enthusiasts calling themselves The Hamilton Folk Four. They surprise from the beginning because they consist of five! Their latest disc "Show Me A Man" didn't do as well as expected, and it's put them in rather a quandary. "We don't know what to do next" they told "Beat Instrumental". "If that one wouldn't sell, what will?"

LIVERPOOL'S Roadrunners are just back from a successful month in COLOGNE, during which they appeared on television. On their return to their homeland they recorded at Fontana Studios and arrangements are being made for the release of their version of Otis Redding's "Mr. Pitiful" in GERMANY.

"Where Did All The Good Times Go?" was the last attempt on disc by The Shades Of Blue from CHESSINGTON in SURREY. Its composer was a roaming folk singer named John Cassidie, whom the group met while doing a gig at a seaside town. The night before he met the boys apparently, he had slept under the pier!

The whole of BIRMINGHAM is rejoicing in the news that The Spencer Davis Group has made it really big at last. The four of them now follow The Moody Blues, Berries and The Applejacks in the roll call of Brum chart entrants.

Who's next? Favourites are The Ugly's and their record company

Pye are helping out as much as they can. A new single is due out soon.

Another "Midland Beat" contest is in motion at the moment, and it's being run by the Locarno Ballroom. The semi-final stage has been reached and it seems the title will be taken by either The Moonrakers or The UK Bonds.

Andy's Clappers have been doing a lot of night club work lately, but have stopped now. They have secured enough ballroom and club dates to be in a position to stop these "late night" stints.

The Brum Beats, another big local attraction, had bad luck recently. They had their van stolen will all their equipment inside! They are currently struggling along with the help of agents and music shops, who are aiding them with transport and equipment.

One of the longer established groups on the Midland scene, Carl Wayne And The Vikings, have changed their name. Their new one is "The Move."

The Mackadown Club in BIRMINGHAM has been closed and is a great loss to beat fans. Promoter Mike Carroll used to stage a regular Monday night session featuring a mixture of favourite local groups with big names—but the club is part of a public house, and the licensee has decided to stop it.

Compensation comes in the opening of another, at The Rubery Cinema, where the big night is Tuesday. The man in charge, Dennis Rigby has so far put on The Crescendos, The Couriers, The Cimarrons, The Vogues and The Ugly's with good response.

Following the "Groups Galore" Concert at the Colston Hall in December, the beat fans in the WEST COUNTRY look forward to their next big event, "The Beat Ball" to be held at The Mecca Ballroom, BRISTOL, on Feb. 10.

The audience can dance at this one, and will have ten groups entertaining: Force West, topping the bill, with The Strango Fruits, The Fanatics, The Denims, The Knack, The Mexicans, The Chequers, The Rhythm Cats, The Jokers and The Teenbeats, who have two girl drummers in their line-up! They don't play on two separate kits but one very large one with two stools.

A new girl group has also been formed in BRISTOL. The Cascades is their choice of name and there are three of them—on organ, bass and drums.

Paul Vernon And The Riots from BATH have changed their name to The Hot Springs and under their new name they will appear on the Columbia label on January 28th with the Impressions' number "It's Alright".

The Franklin Big Six have added a girl singer; and another girl singer Christine Marlowe who used to vocalise with Carnaby One Plus Four has been offered a job as singer with the Johnny Francis Band playing at the Top Rank Ballroom in BRISTOL.



A list of Teachers who give instruction in the instruments indicated

Larry Macari (GUITAR, ORGAN, ACCORDION), Musical Exchange, Burnt Oak Broadway, Edgware, Middlesex. EDG 3171.

Micky Greeve (DRUMS), 41 The High, Streatham, London, S.W.16. STReatham 2702.

Leslie Evans (TENOR, BARITONE ALTO SAXOPHONES/CLARINET), 275 Colney Hatch Lane, London, N.11. ENTERprise 4137.

T. Tabb (PLECTRUM & FINGER STYLE GUITAR), 41 Canning House, White City Estate, London, W.12. SHE 6332.

Frank King (DRUMS), Foote Studios, 20 Denman Street, London, W.1. GER 1811. FIE 5568.

David Wilson (DRUMS), 132 Clerkson Road, Glasgow S.4, Scotland. MERrilee 2183.

George Noble (CLARINET), 5 Hayburn Crescent, Glasgow W.1, Scotland. WESt 2559.

Harry Barnett (GUITAR), 48 St. Fillans Road, London, S.E.6. HITheer Green 7966.

Phil Parker (ALL BRASS INSTRUMENTS), 6 Dansey Place, London W.1. GER 8994.

Geoff Sisley (GUITAR/BANJO/ALL FRETTED INSTRUMENTS), c/o Jennings Ltd, 116 Charing Cross Road, London, W.C.1. TEM 2856.

John Harper (GUITAR), 910a New Chester Road, Bromborough, Wirral, Cheshire. EAS 2140.

Aubrey Frank (SAXOPHONE/CLARINET), 192 The White House, Regents Park, London, N.W.1. EUS 1200 Ext. 192.

Jack Terry (DRUMS), 188 Derby Lane, Liverpool 13. STOneycroft 2532.

T. Lewis (CLARINET/SAXOPHONE), 45 Station Road, Aldershot. Aldershot 23041.

MUSIC TEACHERS

The cost of having your name printed in this column is £5.50 for one year or £2.150 for six months.

T.V. Directors don't understand Pop Music

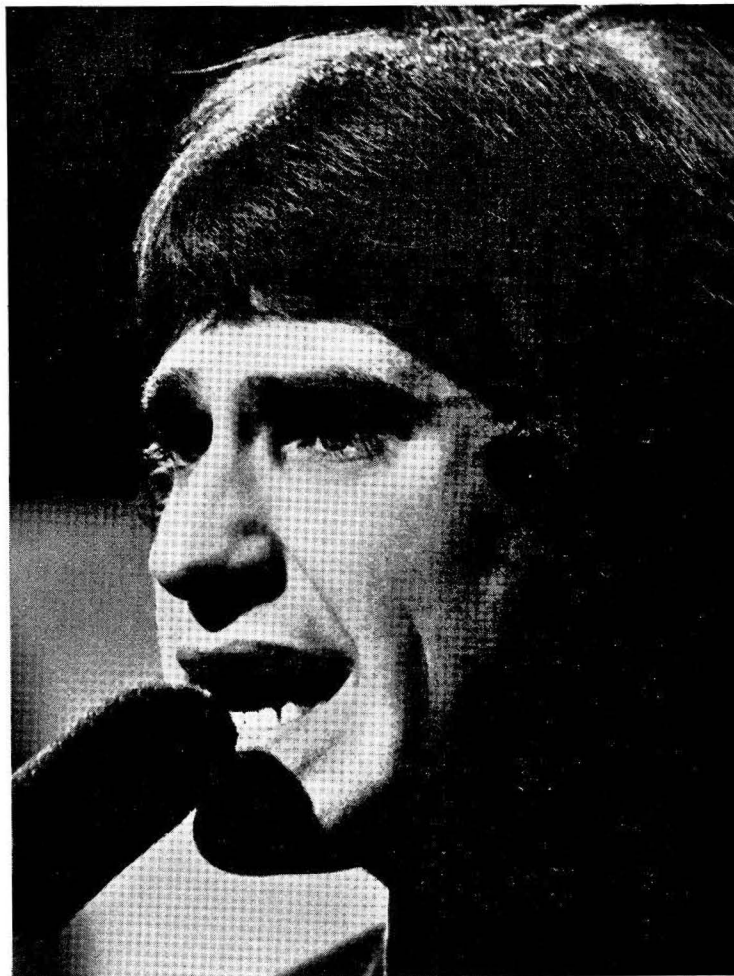
says RAY DAVIES

LOOK back on the last twelve months or so and you'd be forgiven for thinking that most of the time was taken up by arguments and dissensions within that Kwiet and Kwaint group, the Kinks. Certainly they got more headlines through Stage Sieges and niggles than they got for their musical ability and their chart consistency.

Which is, I submit, plain ridiculous. As an all-out rocking group, the Kinks take a lot of beating. And as for their song-writing talents . . . well, Ray Davies is one of the most exciting new talents in this field, with brother Dave developing fast. But all that has, seems to me, been forgotten as people natter on about fights, management disputes, publishing problems.

Well, Ray turned up for a chat, soberly dressed and anxious to talk. First I asked him what was yet to come from the Kinks. He said, in that curiously soft-edged voice with the Cockney accent: "I'll tell you, but I won't blame you if you don't take any notice. I'm honestly no great musician. It's not false modesty, just being realistic. We're not a high-glossed professional group. We've got an amateur approach and it shows and we don't care. Start tarting us up into a show-biz sort of thing and you can wave goodbye to the Kinks.

"But we've got to develop musically somehow. This means getting in more instruments. Not necessarily going as far as Georgie Fame line-up. But if I think we



can get something different using, say, a jaw's harp . . . we'll use it. We've got to get more free-thinking and more flexible.

"But sometimes you feel you've got to fight the world. A couple of years back, we just enjoyed making a lot of noise on our guitars. We played the clubs and the pubs and it was fun. Nobody having a go at us. Suddenly you hit the big-time and you've got responsibilities. It frightens me . . . that there are so many people who depend on us. People who want us to be something other than ourselves.

"These television directors.

They don't understand pop music—but they see it as a stepping-stone maybe to the drama department or to the documentary division. We performed live on 'Till The End Of The Day' in a regional TV studio. They had me standing on top of a small, but high, revolving cylinder. I said I couldn't sing properly whirling round and round—but they insisted. If it'd had something to do with the mood of the song I wouldn't have worried. But it was nothing . . . just a toy gimmick they wanted to try out. You get a lot of that."

Ray obviously felt strongly about it. What irked him is

that the group only wanted to put on a good show . . . felt they were giving their fans a raw deal.

"We like wild rock but we know we've got to change. I'm worrying all the time about the songs I write. I want to get more complicated lyrics going. Not just lovey-dovey stuff. I want to change our basic tempo, too . . . even to having several switches of pace inside the same record. I'll do narrative bits in the middle of songs, too—if it fits.

"Why don't we stick to the same successful formula? Because the Righteous Brothers killed it off, that's why. When they did 'You've Lost That Lovin' Feeling', they bust the whole thing wide open. It was perfection of its kind. You couldn't add to it. So you have to change now.

"One day, though, I know it'll all stop for good. Then it'll be song-writing full-time for me. I can get to people through a song much better than if I'm talking to them.

"But to get back to that television scene again. There they are with all the facilities at their finger-tips, but often it's all wasted. They don't realise the importance of pop music. Yet I watched a play the other day and the background music was the Animals' 'Gotta Get Out Of This Place'. Benjamin Britten could have written non-stop for years and not come up with anything more RIGHT for that particular play. I'd like to write that sort of music.

"One thing which knocked me out was when Peggy Lee recorded one of my songs. I didn't know much about it in advance—thought Mary Wells was going to do it. But Peggy Lee heard the demo disc and went for it. Funnily enough I've always liked her voice—I can't help thinking she's very similar to Dave Berry. Does that surprise you? I hate all this classification of music. It's all music, after all. I like some of the squarest of ballad-singers . . . the other blokes think I'm crazy. But there's something good in all music—and pretty well everything in life has some music in it".

PETE GOODMAN

SCOTT ENGEL

YOU won't believe this but Scott Engel, key member of the group that's tearing the girls of Britain into little pieces started his career as a staid non-singing, non-moving, string bass player in lounge work. He was one of the many musicians drifting around Hollywood doing "gigs" whenever they came along.

"I started out with a string bass" he says, "But when I tried to get a better sound by sticking a pickup on it I found I got too much sound. So I went straight on to a Fender Jazz bass, and stuck it through an Ampeg, which seemed to give me a string bass sound. Until I stopped a couple of months ago I'd been playing bass and bass guitar for about four years. Although in the very first place I messed about on six string guitar". Does he miss playing bass now? "Sometimes", he answers, "but I certainly don't lose any sleep about it".

He's a bit vague when it comes to naming the artists who influenced his playing. "I suppose Ray Brown was my biggest influence", he says, "although I never had any crazy ideas about being as good as him one day. Oh, yes and there was also this guy, Larry Taylor, he taught me quite a bit. He was in the same trio as another guy called Jerry Megee. They started the whole Scotty Moore sound off, know what I mean? That wiry, high-treble thing".

Scott had no thought of singing, and started vocal work almost by accident. "Being a gigster I used to get the Musicians Union paper and look through it for jobs". He explains, "One day I saw this ad for a bassist with a trio. I followed it up and it turned out to be John's trio, he was singing up front with his sister. I joined them but I never did any vocals. Then one day John asked me if I'd do a couple of numbers to save his throat. Gradually I sang more and more. At the time I was a bit of an oddity, there weren't many singing bass players about".

Scott admits that the rave up on stage bit is entirely new to him, "The audiences are more responsive here", he says. "It's just something which John and I have been able to develop. Trouble is that because our records are mainly ballads they appeal to a slightly older audience and if there are mummies and daddies watching us and they can't hear what's going on they'll go away grouching. That's a bad scene."

Scott says that he would like to be known as a good singer but doesn't add "like Sinatra or Bennett". He explains, "I don't want to make any statements about being as big and as good as any particular person. I respect and admire these people too much to suggest that I am on the same level as they are".

Now Scott Walker is doing A & R work. Will he sit in on bass at his own sessions? His answer is "No, I'm going to set a very high standard for my recordings, I'll be going for the polished product every time".

HOLLIES' FUTURE PLANS

"THE Hollies Fan Club certainly came out in force." That's what one publicist said when looking at our 1965 poll results published in last month's issue.

He was referring to the fact that all five of The Hollies were placed in the top ten of their respective section, and to cap it all won the "Best Group On Stage" title.

Yes, it seems that everyone likes The Hollies and have done for many years. So it came as a surprise when their newie "If I Needed Someone" didn't run quite so smoothly as its predecessors. "Beat Instrumental" didn't bring up the subject of what George H. said about the group's version of his song, but it was still very much in the air when I spoke to Graham Nash.

"Never again" he said. The controversy that surrounded their single, plus its slow progress up the charts, had



Bobbie: "We all have different tastes in music".

the boys on tenterhooks, and they are going to make sure they look closely at what they choose to record in future.

Graham told me they don't just intend to hit with their next one—they plan to smash the charts in two!

"After the fuss and disappointment of the last one, we realise that the next one must do something really good, so we're going to launch a major attack on the charts. The next song we record as a single is going to be so strong, it'll split the top ten in two! No, seriously, we are determined to find a really strong number and if it means waiting for months on end, we don't mind.

"But all that waiting might not be necessary. The right one might even come along tomorrow."

1966

However, on to The Hollies' plans for 1966. For some time they have been voicing their disapproval at doing a continuous run on the ballroom circuit simply because they have usually played each of the venues they visit four times over.

"But we couldn't really do much about it" said Graham. "Now we have had hits abroad with 'I'm Alive' and 'Look Through Any Window'—which opens the door to travel for us. You can't really go abroad without a hit to back you up."

So the itinerary for the group embraces trips to Holland, Sweden, Iceland, America and Poland. They hope that France, too, will be added to this list. They have just waxed an EP in French with the main tracks "Window" and "We're Through".

Travelling abroad will keep The Hollies away from our shores for six months of '66, and the remaining six they plan to divide into three months of cabaret work and three months in ballrooms.

Having taken the title of "Best Group On Stage" I asked Graham and Bobbie how the group find the material that makes their act up from night to night.

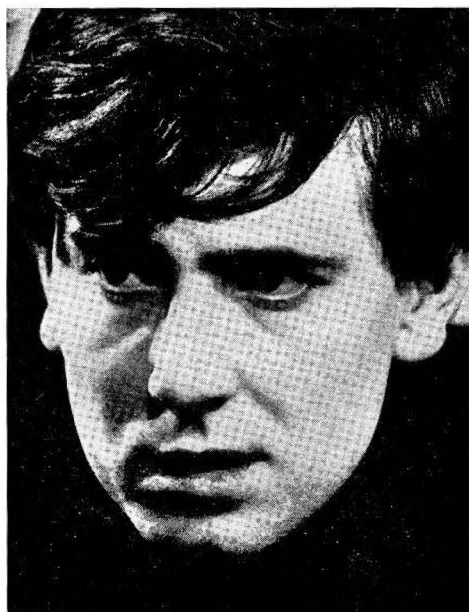
Graham: "Well unlike many other groups we stick to a strict arrangement for each number. And as for material, the act consists of about 20% of our own songs, heard mainly on the 'B' sides of our records, and old American items".

Enter Bobbie Elliot: "And the reason why it's so varied is because all five of us have different tastes. It's been a great stroke of fate really, because the critics listening to all the different type of numbers we do have given us the 'versatile' tag".

Added Graham: "And also although we have been playing together for a long time, we like to keep our stage act spot-on and fresh, so we make a point of rehearsing three times a week".

There's a good example to all you younger groups. That's how they won their group title!

BRIAN CLARK.



Graham: "Our next will smash the charts in two!"



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YOUR LETTERS

Dear Sir,

Contrary to the opinion of the unfortunate, I think the group scene will expand rather than contract. The reason is simple, groups are searching for bigger and different sounds. Examine samples; Beatles have used a harmonium, a sitar and, as on "Yesterday", a string quartet. The Manfreds have already added a trumpet and sax—while the Animals "big band" was a great success. The Who and feedback is another step in the "big sound" trend, and no doubt we will be hearing John Entwistle's French horn soon. I'm sure there will be many other new sounds, and I look forward to them greatly.

Kevin Tunstall,
London, N.19.

Dear Sir,

With reference to your January 1966 Poll, I think that it is a grave insult to any musically minded person that you should place Jimmy Smith number eight in the list of key-board players. How a great artist like Jimmy can be regarded as "not of the same standard" as Alan Price and Zoot Money is beyond my comprehension.

I must therefore question the intelligence of your decision in this matter and also ask you to consider the notion that your magazine has a definite prejudice against pure jazz which is an anachronism.

John Rawlings,
Collingham, Nr. Wetherby.

As Alasdair MacBean points out in his letter it is our readers who vote artists into the top or

bottom positions in our Poll and NOT anyone on the staff of Beat Instrumental. I think it only fair to point out however that we did ask everyone to take popularity and personality into account when voting as well as instrumental ability.

EDITOR.

Dear Sir,

After reading some of the farcical results of the popularity polls in other leading musical publications, I was looking forward with enthusiasm to seeing some deserved and hard-earned credit given to the talented musicians in today's beat business, in the poll of a magazine seemingly read by connoisseurs.

Instead your results show Donovan leading the world as a folk guitarist, Bill Wyman as a bass guitarist, Charlie Watts and Ringo Starr in the list of top drummers, and to crown it all "Satisfaction" as the year's second best arrangement.

There is not a mention throughout of such greats as Mick Green, Johnny Phillips, Ben E. King, Richard Hard-

ing, Malcolm Clarke, and Ric Rothwell.

Alasdair MacBean,
Inverness.

Dear Sir,

I am writing to you, with what I hope you will find an interesting item for your magazine. I am a member of a group, "The Amazons", which is not unusual in itself except the format of the group is different.

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K. Dixon,
Birmingham 33.

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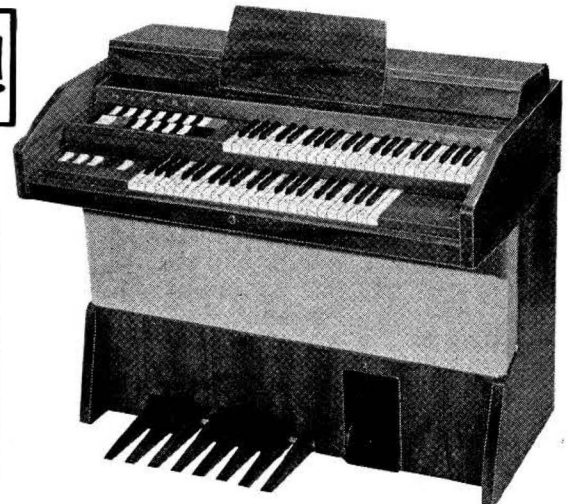


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TOP TWENTY—FIVE YEARS AGO

(AMALGAM OF THE TOP TWENTY FOR THE FIRST TWO WEEKS OF FEBRUARY 1960)

- | | |
|---|------------------|
| 1. Why | Anthony Newley |
| 2. A Voice In The Wilderness | Cliff Richard |
| 3. Poor Me | Adam Faith |
| 4. Way Down Yonder | Freddie Cannon |
| 5. Pretty Blue Eyes | Craig Douglas |
| 6. Slow Boat To China | Emile Ford |
| 7. Starry Eyed | Michael Holliday |
| 8. Running Bear | Johnny Preston |
| 9. Beyond The Sea | Bobby Darin |
| 10. Heartaches By The Number | Guy Mitchell |
| 11. What Do You Want To Make Those Eyes At Me For | Emile Ford |
| 12. What Do You Want | Adam Faith |
| 13. Summer Set | Mr. Acker Bilk |
| 14. Misty | Johnny Mathis |
| 15. You Got What It Takes | Marv Johnson |
| 16. Harbour Lights | Platters |
| 17. Be My Guest | Fats Domino |
| 18. Be Mine | Lance Fortune |
| 19. Oh Carol | Neil Sedaka |
| 20. Happy Anniversary | Joan Regan |

Records showing through the last two weeks of February, 1960:

- | | |
|-----------------------------------|------------------|
| Royal Event | Russ Conway |
| Who Could Be Bluer | Jerry Lordan |
| Delaware | Perry Como |
| Theme from "Summer Place" | Percy Faith |
| California Here I Come | Freddie Cannon |
| Hit and Miss | John Barry Seven |
| What In The World's Come Over You | Jack Scott |

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THE VENTURES ARE STILL VERY BIG

To many people the Ventures are a group from the misty past, that group from America, the "Walk Don't Run" gang. In other words they don't think of them as a group of the present. But the Ventures are still very popular.

In Japan their following is very big. Advance orders for their records run into the couple of hundred thousands.

In the States the Ventures are highly but quietly successful. They do reasonably well with their single releases but there is also a huge demand

for their albums and they release these with the same regularity as groups here release singles.

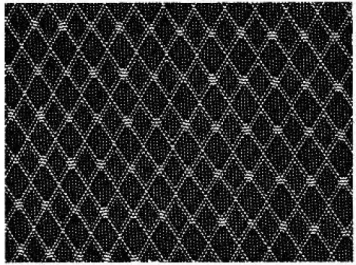
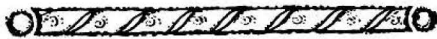
In Britain the scene is dead as far as the Ventures are concerned. Their faithful fans buy their records but they would also like to see their group accepted once more on a nationwide scale.

The Ventures originally consisted of Bob Bogle and Don Wilson who met up on a building site in Seattle. Their first smash hit "Walk Don't Run" came in 1960

after one unsuccessful release and a lot of hard work. They used various drummers and bass players up until just before the recording of "Walk Don't Run" when they finally found a pair of musicians who could stand the pace. Their names "Nokie" Edwards, bass, and "Howie" Johnston, drums. Unfortunately Howie was involved in a car accident about a year ago and Mel Taylor joined when it became obvious that he wouldn't be able to drum for a long while.

Despite their wide travels the Ventures have never played Britain, and they never will until they have a hit record over here. That's what their booking agent says. Fan club secretary Graham Inskip is particularly sad about this state of affairs because through his work and his informants in the States he has been able to form his own impressions about the quality of the group's stage act. "Must be something really wonderful from what I've heard", he says.

Equipment-wise the group uses Fender Bassmen and those weird Mosrite guitars. Made especially to their specifications these guitars were the product of 10 years work by a friend of the Ventures, Semie Moseley. If you want one you'll have to take a trip to St. Giles Music Centre, London. There are only two left from the four which were brought over to this country. A cherry red bass and a six string in the same finish. Prices are £168 0s. 0d. and £213 0s. 0d. respectively.



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