

Who are the **GOLDEN** BOYS?

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BEAT **INSTRUMENTAL**



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Editorial

The Government really seems determined to sink the pirate radio stations, don't they? They've been firing broadsides at these sea-bound pop-vendors for many months, and now it looks as though there are some really stormy days ahead.

As far as we're concerned the pirates are on the right WAVE-length—after all, every radio has an on and off switch, and those who don't want to listen know what to do.

Who's suffering anyway? Certainly not the public. The stations provide a service which state-owned Auntie BBC never could, and it's a service which has proved immensely popular. Otherwise advertisers wouldn't bother with them.

This issue contains the results of our June competition and the four lucky prize-winners have already been notified by post.

We'll be having another great free competition next month when one of the prizes will be a £150 tape recorder—a model which would be invaluable to any instrumentalist, singer or songwriter. So if you were unlucky this time, make sure of your copy of the September "B.I."

The annual British Musical Instrument Trade Fair takes place towards the end of August at London's Russell Hotel. It's not open to the public but quite often a number of top group members get in to sneak a look at what's new in the way of equipment. We'll be there as usual and in the October issue we'll be giving you a run-down on all the new gear.

This month sees the conclusion of the Alan Price column. Alan's been with us for the past six months and in that time he's covered a lot of ground, and also seen the first chart success of the Alan Price Set.

From September the column is being run by Yardbird guitarist Jeff Beck. Jeff is one of the most highly respected instrumentalists on the scene today. We'd like to say "Welcome" to him and look forward just as much as you do, to what he will have to say in the coming months.

The Editor.

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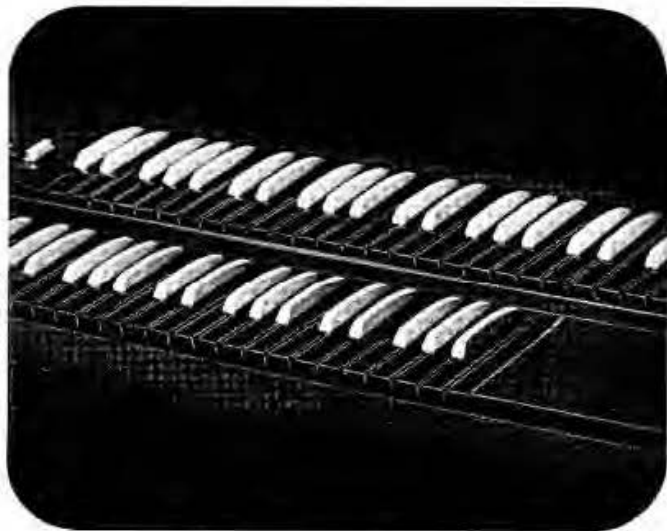
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FRONT COVER

Cover man of the month for August is Kink Ray Davies. Apart from his chart-topping success with "Sunny Afternoon" Mr. Davies is a prolific composer and his songs have been recorded by many other artists. His own brand of singing is easily recognisable and this photograph was taken during a recent solo.



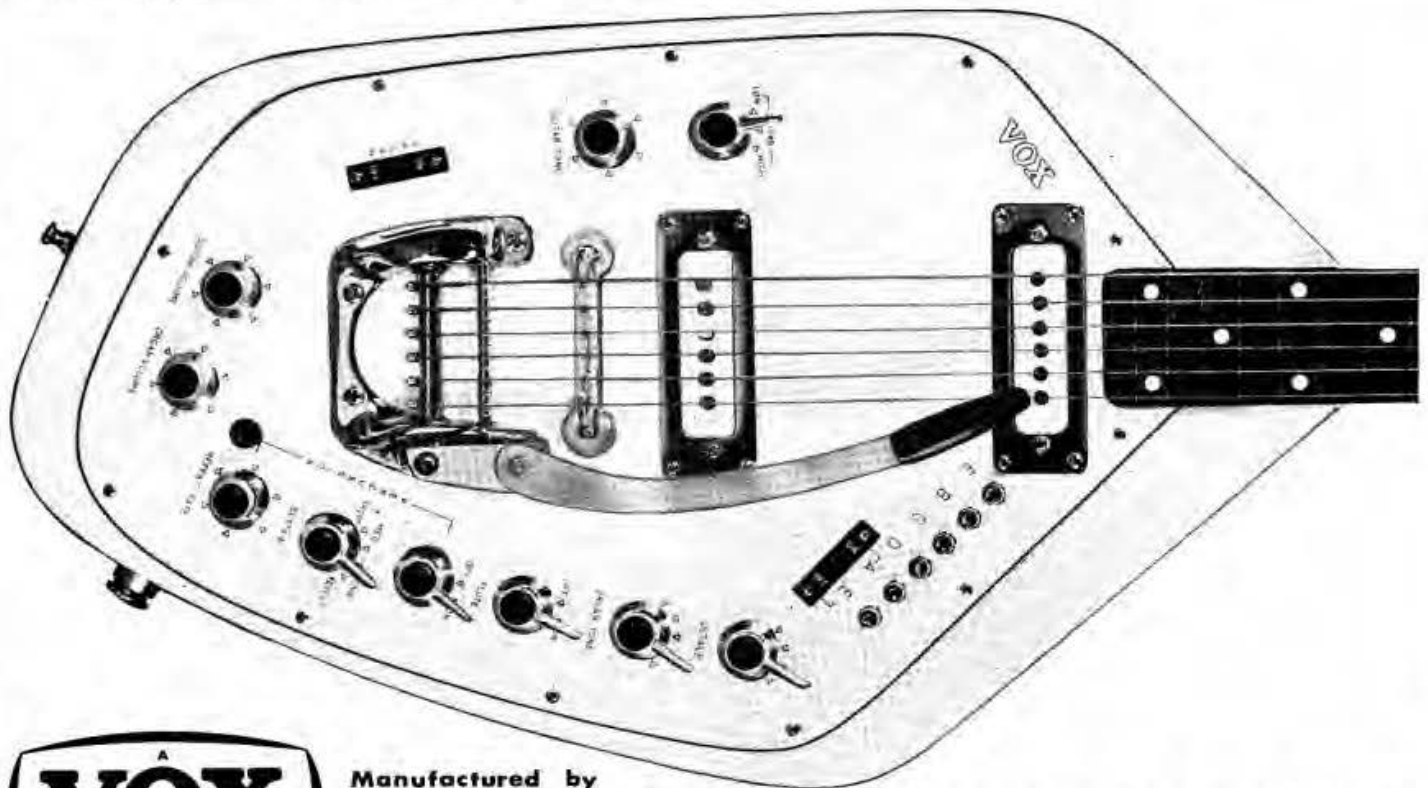
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SITAR SINGLE FOR TOP SESSION MAN

BY MIKE CROFTS

FOR a long time nothing has caused such a stir in pop music as the discovery of the sitar. This centuries-old Indian instrument has opened up new horizons for western beat-boys, and it looks as though it will be with us for a long time yet.

But now, after the initial furore of everyone clamouring to get one on their next record, it will probably be used more discriminately in the future.

It's a good thing too, because it will give people a chance to study the instrument. And it takes a LOT of study to become proficient, and a lifetime to become a master.

Jim Sullivan is one of Britain's top session guitarists, and he went Indian almost a year ago—several months before the band-wagon rolled into town.

His first single will soon be out, with him playing sitar and sarod as well as 12-string guitar.

The sarod is akin to a guitar but with a metal plate in place of the fingerboard. This has no frets, and the musician uses the fingernails of his left hand to get the sound.

The record—"She Walks Through The Fair"—is an old Irish folk song, and it features a third Indian instrument, tabla, played by drummer Chris Karan.



Jim practises on the less-known sarod

Jim stressed: "It's nothing to do with Indian music, I'm just using Indian instrumentation. There's a world of difference between playing Indian music and playing western music on an Indian instrument, which is what everyone has done so far. Still, I think a lot of people will take up Indian music and use it as it is."

Although he has played guitar for a very long time, there were only a few advantages to this when attacking sitar.

"The technique of the sitar is difficult enough", he said, "without the difficulties of the music. The only way guitar-playing helped, was with the fingering. If you've played guitar your fingers are much more supple."

"With sitar you use only two fingers of the left hand for the majority of work. In the ascending scale you play all the notes with the fore-



Practice is essential and Jim adopts the traditional Indian pose for this "Homework" session

finger, except for the last note of the scale which is played with the second finger. It's the same in the descent.

"You do use third or fourth finger if you get a very long stretch, but mainly first and second, because that way you get better leverage for slurring."

Tuning a sitar came next, and Jim drew a diagram to help with the description.

"The top string is tuned to the fourth, or F", he said.

C G G G G C F

10VA 8VA 6VA Below Below Middle



"The second string to the tonic, or C; the third string to the fifth, or G; the fourth string is tuned to the tonic below the first tonic, or C an octave below middle C. The fifth string is tuned to the fifth above the first tonic, or the second G above middle C; the sixth string is tuned an octave above middle C; and the seventh string is tuned to C an octave below that."

Jim's sitar has seven top strings and 11 strings beneath them in sympathy.

This varies, and some sitars can have as many as 20 sympathetic strings. These

help give the whining sound which is so much a part of Indian music.

He offered some advice on choosing an instrument.

"In this country", he explained, "a sitar will cost between £70 and £100. You can test the quality of the particular model in the same way an Indian musician does. It's the sound that counts and if you can pull a fifth—waver a note for five tones—on any fret, then you've got a reasonable sitar."

The sitar is played with a kind of plectrum called a mezbab which fits over the finger. The strings on this instrument are pretty vicious, and without this you're likely to shred your fingers in no time at all.

A third Indian instrument which he plays is a surburha. This is a kind of bass sitar and produces a beautifully resonant sound

There is, of course, a great deal to playing Indian music and it would be impossible to go into it now. Nevertheless, there are a number of books available which do give a lot of detail, and anyone interested in any Indian instrument would do well to read them.

Jim recommends three: *The Music of Hindostan*, by A. H. Fox-Strangways (Oxford); *The Story of Indian Music*, by O. Gosvami; and *The Music of India*, by H. A. Popley.

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RONNIE BOND

PLAYER OF THE MONTH

TROGGS' drummer Ronnie Bond always tries to keep his playing simple. He believes the sound can be much more effective when it doesn't include complicated rhythms—especially on record.

It's certainly true that he bore simplicity in mind when the group made "Wild Thing", and he kept it in mind for "With A Girl Like You".

"I cover my drum skins with cloths when I'm playing", he explained, "because they eliminate the ringing sound of the drums and give a heavy deadened sound which I like."

Ronnie is 23 and has been wielding sticks for only four years. He still spends quite a lot of time listening to his counterparts in other groups, and believes the scene contains more good drummers than previously.

"I'd like to get a bit wilder but you must choose the right number for it," he said.

Ronnie plays a Ludwig set, and he treats it like an old friend, which it is. Sometimes he has had to play strange kits but he's always happier with his own.

"Drum kits mould round you, you know", he said. "It's like putting a coat on. If it's someone else's it just doesn't feel right."

Like most instrumentalists he doesn't get time to practise as much as he should. But when he does get a spare hour he brings out the sticks and his own Bond-type practice pad . . . a cushion.

"I can't always get to a kit", he told me, "and I don't like practice pads because they give too much bounce. I prefer something that doesn't hit back and I find a cushion does me very well."

He favours heavy sticks too, but finds they tend to break with discouraging frequency.

"It's very difficult finding heavy sticks that last", he complained. "I can have two sets of sticks on the stand, and they'll both break in one night."

Another thing which has a short life at the hands—or should I say feet—of Ronnie Bond, are the bass drum skins.

He uses wooden beaters and the skin splits on an average, once a month. This can be expensive at £10 a time.

Although he realises the need to keep his drumming solid and beaty, he isn't single-minded.

"I listen to a good deal of jazz", he told me, "and although I'm not a jazz fan and I don't know names half the time, I'd like to play jazz at some time in the future."

"They seem to feel what they're doing more, and I like that."

In fact there's only about one thing the mild Mr. Bond isn't happy with, and that's drum tutors.

"I learned to read music on my own", he added, "and it's hard. It's not made any easier by the way tutors are written. They're full of technical terms which mean something very simple, and if they were written more simply, I'm sure a lot more young drummers would learn to read."

Perhaps one day the enterprising Mr. Bond will get round to writing a tutor of his own . . . in simple terms, of course.



NEIL-Dylan type



Neil Diamond

NEIL DIAMOND, writer and singer of "Solitary Man", began life like a character out of a Bob Dylan song. That's not where the similarity ends either because they share the same influences and "Solitary Man" could quite easily have been a Dylan original.

Neil moved from New York to Memphis when he was seven, and within three years he was playing guitar with a group called the Memphis Backstreet Boys.

They made their living on the streets, and this went on for a year until the local authorities decided it wasn't a good thing for such a young child, and pushed him off to school.

Two more years and he ran away from home and started a group in Kansas City. It was about this time that he met Woody Guthrie and, like Dylan, got hung up on the work of the older man.

Until "Solitary Man", which incidentally is a song about himself, he was known mainly for his songwriting activities. He has written material for Sonny and Cher, the Ronettes, Jay and the Americans, the Vogues and Wilson Pickett, and many other artists.

It's not just recording artists who are keen to meet this young man. Since his first compositions took Jay and the Americans bounding up the charts, he has been much sought after by Jerry Lieber, Mike Stoller, Phil Spector and many other people.

He was discovered in a club in the Mid-West by Jeff Barry and Ellie Greenwich, a songwriting team from New York.

They went backstage and convinced him he should go east, which he did.

GOOD SESSION

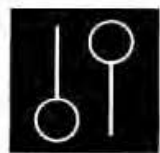
He was signed by Bang Records and invited to his first studio session. It was a good session and "Solitary Man" was one of the results.

To him, the whole recording business is a game. He knows there is money in it but he doesn't appear to have any ambitions for his earnings.

When asked what he wants he shrugs his narrow shoulders and says he could do with a new pair of boots, or perhaps a new guitar, or perhaps a motorcycle. . . .

One day he may actually buy them. He may even settle down.

At the moment, though, he seems happy with folk-rock and he'll continue to sing and write until he finds those elusive roots.



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WHEN I spoke to Allan Clarke a few weeks ago, he was sitting nervously at home awaiting the arrival of the new addition to the family, whilst Graham was sunning himself in Portugal. Tony had popped off to take a look at the scene in California, and Bobby and Eric had also gone in search of the sun—so Allan was left holding the baby!

The topic of our conversation was TOURS—understandable, considering the Hollies will head their first-ever tour this Autumn, but at the moment it is undecided whether or not they will be joined by the Mamas and Papas.

"If we hadn't been offered this tour, we would never have taken second billing to someone else. Anyway it's about time we had a tour of our own.

"We're all very enthusiastic about it. It's been ages since we've done a British tour, the last one being with the Rolling Stones, about 18 months ago."

I asked Allan if he'd been on any badly organised tour.

"Yes, I do remember one years ago, with Jess Conrad and Heinz. It wasn't badly organised, it was just bad, and I don't think I need to explain why. A good tour has got to have artistes that blend together, that's why we're hoping to have the Mamas and Papas and maybe Paul Jones."

FOLK NUMBERS

Will they alter their presentation for their Autumn shows?

"We never work anything out beforehand, although we know what our basic numbers will be. We like to 'feel our way about' for the first two or three days to see what the kids like. I mean if the Mamas



HOLLIES RATE TOP BILLING

BY S. MAUTNER

and Papas are with us, then obviously we'll keep away from folkly numbers. Although we don't associate ourselves with folk, we feature the odd number like 'Stewball' and 'I Am A Rock'."

"What about your own numbers", I asked. "Will you feature any of them?"

"I think it's good to push a thing so far, but not that far. We plug our own compositions on TV and radio, LP's, 'B' sides and one-nighters. But it wouldn't be a clever thing to feature them on tour, because audiences much prefer to hear songs that are familiar to them—of course it would be different if we'd written a hit song ourselves. It's not that we underestimate our writing ability, in fact we're very pleased with ourselves. It's just that we need to write a

hit record of our own so that the public will recognise our style."

I asked Allan if they'd be introducing any new instruments into the act.

"If you mean will we be using sitars and things like that, then the answer is definitely NO. The reason we're so successful is because of our originality, we don't need any gimmicks to get us by. But to get back to the instruments, we will be featuring a couple—Graham and Tony will play the harpsichord, and I'll use a 12-string acoustic on a couple of numbers as well as playing a jaw's harp."

I asked Allan why the sudden urge to play the guitar.

"It's certainly not sudden. I've been playing the guitar for years. I used to be the lead guitarist in a group. It really

started when I played acoustic on 'Bus Stop' and therefore had to feature it on TV. It felt a bit funny at first not being able to move about as freely as I usually do, but then people asked me why I don't play it on stage, and that's how it all came about."

UNUSUAL CLOTHES

Lately Graham, Allan and Tony have been wearing some very unusual gear. Graham has been favouring a long, black parson's jacket, Tony has gone to the other extreme and now sports a PVC levi jacket, whilst Allan's latest buy is a 300-year-old shirt with big puffy sleeves and antique buttons!

So I asked Allan whether they're going to stick to this individual style, or conform by wearing identical suits?

"I think the days of everyone dressing alike are gone. So long as you don't look scruffy it's all right. The only time we wear identical suits is if we're doing something like the Palladium."

He told me that they've just ordered a new P.A. system which suits them ideally—"Before we used the house P.A., and this meant fitting in an echo unit to add to our vocal presentation. We ought to have this new one through in time for the tour."

I then asked Allan if he was surprised at their success. After all, every record they have made has held a very high position in the charts, with the exception of "If I Needed Someone".

"Yes, I suppose I am, but I don't know how long it will last. All I do know is that I don't want to be standing on a stage at the age of 30, anyway, I'll probably be bald by then! When the Hollies cease, and let's face it, it's got to happen one day, then I'm going to retire from that side of the 'business' completely and have another interest. I'll still have a connection with the 'business' through my music publishing company, but whatever else I do will come first."

And on that note I left Allan to cope with a completely new experience—being a father!



THE ALAN PRICE COLUMN

I'd like to thank everybody who has written to me at the "B.I." offices sending their good wishes. For everyone who has asked for advice I hope you didn't mind when I used the usual "B.I." answering service rather than sit down and run off my own letters. I really have been pushed lately. The month preceding "Hi Lily" was really full, and as usual, since the release I've been biting my nails with worry. Still, I think that I was even more worried with "Spell". At least when that went I had something to go on for the second release. I figured that there were thousands of people who liked the ingredients of "Spell" and I just hope that they can find the same ingredients in "Lily".

Someone wrote and asked whether I'd be bringing in some harmony singers to back me up. Well, I admit I'd like someone to sing with me but the band members are all too busy with their instruments to sing, and at the moment we've got exactly the sound we want. Maybe later on I'll bring in a girly vocal group.

"SCENE IN LIMBO"

A while back I said in "B.I." that I thought the scene was in a limbo and that it needed something really big to start it moving again. I can't say that anything stupendous has come about but it seems to me that the pop scene has become a great deal more colourful. Have a look at the charts. Take the records one by one and ask yourself whether they would have ever showed up this time last year. The record buyers are getting much more broadminded. Still, in certain parts of the country you find communities which don't seem to want to conform. Sometimes I can tell instinctively that I'm going to have a rough time unless I give 'em four quick, rollicking 12 bars straight off. Audiences around the country are absolutely unpredictable. Even if someone has been there before and they tell you what to expect, the reaction usually turns out to be the exact opposite of what he described!

This is my last column, so I'll just say thanks again for your letters, and wish you all the best with your own musical life.

ALAN.

BACH and BEAT

by THE TUTOR

If necessity is the mother of invention then Bach is the father. His great gift of musical invention or improvisation is instinctively recognised by many beat guitarists. Though they have had no formal music training they have shown a talent for extemporisation which is not always given to academic musicians. Sooner or later Bach is part of everyone's music. But how does one tackle Bach with a beat background? Straight music is a mystery . . . and stuffy.

Bach is neither. Bach wrote a great many dance tunes in his day and they have been in the hit parade for over 200 years.

Now Bach was strictly a two-handed keyboard man and unless you are a genius on finger style guitar you won't be able to hear the complicated movement of parts. What you can do is try "one" of the parts and get your mate to play the other. Or rope in the organist.

SIMPLE STRUCTURE

Below you will find the opening bars of No. 4 in the Bach Inventions. Have a shot at breaking this down. Before you try it as a duet try to analyse the piece. Complicated? The harmonic structure could not be more simple. The piece is written in D minor. Play the first bar, then sing it against the Dm chord. Play the second bar, then sing it against the A7. Logical progression . . . Dm to A7. In the first two bars Bach writes straightforward runs on the two chords . . . apart from the effective nose-dive to C sharp! The harmonic sequence is repeated in the next two bars but this time Bach "spells" the chords for you in the treble part whilst the melodic progression is repeated in the bass. In the next two bars the sequence is again repeated harmonically in the bass whilst the melodic line moves on to a new chord.

Not so difficult; good for your fingers and even better for your ear. Some of the Bach "two-parts" are individually scored for two instruments. The clarinet duet parts are ideal for guitars. The above is adapted from the piano score.

EMI'S FAMOUS No.2



This photo shows just a corner of the studio ready for a group session

THE famed Abbey Road studios of the E.M.I. organisation were built in 1930, just about the same time as Columbia and H.M.V. amalgamated to form the nucleus of the present-day giant organisation.

The front entrance of studios 1, 2 and 3 is incorporated in a house which looks exactly like any one of the old and beautiful residences which grace the St. John's Wood area. The only indication that anything other than an upper-class family is contained within the walls is a red and white sign above the door which proclaims that these are the E.M.I. Abbey Road Studios. "This is intentional", I was told. "We must keep the front looking tasteful and refined because of the surroundings. Believe me, the residents around here keep a very discerning eye and ear on us."

The heart of the building is contained in the section which has been built on to the original house and the most famous studio of all—No. 2—is behind the house, set at a lower level. This studio, the second largest in the

British Isles and possibly the world, measures 60 ft. by 36 ft. and has more than enough room for any amount of instrumentalists which might be required by anyone such as Cliff, Cilla Black or, in fact, any orchestra which is recording in its own right. Here, as we've said hundreds of times before, historic Beatle tracks are recorded.

SOUND PROOFING

Sound proofing methods are very important in any studio and the No. 2 studio employs several. Around the walls there are drapes of "Cabots quilt", blanket-like material. Also, there are panels of slotted hardboard which are actually filled with soundproofing material. These are set high up on the wall and are specially designed to absorb excessive sound in the bass frequencies. At the further end of the studio there are four large screens, two on each wall, which are again sound-proofed and can be swung out to apportion off the studio into smaller sections. There are also many smaller screens which can be placed anywhere they are need-

ed. On the floor itself there is a box-like enclosure with a large door which can be used to cut off singers from their backing so that their mike doesn't pick up extraneous noise. This is one part of the studio which the Beatles refuse to use; they prefer to do everything "live" on the floor.

E.M.I. periodically bring in technicians to send different frequencies around the studio to check that the absorbing materials are adequate and that they are not absorbing too little or too much of the sound. The overall aim is to make the studio pretty dead so that all sounds are as clean as possible.

Resident "props" in the studio are celestes, timpani, xylophones, big-name organs and several pianos. No. 2 studio is the home of Russ Conway's special "honky tonk" piano which is regularly seen to by a piano tuner—to make sure it's nicely out of tune! The piano we pictured on the front of "B.I." 39 is also standard. You might remember that it was being operated by Beatle Paul. This piano is adjustable. It can

be a normal piano, but when a certain pedal is depressed, it brings in a row of brass strips which supply a tinny effect.

CHANGING MIKES

There are literally hundreds of mikes in the three Abbey Road Studios and they are constantly being shuffled round according to the needs of various sessions. The usual form for pop recording is to use condenser mikes for the vocals and sophisticated dynamic mikes for the instruments. A.K.G. and Neumann are the manufacturers which supply most of them.

To reach the control room one has to climb a long flight of stairs. It could become exhausting at a long session for artists who insist on coming up to the control room to hear play-backs. The room, which commands a fine, all-embracing view of the studio floor, is perhaps smaller than one would expect. It contains a Studer four-track recording machine and four mono machines and a control console which have been designed and built by E.M.I. technicians. Also up here there is a "patchboard" from which all the mikes can be operated. This allows the technician to "juggle" with the mikes without having to set foot outside the control room.

DIFFERENT REVERB

Reverb facilities are shared by all three studios at Abbey Road. There are two "live" chambers downstairs consisting of tiny rooms which used to serve as air-raid shelters. These contain ceramic piping arranged to diffuse and reflect the signal which is put into each through a large speaker.

Upstairs on the roof is another acoustic chamber which differs from the ones downstairs inasmuch as it does not have a uniform shape and its walls are covered with "bathroom tiles" to give extra reflection. Obviously each of these chambers gives different reverb characteristics. On the top floor of the building is the room which contains four reverb plates which we talked about in last month's "Echo" feature. Also contained in this room are a couple of disc-echo units which can further modify the signals which are fed through the plates.

Here at the very top of the Abbey Road buildings a spokesman explained: "We've built several floors on the original building as you can see, but I think that this is about as high as we'll be going." I asked the reason and found that I was back at square one again. "The residents wouldn't approve", he smiled.

Redding copied Richard

SUCCESS has come to a number of coloured American R & B artists on the recommendation of people like the Beatles, and more particularly the Rolling Stones.

Months before "soul" singers began to be recognised in this country, Jagger, Lennon and Dusty Springfield could be heard raving about comparatively unknown names. One of the most frequently heard was Otis Redding.

It's much the same in his own country, and although he has never climbed his way to the pinnacles of chart success, he has consistently nudged his way into the middle register of the Billboard parade.

His style today is a far cry from the impersonations of Little Richard which marked his first couple of records.

He recalled those days. "I lived in Macon, Georgia, which was also the home of Little Richard," he said. "He was my main influence.

"I did two or three early records which sounded just like him—I made 'She's All Right' for Trans-World, and 'Shout Bama Lama' for Conco Records".

His recording career started when he was part of a group called "Otis and the Shooters", but it wasn't until later that he became a solo artist.

It was during a session for Volt, Otis was with a group known as "Otis Redding and the Pinetoppers", and they were providing some sounds for an artist called Johnny Jenkins. At the end of the session Otis asked if he could do one or two numbers on his own. . . .

From then on Otis Redding was DISC-overed.

INFLUENCED

Another singer to influence Mr. Redding is Sam Cooke—still his own favourite—which accounts for the frequency with which Sam Cooke numbers crop up on his albums.

But if his own voice has evolved from the styles of others, his influence has, in turn, been widespread. Consequently the singing of James Carr, O. V. Wright



and Arthur Conley is sometimes difficult to distinguish from that of Otis. An early Stones' track, too, was an Otis number—"That's How Strong My Love Is".

Recently Otis set up his own company—Jotis Records—and produced some records by Billy Young and Arthur Conley. In fact he can be heard playing piano on most of these sides.

That's another side to the Redding talent, and he plays guitar, bass, drums and organ, too, as well as writing most of his own songs.

Looking back over the development of "soul" music from its primitive blues roots, it's obvious that negro music has been becoming more and more acceptable to white people.

Otis, along with artistes like the Tamla-Motown crowd, is one of those singers who manages to appeal to both white and coloured audiences.

If a record company is successful in doing this sort of thing then other companies are encouraged to follow suit. Everything points to a merging of the styles of negro and white music. This does not necessarily mean that we shall get coloured groups sounding like The Beach Boys or that John Lee Hooker will record "Tears". What it probably does mean is a sound future for artistes like Otis Redding.

At the moment Otis is touring the States, promoting his latest single record "My Lover's Prayer". The disc has made the top fifty there and the flipside is also selling well. Meanwhile, we won't have to wait too long to see Otis in action. In September he touches down for his first, and long overdue, tour of England.

CROTUS PIKE

BEATLES NEW REVOLUTIONARY 14-SHOT SURE-FIRE HIT

FROM first song-ideas to actual pressing, "Revolver", the Beatles' new LP, has taken the best part of six months to put together. "Fantastic", "A new advance in pop music", "Uncopyable"—it received the accolade of success from "in" people, who'd heard various tracks, long before the different-type cover (specially drawn by Klaus of Paddy, Klaus and Gibson) was first seen in the record shops.

It'll be released on August 5th and DJs will be starting to give you previews and plays of the songs around the time this edition of "B.I." hits the newsstands so I won't give you a track-by-track report. But it is very revealing to hear what the boys, themselves, think of their latest offering of big, black wax.

I went to Germany with them and was sitting in their Essen dressing room when the very first acetate cutting of their complete new LP was delivered. The Beatles had already played various tracks over to me on a small tape recorder but the quality wasn't good. Now we could hear the real thing.

DIFFERENT REACTION

Road Manager, Mal Evans, produced a record player almost magically out of his apparently inexhaustible supply of equipment. The disc was slipped on and we listened. The Beatles react to play-backs in different ways. Ringo tends to sit glumly contemplating the paint on the opposite wall, while John cocks his head as he listens as though his contact lenses make it difficult for him to hear properly. George sits calmly through most numbers reacting strongly whenever a Harrison composition turns up. Paul moves the whole time, congratulating various musicians on the session and conducting difficult passages with that stabbing left forefinger of his. "That's Alan Sivil—fantastic horn player", etc. Few people realise the importance to the Beatles' recordings of that vital finger; it's baton, extra

"REVOLVER"

By SEAN O'MAHONY



The Beatles receiving gold awards for their German record sales from the Editor of "Bravo" magazine at their Press reception in Munich.

instrument and point-maker supreme of their sessions.

The Beatles are always worried about new recordings. Later on it becomes old history and it doesn't matter very much to them what anyone says, but, first reactions of people they know are important to them. But, what did the Beatles think themselves?

"Bloody difficult!" was John's blunt answer to the question of whether it had been hard to write the numbers for the new one.

And George seemed to be speaking for all of them when he said: "I was never really satisfied with any of our albums until 'Rubber Soul'.

Of course, all our earlier LPs were finished in a rush. This time our record company let us use the studio almost whenever we wanted so that we could work on until we were satisfied. I think the result is worth all the trouble we took."

NOT HAPPY

Paul turned out to be another Beatle who was not happy with their early long-players. "There was nothing you could keep playing them for", he insisted. A statement that I, and no doubt millions of others, will thoroughly disagree with.

Apart from featuring the sitar on several numbers

George has, of course, contributed three numbers for the new one. His early "Don't Bother Me" seemed to be a flash-in-the-pan for, as the months passed, nothing much else came from his pen. But that's all changing fast. He's giving the others problems though. His "I Want To Tell You" proved very difficult for them to learn.

"I kept on getting it wrong", Paul told me, "because it was written in a very odd way. It wasn't four-four or waltz time or anything. Then I realised that it was regularly irregular, and after that we soon worked it out."

John and Paul are obviously very pleased that George is

producing more songs because the strain on them has been getting very tough recently. Three singles and two LPs a year means 32 new numbers every 12 months, which is quite a pile of tunes.

The "uncopyable" tag certainly doesn't seem to be correct because Cliff Bennett and the Rebel Rousers recorded "Got To Get You Into My Life" on July 14th and 15th. The Fourmost are also reported to be working on one of the numbers for their next single.

A PROBLEM

On their arrival in Germany at the start of their recent tour the Beatles were faced with a unique problem. Six months of "Revolver" thinking meant that they hadn't played any of their old numbers for over half-a-year. So, on arrival at the Bayerischer Hof Hotel in Munich, Paul quickly organised rehearsals. Even so, when they finally went on stage at the Circus Krone the following evening,

their new, bottle-green suits and watered silk lapels couldn't hide the slightly rusty way in which their act started. But the very first number "Rock And Roll Music" blew the cobwebs out of their heads and they were away.

Their second performance at the Circus Krone was one of the best I've ever seen them give. All the Beatle magic was present with Paul introducing "Baby's In Black" as "Ein Waltz", which they then proceeded to play literally waltzing around the stage.

This was followed by John doing one of his goon acts while introducing "I Feel Fine" as a "tango". Even George tried to push Paul onto his knees while he was storming through "I'm Down" at the close.

The tour roared on through Essen, Hamburg, Tokyo's Nippon Budo-Kan, ending in their biggest-ever two-show concert at the Manila Football Stadium.

Beatle tours will undoubt-



Paul and George tuning-up in the dressing room of the Gruehalls, Essen. They are wearing their new bottle-green stage suits.

edly get fewer as the famous four concentrate more on films and recordings. But with the 14 explosive bullets loaded into their latest album: "Tax Man", "Eleanor Rigby", "I'm Only Sleeping", "Love You Too", "Here, There And Everywhere", "Yellow Submarine", "She

Said, She Said", "Good Day Sunshine", "And Your Bird Can Sing", "For No One", "Dr. Robert", "I Want To Tell You", "Got To Get You Into My Life", and "Tomorrow Never Knows", nobody's going to say anything nasty about it like "Philippines" for example!



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ONE NIGHTER



DAVE DEE reports on a D D, D, B, M and T Venue



"Talk about one-nighters", the man said! Trouble is there have been hundreds of 'em, so where do we start?

Well, that's easy enough, there's one in particular which none of us will ever forget and that was a one-night stand in Scotland at a little place called Thurso.

It's so far north that if you drive any farther you end up in the sea! And the roads. They're bad enough by day, but at night they're ridiculous. They're only wide enough for one vehicle, and every so often there are little pull-ins to let other cars past.

We had to go up from Birmingham, and at that time I was the only one who could drive. We had to start playing at ten o'clock that evening and it meant driving for 21 hours to get there in time.

We'd had to hire a van to

get us there too, because our own had just lost an argument with a lorry.

As it was, the first thing we saw when we arrived was a bloke jumping up and down outside. As soon as we stopped he started screaming that we only had 15 minutes before we were on.

It was in the town hall, and it was one of those buildings about six-million years old where they hold courts and the local market.

As you go in to set up the

gear there are lorries coming out with boxes of fruit on the back from the afternoon market.

There were only the usual half-dozen girls hanging around while we set up. The pubs were still open so the rest of the people hadn't turned up yet.

There was a preliminary group on when we arrived, knocking themselves out for the handful of people who were listening to them. It's like that in Scotland. But as soon as the pubs close at 10.30 p.m. the place gets packed.

At the time though we didn't realise this, so when we started playing to an audience of no more than a dozen we felt really sick.

STONED

The scene there is so bad when the rest of the people come they're stoned out of their minds. No one knows if there's a group on stage or not because they never look. They just grab a girl and start dancing.

Waltzing really, I suppose. There was no shaking, no twisting, not even any jiving. They'd just waltz round the hall to the music. It was crazy.

Still, we were as bad. We were so tired we didn't know what we were doing.

And we had to drive almost 300 miles again the next day—not something we were looking forward to I can tell you.

The changing facilities were a joke too.

We'd sent someone across the road for some fish and chips so we could eat while

we got changed. That was diabolical. We had to go behind a screen to get changed, there were no rooms or anything. Honestly, it's so way out that far up in Scotland it's just not true.

We weren't too happy with the stage either. It was one of those things about five feet above the floor. We like to be closer to a dance audience because it makes contact easier and you come across better.

This didn't help for our stage act, which at that time was a mixture of everything with songs, parodies and routines.

We just couldn't do it there because of the guy who was running the show. He insisted that after about every three numbers Mick should do a drum roll so that everyone would change partners.

It was too much.

Fortunately we'd just come back from Germany where we'd been doing a lot of old rockers. We could remember these, so we did them instead of the routine, and I must say it went down all right.

DIFFERENT

But that was the last job of that sort we ever did.

Now things are different. We have two road managers who drive our gear around, while we go in a car. Everyone can drive too, except Dozy, so it's not so bad.

He's hopeless though, and we had to toss up to see who'd teach him to drive. As usual I lost and I'll have to do it, but he promises to do as he's told, which is just as well. Normally it takes him about half an hour to cross the road!

'I'm not a great guitarist,' insists ERIC CLAPTON

I CAME face-to-face with the guy who is acknowledged to be the god of British blues guitar in his own small heaven—the top flat of an apartment block high above Notting Hill Gate.

We sat in the midst of happy confusion—sleeveless LP's, clothes, horror books, model dragsters and photos of great guitarists—Eric Clapton talked first about the fans. The army of people who follow him from gig to gig, now and again shouting such encouragements as "Clapton is god", "Let's have a solo from god". . . .

I asked him if he thought he deserved such acclaim.

"It's all very encouraging", he said, "but I'm not sure that people are interpreting the whole thing properly. I am not a great guitarist, it's just that they enjoy the style of guitar I play. It's rare, if not unique, in Britain.

"The acclaim puts a great weight on my shoulders and I feel a great deal of responsibility to the audience because I am supposed to be the greatest. I am expected to play better all the time, and this is hard."

I asked if there was anyone at all on the scene who he felt inferior to.

"Yes", he answered, right away, "there's Jeff Beck."

I enquired what the reason was.

"Because he's more of a musician than I am. I do things the longest way round, and I'm shoddy, but Jeff knows exactly what he wants and how to get it. There's a lot of difference in our styles, and I should say that he's much more deliberate."

It was good to see such modesty from a guy who must have compliments showered on him from all corners of the scene.

Incidentally, Jeff Beck thinks that Eric is "Britain's best blues guitarist".

But why is this bloke so good? How does he manage to capture people's imaginations so wholly?

"From the age of 13", he said, "I was mad on rock 'n' roll and I listened to every record I could find. I took special notice of the guitar breaks on absolutely everything

and became completely immersed in the instrument—although I didn't take it up until I was over 16.

"When I did start, all I had to do was work out the things I'd always wanted to play. I've never made a conscious effort to study guitar, and all my development takes place on stage.

"I experiment a great deal because I want to do things I've never done before, and I do them right there on stage. I've never been one for sitting down with my guitar at home and saying, 'Right, now I'll try and perfect this or that'. It would probably improve my technique, but it wouldn't do the group as a whole any good at all. As a matter of fact, talking of technique, I'm rather worried at the moment because my technique seems to be getting too good for the stuff I'm trying to get across. I'm getting very fast, and I'm not sure that's what I want.

DEEP FEELING

"Look at my great idol Buddy Guy. He can play a break using just three notes and slurring and repeating them. He can move an audience to tears because of his deep feeling.

"I listen to stuff by him, Otis Rush and a lot of people like that. Not to lift their notes and their phrasing, but just to absorb the atmosphere they create."

How would Eric define his style of playing?

He thought for a moment and then explained. "Modern Chic-



The newly-formed Cream. Left to right: Jack Bruce, Ginger Baker and Eric Clapton

ago Blues style—that's what it is, although I wouldn't pretend for one moment that it is a complete statement of the scene in Chicago, because I must, naturally, be exposed to the outside influence of English guitarists."

That led me to ask which home-bred guitarists he likes.

"Strangely enough, I like some of the things George Harrison does, although I don't know how much of that is off his own bat, and how much is planned by the whole lot of them."

Eric seemed to get a little sad when I asked him whether he ever had people come up to him after a performance and ask him to show them certain phrases which he had used.

"I get quite a lot of them", he said, "and I think it's a pity. I never did that with other guitarists, and I don't think any of my guitar-playing friends ever resorted to that.

"I think these people are unfortunate because they're just not going about things the right way."

Eric now uses a Gibson Les Paul two-pickup job, similar to that owned by Jeff Beck.

"I thought the Telecaster had a great tone", he said, "but being solid it didn't feedback very well, so I couldn't get that sustained effect. The semi-acoustic is great for this.

"I hate a thin, treble sound", he went on, "I always give myself plenty of bass and treble so there is some bite to my sound."

Now, of course, The Cream is the talking point in "in" circles and Eric is very pleased with the new line-up. I asked him whether he had had any doubts about three such strong musical personalities fitting together.

SURPRISE APPROACH

"I had thought about a tie-up with Jack and Ginger for months", said Eric, "but I thought that it wasn't likely to come off. For a start I thought that Ginger was just too good for me to play with; too jazzy. Then he approached ME, and to my surprise I found that he was really a solid rock drummer at heart. Jack? Well, he's always been a blues man.

"You know, I can't get over the sound we get and the way everything gets done properly."

There's no doubt that Eric Clapton is a pure blues guitarist, but what does he think of other styles?

"Jazz means nothing to me", he said. "That weak bassy tone which most jazz guitarists employ, and the monotony of the whole thing bores me. About the only person I can listen to is Kenny Burrell. He just manages to get above the rest."

I next mentioned "pop" guitar. . . .

"Can't stand the blokes in groups who copy records note for note", he said. "Pop groups are all very well, but when it comes to real playing, they are nothing."

KEVIN SWIFT

WHERE IS EVERYBODY?

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

CHRIS FARLOWE AND THE THUNDERBIRDS

July: 29th Il Rondo, LEICESTER; 30th Blues Festival, WINDSOR; 31st Bromley Court Hotel, BROMLEY.
 August: 4th Locarno, BRISTOL; 5th California Ballroom, DUNSTABLE; 6th Floral Hall, SOUTHPORT; 7th Winter Gardens, BOURNEMOUTH; 12th The Gaff, BANBURY; 13th Drill Hall, GRANTHAM; 14th BLACKPOOL; 20th Ramjam Club, BRIXTON; 22nd-27th SCOTLAND.

THE ALAN PRICE SET

July: 26th Blue Lagoon, SOUTHSEA; 28th Dorothy Ballroom, CAMBRIDGE; 29th Gaiety Ballroom, GRIMSBY; 30th Town Hall, CLACTON.
 August: 7th Winter Gardens, BOURNEMOUTH; 9th Town Hall, TORQUAY; 13th Corn Exchange, LEICESTER; 16th Marquee, Wardour Street, LONDON; 18th Ramjam Club, BRIXTON; 19th Club A-Go-Go, NEWCASTLE; 20th Haywick Town Hall; SCOTLAND; 21st Kirk Levington Country Club, YARMOUTH.

THE WHO

July: 27th Flamingo, REDRUTH; 28th Town Hall, BARNSTAPLE; 29th Town Hall, TORQUAY.
 August: 18th Palace Ballroom, Douglas, ISLE OF MAN; 20th Imperial Ballroom, NELSON; 24th Orchid Ballroom, PURLEY.

THE MERSEYS

July: 25th BARROW-IN-FURNESS; 27th Ayr, SCOTLAND; 30th Oasis, MANCHESTER; 31st Britannia, GREAT YARMOUTH.
 August: 4th Locarno, SUNDERLAND; 5th Granby Hall, LEICESTER; 6th Palais, BURY; 11th Locarno, BRISTOL; 12th Gaiety, GRIMSBY; 13th Gaiety, RAMSEY; 20th Royal Links, Cromer, NORFOLK.

SMALL FACES

July: 29th ROYAL WINDSOR RACE COURSE.
 August: 3rd Flamingo, REDRUTH; 5th Granby Hall, LEICESTER; 6th Imperial NELSON; 7th South Pier, BLACKPOOL; 8th Pavilion, BATH; 9th Winter Gardens, MALVERN; 12th Odeon, LEWISHAM; 13th Astoria, FINSBURY PARK; 14th South Pier, BLACKPOOL; 15th Odeon, BIRMINGHAM; 16th Gaumont, SHEFFIELD; 17th Odeon, LEEDS; 18th Odeon, GLASGOW; 19th Odeon, NEWCASTLE; 20th Odeon, LIVERPOOL; 21st South Pier, BLACKPOOL; 22nd Odeon, MANCHESTER; 23rd Capitol, CARDIFF; 24th Odeon, EXETER.

GEORGIE FAME AND THE BLUE FLAMES

July: 24th-30th Garrick Club, LANCASHIRE and Towers Club, LANCASHIRE; 31st Blues Festival, WINDSOR.
 August: 2nd Blue Lagoon, SOUTHSEA; 4th Locarno, BURNLEY; 7th Winter Gardens, BOURNEMOUTH; 10th Orchid Ballroom, PURLEY; 11th Dreamland Ballroom, MARGATE; 12th Tiles, Oxford Street, LONDON; 13th WESTON-SUPER-MARE.

ZOOT MONEY

July: Gaiety Ballroom, RAMSEY; 31st Kirk Levington Country Club, YARMOUTH.
 August: 1st Manor House, IPSWICH; 4th Stoke Hotel, GUILDFORD; 5th Corn Exchange, NEWBURY; 6th Burtons Ballroom, UXBRIDGE; 7th Winter Gardens, BOURNEMOUTH; 8th Cooks Ferry Inn, EDMONTON; 9th Blue Lagoon, SOUTHSEA; 11th Pier Pavilion, HERNE BAY; 12th Flamingo Club, Wardour Street, LONDON; 13th Bowes Lyon House, STEVENAGE; 15th Royal Albion Hotel, WALTON-ON-THE-NAZE; 18th R.A.F. Station, CHICHESTER; 19th Starlite Ballroom, WEMBLEY; 20th Tofts, FOLKESTONE; 24th Pavilion, BOURNEMOUTH.

TROGGS

July: 26th Marquee, Wardour Street, LONDON; 27th Rank Ballroom, SUNDERLAND; 28th Locarno, BURNLEY; 29th Dunoon Park, BELFAST; 30th Gliderdrome, BOSTON; 31st Princess Theatre, TORQUAY.
 August: 2nd Winter Gardens, MALVERN; 3rd Orchid Ballroom, PURLEY; 4th Astoria, OLDHAM; 5th Oasis, MANCHESTER; 6th Royal Lido, PRESTATYN; 8th Locarno, BLACKBURN; 11th Mayfair Ballroom, NEWCASTLE; 12th Galashiels & Selkirk, SCOTLAND; 13th Imperial, NELSON; 14th Opera House, BLACKPOOL; 18th Locarno, COVENTRY; 19th Princess & Domino Clubs, MANCHESTER; 20th Gaiety Ballroom, RAMSEY; 21st Rank, PRESTON.

SPENCER DAVIS GROUP

July: 29th Blues Festival, WINDSOR; 30th Spa Ballroom, BRIDLINGTON.
 August: 19th Race Ballroom, KIRKCALDY; 20th DUNDEE; 21st, 22nd, 23rd EDINBURGH.

DAVE DEE, DOZY, BEAKY, MICK AND TICH

July: 25th Olympic Roller Rink, BIRMINGHAM; 28th-31st SCOTLAND.
 August: 1st Mecca Ballroom, LEEDS; 3rd Locarno, STEVENAGE; 4th Dreamland Ballroom, MARGATE; 5th Royal Hotel, HARROGATE; 6th Spa Ballroom, BRIDLINGTON; 7th Olympia, CROMER; 13th Floral Hall, SOUTHPORT; 14th Belle Vue, MANCHESTER.

WALKER BROTHERS

July: 24th-30th Lyceum, BRADFORD; 31st Villa Marina, Douglas, ISLE OF MAN.
 August: 7th A.B.C., GREAT YARMOUTH; 11th, 12th, 13th Gaumont, BOURNEMOUTH; 14th Princess Theatre, TORQUAY; 18th, 19th, 20th Odeon, SOUTHPORT; 21st A.B.C., BLACKPOOL.

CLIFF BENNETT AND THE REBEL ROUSERS

July: 28th Grays Club, NEWCASTLE; 29th-31st SCOTLAND.
 August: 6th Marine Theatre, LYME REGIS; 7th Black Prince, BEXLEY; 11th Town Hall, EAST HAM and In Crowd, HACKNEY; 13th Espresso, EASTBOURNE; 14th Princess Theatre, TORQUAY; 17th, 18th Tiles, Oxford Street, LONDON; 20th Burtons Ballroom, UXBRIDGE; 21st Union Rowing Club, TRENT BRIDGE.

HOLLIES

July: 29th Central Pier, MORECAMBE; 30th Imperial, NELSON; 31st North Pier, BLACKPOOL.
 August: 5th, 6th JERSEY; 7th North Pier, BLACKPOOL; 14th North Pier, BLACKPOOL; 17th Sherwood Rooms, NOTTINGHAM; 20th Royal Hall, BRIDLINGTON; 21st North Pier, BLACKPOOL.

GENO WASHINGTON AND THE RAMJAM BAND

July: 25th Majestic Ballroom, READING; 26th Civic Hall, Grays, ESSEX; 28th Public Hall, HARPENDEN; 29th Blues Festival, WINDSOR; 30th Burtons Ballroom, UXBRIDGE; 31st Ricky Tick, HOUNSLOW.
 August: 3rd Orford Jazz Cellar, NORWICH; 5th Starlite, WEMBLEY; 6th Ramjam Club, BRIXTON; 7th Winter Gardens, BOURNEMOUTH; 8th Community Centre, WELWYN GARDEN CITY; 12th Club A-Go-Go, NEWCASTLE; 13th Elizabethan Club, GLASGOW; 14th SCOTLAND; 16th Blue Lagoon, SOUTHSEA; 17th Falcoln Hotel, ELTHAM; 18th Stoke Hotel, GUILDFORD; 19th Ricky Tick, NEWBURY; 20th Twisted Wheel, MANCHESTER; 21st Mojo Club, SHEFFIELD.

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NORMAN SMITH...



A and R MAN

by
KEVIN SWIFT

UNTIL recently the name Norman Smith was synonymous with the Beatles, Cilla Black, Manfred Mann and many other famous recording names. He was the sound balancer on all their discs. Now he is a record producer in his own right, having stepped into the gap which George Martin left at E.M.I. when he formed A.I.R.

"When I was a very small boy", Norman told me, "I used to listen to the big hands of the time whenever they were playing near me. Then, I'd hear them on the radio and I'd hardly recognise them because they sounded so weak. I discovered that it was because their rhythm sections weren't being brought out and I vowed that if ever I was in a position to do anything about it I would. When I was balancing the Beatles I always tried to get their rhythm across. I gave the drums an edge."

NIGHT SCHOOL

Working with the Beatles definitely brought the name of Norman Smith to the fore, but it certainly wasn't a case of "prestige overnight". "I first applied to the B.B.C. for a post as sound producer", Norman told me. "They wrote me a very pleasant letter suggesting that I should work up to this type of work through sound balancing, and also suggested that I should try to become technically-minded about electronics. At that time, of course, I was about as technical as an office desk, so I took myself off to night school for five years to learn electronics. I also decided that it would help if I did an engineering job during the day so I got a post with an engineering firm."

I asked Norman for his views on the ingredients of a good record producer. "I should say there are three things he must possess", he replied. "Firstly, a musical knowledge, secondly the gift for the job, thirdly technical skill." He expanded on his choice of assets. "Obviously the producer must know how to express himself in music. He should be able to read arrangements, run through them. The gift, you must have, of course; without that you needn't bother. You should be able to picture sounds. You must be able to get into a number and sort out the sounds at their source. And technical skill is very necessary. You should understand the ins and outs of the machinery you're working with."

I asked Norman what he thought the record producer's attitude to the sound balancer should be. "Ah", he said, "Now this is a subject which is very close to my own heart. I believe the producer should bring the balancer into the production of a record right from the start. The whole thing should be a team effort right through. It's very disconcerting for a sound balancer when he's told at some intermediate stage to fix up a certain type of sound or effect. He should be part of the project right from the selection of a number. It's so much better for him psychologically. He's very important and should not be made to feel like a 'backroom boy'." Had he ever found this happening to him? "Yes", he smiled, "I must admit that I have had to experience something similar. Now I look upon my balancers with a certain degree of understanding."

ADVANCES

Norman also had strong views on the development of record-playing equipment. "The recording side of the business has improved tremendously", he said. "Techniques are getting very advanced and recording equipment is superb. The trouble is, I don't know whether things have kept up with recording advances on the other side of the fence—the reproduction side. The transferring of any recording from tape to disc always necessitates a slight loss in quality but that's where it should end; there shouldn't be any further loss. The theory goes that if a record sounds good on a large Hi-fi set-up then it should sound good on anything. This isn't true—small record players just don't do a record justice. I'd like the whole principle of reproduction of recordings to stay in the realms of

tape. I suppose you would have to have something like 'tape-discs'. This, in fact, is being worked on at the moment."

I next asked if he found working with the Beatles to be very exacting. "Yes, it was exacting", he replied. "They had no end of weird ideas and, unfortunately, most of them were technically impossible. Sometimes they'd bring in American records and say: 'Listen to this, it's great. Can we get the same effect?' Sometimes we managed it, other times we had to tell them that we couldn't. They usually accepted our advice. You have to work hard to keep up with them but there is consolation in the fact that they inspire greater sound creation because of the material they do. It brings the best out in you, although, let's get it straight, anyone involved with recording must always give his maximum effort."

How far is the record producer limited in his creative efforts? Norman had this to say. "The only limit a record producer encounters is his own. He's only limited by his own creative instinct. He knows what he wants before the session, he has all the gear to work with and he knows that the best musicians are available. When I picture the sounds I want to achieve I get the weirdest effects in my head, and sometimes I find that there is no instrument in existence which can reproduce the sound I've hit upon. This is about the only set-back I encounter but it is frustrating. There are times, too, when you are limited by the artist you are recording. Things can be flowing beautifully, but if they are not giving their very best, the session is unsuccessful. There is usually a peak which every artist reaches at a session. It rarely lasts more than one take, but when it does happen, everything slots together. Mind you, if you don't get this within, say, four or five takes, you may as well pack up and leave it for another day."

INFLUENCED

Norman had already told me that there was no definable "Norman Smith" sound. I asked whether he found himself being influenced by the work of other producers. "We are all influenced by each other", he told me. "It's inevitable. The only way to avoid it would be to become a hermit, not allowing yourself to hear any music at all for years. This, of course, is ridiculous. You are constantly aware of music; it's everywhere you go. I can't help but listen to it with a producer's ear, although it's not everything that I'll bother to analyse. Most of the records I hear go in one ear and out of the other, but if one strikes me initially, next time I hear it I'll try to dig deeper and decide how I would have produced that particular session; I think that the sound man is always looking for something which excites him personally and which will excite record buyers. This is a very difficult part of the producer's life. He must forget his own personal likes and preferences and think in terms of a young record buyer. To a certain extent he must lose his own mind and replace it by that of someone much younger, the someone who buys records."

Now Norman is working with his own stable of artists, people like Herbie Goins, Bruno, The Sullivan James Band, Gulliver's People, The Elcourt. Herbie is already creeping in with his first release "Number One In Your Heart", and you can rest assured that records from the others are going to be pretty successful.

"They are all very promising but it's so hard to get good material for them", said Norman. "As far as I'm concerned there are far too many 'would be' songwriters. The stuff I get, well! I've heard it all before. There is plenty of room for good material but there are so few people supplying it."

DRUM TALK BY TONY

By MIKE CROFTS



TONY NEWMAN is 23 years old and a veteran of the pop scene. In less than six years he's turned professional and played with a whole string of famous artists, yet his name has never hit the headlines, and it probably never will.

Nonetheless, he is a highly respected member of a group which has one of the most enviable reputations in the business—Sounds Incorporated.

Tony is a self-taught drummer whose technique makes him as much at home with frantic skin-splitting Little Richard accompaniments as it does with the sweeter, more subtle rhythms used for backing the strident singing of "Miss Glitter Girl" Cilla Black.

It all started back in the washboard days of skiffle. That's when he began hammering out the various sounds which led to a rock group, through a dance band and trad outfit, to the more ambitious attempts at modern jazz.

At that time he used to visit all the London jazz clubs to see the top drummers, and he even got a few tips from Phil Seamen.

In fact it was jazz that led to him picking up sticks for the first time, although he is not a jazz fan and never has been.

"I just wanted to listen to music that swung and that was

exciting, and jazz seemed to give it to me," he says.

"My earliest recollection of a drum solo was Louis Bellson's 'Skin Deep' with the Duke Ellington band. That record was never off the gram, and I still think it's one of the finest drum solos ever.

"But to say that jazz is king is small-minded. The difference between jazz and rock 'n' roll is wafer thin, and it's the front line which makes them seem apart."

Tony didn't learn to read music until shortly before joining "Sounds", and he recalls that he could only just about get through the audition.

"Technically I was nothing", he admitted, "And the only reason I got in was because I could swing, and that's what they wanted."

"I'd always advise anyone interested in playing drums to go to a teacher, though. Not

to someone who'll teach them a style, because that's something they should develop for themselves, but someone who will teach them the rudiments of music, and reading.

RIGHT-HANDED

"When I first started I leaned a great deal on my right hand. This is an easy mistake to make if you're right-handed, and you think you're doing something really amazing. You're not, and you should concentrate on the other hand because to get the best fill-ins it is essential to use both hands properly."

Tony uses a Trixon kit, but it's not just the straight-forward line-up. There's a very large bass drum measuring 24 in. x 17 in., two regular kit tom-toms, a normal floor tom-tom, a 20 in. x 24 in. floor tom-tom, snares and cymbals.

He sets it up so that the snare and tom-toms tilt inwards. By doing this he finds that the stick is at its maximum stroke when it actually hits the skin.

Tony is also a firm believer in using a practice pad.

"If the things you're trying to do aren't working out",

he explained, "try them constantly on a practice pad with a pair of heavy sticks, and they come out all right."

"A word of warning though, don't get too technical. You may find a brilliant fill-in but don't use it unless it will sound exactly right in the piece you're playing. Everyone is guilty of this and it's a bad mistake because nine times out of ten it doesn't swing. Save it for the practice pad."

FLAT OUT

He spoke about some of the people he has played with, and how they differ.

"We were with Little Richard on his last visit here", he said, "and with him it's flat out all the way. There's no let up—and he really works hard."

"With Jerry Lee Lewis it's much the same. You're laying it out pretty hard and on the last chorus he'll give you a wicked look and you know you're in for it. That's when he really takes off."

"It's totally different with Cilla. The drum phrases Kenny Clare uses on her numbers are so right, so tasteful, you couldn't think of anything better."

When Sounds Inc. toured the States a little time back, Tony sat in on drums with several artists. It did him a lot of good, and he returned to Britain with a lot of ideas.

"There isn't the same excitement in Britain as there is in America. The scene over there is fantastic and we don't have such a groove."

"I'd like to make long visits to the States but I don't think I'd like to live there."

EARNED REPUTATION

Tony Newman has crammed an enormous amount of experience into a very few years. He's seen the world scene, he's drummed with the "Greats" and he has earned a reputation with everyone who has worked with Sounds Incorporated.

He'll be with Sounds for a long time yet, putting down the hard swing, and pleasing audiences all over the world ... and artists, too.

LEEMAN 5 WILL TRY A CHANGE



DAVE Hyde, tall, sincere bass-player with the Mark Leeman Five assured me the group's next record will be different to anything they've done before.

"I think we should try a change of style", he went on, "in case we're typecast. It's difficult to get out of that once you're labelled".

Dave has started writing material and it's very likely the next A-side will be one of his.

His first composition made the B-side of "Follow Me". It was "Gathering Up The Pieces", and he penned it in collaboration with lead singer Roger Peacock.

"We haven't concentrated on composing our own material at all in the past", he explained, "but recently I've started writing a lot more. I'm perhaps the only one in the outfit interested in writing and I've got some ideas for numbers".

The Mark Leeman Five release an average of only two discs a year—not very many when you consider most groups issue at least twice that number. This could account for the fact that they're one of those groups which

stay in the corner of your eye and rarely come into full view.

Nonetheless they're kept busy, and a large proportion of their work is in the North and Midlands.

"There are a lot of good clubs springing up in those areas" Dave told me, "more than in London or the South".

The reception in that part of Britain is usually more enthusiastic too, and the five guys plan to broaden their appeal.

"The present group situation is such that a new approach, and new ideas from a group would go down very well. We're striving to do something different—not too different—but a change in arrangements and that kind of thing. We'd like to get a bit more sophisticated and get away from bashing out three chords, but we need more time and rehearsals."

The line-up is Dave Hyde on Fender Jazz Bass which he plays through a Marshall 50-watt amplifier, Thomas Parker on Vox Continental organ, Alan Roskams plays Gibson lead and Brian "Blinkie" Davison on a Slingerland kit.

Jay & The Americans were stupid

STATESIDE, hit after hit has come from Jay and the Americans: "Tonight", "She Cried", "Only In America", "Come Dance With Me", "Come A Little Bit Closer", "Let's Lock The Door", "Think Of The Good Times", "Cara Mia". But, in Britain, it's been flop after flop, until now.

How come? Jay Black, leader-spokesman, told me simply: "Because we were too darned stupid. We thought that things that registered in America were sure-fire bets in Britain." So the boys, all five of them, recently visited London for a promotional stint. Happens they'd been "darned stupid" just before their arrival . . . they brought out their own version of "Cryin'", the old Roy Orbison hit. That, too, wasn't right for Britain, so a substitute was whipped out. "Livin' Above

Your Head" was the one . . . their first British hit.

Said Jay: "Getting round the London clubs with guys like Eric Burdon helped us get a grip on the British scene. We found out about teenage tastes".

Jay's a six-footer, one-time shoe salesman. Messrs. Kenny Vance, Sandy Dean and Marty Sanders were all students before getting together in the group. Howie Kane, the quietest one, is a licensed mortician by trade—an undertaker in British parlance.

They also take round an unusual road-manager—the Reverend Ron Lyons, an ordained priest from America. So happens he's a very efficient road-manager, but he is interested in finding out what makes teenagers tick, hoping to apply his findings to his future career in the Church.

How does Jay, himself, describe the Americans as an act? "Close harmony, lots of



Jay and The Americans

comedy, as much rock 'n' roll we can cram in without offending older folk in the audience." He says: "Sammy Davis Jnr. gave us the big break. He'd seen us work, invited us on his TV show. Instead of doing our current hits, we did 'Cara Mia', with me singing my heart out. It went tremendously well. So we tacked on a stronger rock beat and recorded it." IT WAS

one of the biggest American successes of 1965.

Says Jay: "Now we want to be regular visitors to Britain. We feel the scene is nice and fresh in London."

What they want to do now is make a major movie. I'd think something on the lines of a new Marx Brothers' set-up would suit them fine. With plenty of songs throw in, of course. P.G.



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THE GOLDEN BOYS!



John Lennon's black Rolls-Royce with blacked-out rear windows

A ROLLS-ROYCE (with blacked-out windows), a house in the country (with more bedrooms than there are people to sleep in them), and holidays in exotic places—these are the status symbols of the “Golden Boys” of pop.

Today's money-makers are a fast-moving society made up of the top recording stars and the men behind them. Instead of mixing with their contemporaries, they now rub shoulders with high society.

One assumes (from what one reads), that the Beatles are supposedly millionaires, but being paid a million pounds doesn't mean they have a bank balance with six noughts. In fact, on every £100,000 they earn, they probably net around £15,000, because the tax man takes 18s. 3d. in every pound.

What has money bought for John, Paul, George and Ringo? For John and Ringo, a large house each in Surrey's "stockbroker belt"—Weybridge. George too, prefers the country, in fact he was the first Beatle to escape from the "fan-infested" West End to a spacious bungalow in Esher. But Paul prefers London, or maybe he likes being nearer to the bank! He has just mov-

ed into a town house in St. John's Wood and has also purchased a cottage in Scotland—obviously to get as far away from the tax people as he can!

Their collection of cars are pretty impressive too—they each own Radford Mini's (all with blacked-out windows); added to this John has a Rolls-Royce which is sand-



Million-dollar film deal for Herman

wiched between his Ferrari and Mini—for run-around purposes, of course! George also has a Ferrari. Paul drives an Aston (anyone who is anyone says Aston and not Aston Martin), and Ringo has a Facel Vega.

Being a Beatle means hiring a cinema for private film showings; shopping at Aspreys and Harrods in vast quantities, and not bothering to price anything; eating in the best restaurants—though at times they'll enjoy eggs and chips as much as a good steak and bottle of wine—of course, the restaurateur will inform them that eggs come from the finest hens; buying cashmere sweaters from Simpsons or Jaeger; holidaying amongst the idle rich, and not knowing where half their money is invested.

The same goes for the Rolling Stones. After all, it's not every group who gets paid £50,000 each for renewing their recording contract.

It is only in the last 18 months that they have been able to live like lords—and let's face it, they should be living in a champagne and caviar world, because next to the Beatles they are the biggest pop group in the world.

Their mode of transport is a far cry from the days of tubes and buses, and their fleet of cars consists of a Rolls-Royce for Brian Jones; an Aston for Mick Jagger; a Bentley Continental for Keith Richard, who was driving around with L-plates till he passed his test, and a Mercedes and M.G.B. for Bill Wyman. Charlie doesn't drive.

EXTRAVAGANT

Their homes are luxurious without being ostentatious—Keith has just bought himself a fifteenth century house in Sussex, and still keeps a flat in town; Brian lives in a mews cottage in Chelsea; Mick has recently moved to a flat near Regents Park, though he and Brian are looking for country houses; Charlie has a house in Surrey, and Bill lives in Kent. They hop on planes as frequently as one would jump into a taxi, to places like Marbella, Paris, Cannes and Ibiza, but not for great lengths—at the most two weeks, sometimes for two days.

Like the Beatles, the Stones have shrewd business manag-



A Bentley and a Sussex house for Keith Richard



Dave Clark made a fortune in the States

ers, that's why they are "Golden Boys". They don't "flog their guts out" five nights a week around the country like other groups—so how come so much money? After all, they only do three tours a year coupled with three or four singles and two LP's.

Apart from the fact that they receive a ridiculous sum for their concerts, it's the royalties that keep them going, and like Lennon and McCartney, Mick and Keith receive a higher percentage due to the fact that they write their own material, as well as composing for other artistes.

PUBLIC FIGURE

Five years ago, managers and recording managers were kept very much in the background, today they are very much in the public eye. Take Andrew Oldham—sorry, Andrew Loog Oldham. Only a few years ago he was a tea boy in the South of France. Andrew revels in publicity, nothing can keep him behind the scenes, and if you ask him what makes him content, he won't tell you that it's his wife and child, he'll simply answer—money. What has money bought for Andrew apart from expensive clothes? He lives in Fulham in a house which he rents from Noel Harrison, and has in his garage a Rolls-Royce, a Lincoln and an Alfa Romeo. Added to which he owns Immediate Records, which incidentally is an investment,

the others are merely for prestige.

Our biggest export to the States besides the Beatles, is Herman. Only 18 years old, yet he's just signed a million dollar film deal—so if your sister's a "lively daughter", tell her to grab him quick! But this "Golden Boy" is slightly different, he doesn't have a status symbol, apart from not being far short of a million—but who's fussy! He lives with his parents and drives a modest Jaguar, in fact he's a nice simple boy-next-door type with a slight difference. He's rich!

STOCKS AND SHARES

Another group who have made their money through "Uncle Sam", is the Dave Clark Five. Unfortunately for them, they haven't been able to come up with a big hit over here, but to quote Mike Smith: "Obviously it's slightly off-putting not having a big hit in Britain, but who cares, look at all the money I've made in the States—I'm laughing". In comparison to the money they earn, the Dave Clark Five live fairly modest lives. They all have nice houses in the suburbs of London and they all drive above average sports cars. Dave Clark, who practically manages the group himself, has also been managing his financial interests by investing his money in stocks and shares, and even if he never earns another penny as part of a pop group, he could live very grandly off his dividends.

The "Goldenest Boy" in Britain is Cliff Richard, and the reason for his success is because he's been able to adapt himself to what the public want. The same goes for his backing group. The Shadows are the most successful instrumental group in the country. They may not be in vogue with the rest of the pop groups, but as musicians they rate very highly, and have diversified their talents by writing scores for films and pantomimes, and together with Cliff and Frank Ifield they are the majority shareholders in a public company.

Gone are the days of one-nighters, now all Cliff does is make a film and appear in pantomime every year, plus record releases. Cliff, too, has led a luxurious life without being extravagant. He drives an E-type Jaguar, has a villa in Portugal, and lives in a nice house.

Out of all four Shadows, Bruce Welch would appear to be the wealthiest, but only because he drives a Rolls-Royce, has a villa in Portugal and lives in a £24,000 house in Totteridge. The other original Shadow, Hank Marvin, has just as much money, but not quite as many status symbols. He lives in a semi-detached house and drives an Alfa Romeo.

The Hollies, Animals and Walker Brothers are a good example of the "Golden Boys" who don't glitter. Although they earn a lot of money, they'd rather keep it under the floorboards than splash it about, and instead of a Rolls-Royce, their status symbol is usually a Mini (Cooper-S of course!), though John Maus drives an old Bentley, Gary has a Marcos



Cliff Richard "The Goldenest Boy"

and Scott drives a jeep.

Whereas the Walkers live in modest bachelor flats, the Hollies all have large houses outside Manchester. Allan Clarke prefers dogs and horses to large cars, whilst Graham Nash is a very profitable boutique owner.

Our top pop men are obviously following the words of another famous man who said: "There's only one thing I'd prefer more than one million pounds and that's ... two!"



Ringo photographed on the terrace of his Surrey home



AMERICAN KIM FOWLEY WANTS TO RECORD A BRITISH C & W GROUP

don't know where to look", he said. "They probably won't make it here, but they could in the States," he said.

Everyone had heard, even if they hadn't been staring open-mouthed at the owner of that voice. But they WERE staring, because Kim Fowley attracts attention like a Zulu in a convent.

He's just about 6½-feet in length and wears the kind of clothes that would make John Stephen weep with envy.

He's a giant of all trades—songwriter, singer, dancer, record producer, arranger and musical director. He designs and makes his own clothes, too, including the floral shoes with old car tyres for soles. . . .

As well as being voluble he is demonstrative and talks to an accompaniment of waving arms, nodding head, and swivelling body.

He told me about "The Trip", the first of his singles to be released over here. It was made at his own Rock 'n' Roll Workshop near Hollywood, and its short life in America was cut even shorter when people decided it was all about drug addiction.

"It happened at the Workshop", he said. "I was sick from eating too much ice-cream when we did it, and that's what it was all about."

Among his plans for Britain is a rock 'n' roll revival. But since he calls all pop music by this title, it's not certain exactly what he means.

There's no doubt that he knows though, nor that he's qualified. . . .

He was lead vocalist on the old Hollywood Argyles classic, "Alley Oop".

"That was a good number", he reminisced. "It only cost £33 to make. We used a lot of

clapping and some garbage cans on that session, and the musicians. . . .!"

There was Gary Paxton, now one half of Skip and Flip, his girl-friend, Kim, three Negroes, a dishwasher from Arizona and drummer Sandy Nelson.

The last record they made before breaking up was "Long-haired, Unsquare Dude Called Jack".

"I'd like to do an Argyle record in Britain", he said, wistfully, "if I can find some suitable people."

Most of Kim's recordings are made in a small room, and the formula is usually Negro musicians with white ideas.

"Nutrocker", another Fowley creation, was made in a studio only 14 feet square. The mikes were plugged directly into the mixing board and there were no amps, which eliminated the chance of hissing.

His songwriting activities have also attracted widespread attention with numbers recorded by the Lovin' Spoonful, Paul Revere and the Raiders, Millie, Manfred Mann and the Beach Boys. More artists are thinking about recording his songs but right now he's concentrating on finding that British group to work on.

WE SLIPPED UP....



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GEORGIE FAME is happy to have had a hit with "Get Away", but he is just a little bit worried about it. He doesn't want people to start labelling him a star as they did after his last big hit.

"I don't want that to happen again because it isn't true", he said.

"In fact I feel happier with 'Get Away' because it marked a really specific stage in my development. The lyrics and music were both my own, whereas I felt 'Yeh, Yeh' wasn't really me.

"At that time I was still at school. I'm much more mature and sure of myself now."

It's this theme of development which threads its way through any conversation with Georgie Fame about the Blue Flames.

Like the two main influences on their music—Ray Charles and Mose Allison.

"Ray influenced us vocally and instrumentally, and at one stage we sounded like him. The more we played his numbers, though, the more personal they became and now they seem original.

"I think the reason we like him so much is because of his adaptability. He's capable of playing any jazz festival or the rockiest of rock 'n' roll shows.

EXAMPLE

"He's the nearest I could get to an example, because he's combined all the influences, yet still enjoys an out-and-out rock session."

Jazz plays a part in the Fame development too, and the layout of guitar, bass, organ and drums, plus tenor, baritone and trumpet in the front line, makes for just that.

Georgie explained: "This line-up is only done in this country on modern jazz terms. We're learning more about jazz every day and it certainly influences us—in fact, the right kind of modern jazz is a natural progression of rhythm and blues.

"We're a step down from

GEORGIE FAME

'Don't call me a star'



BY MIKE CROFTS

jazz inasmuch as our music isn't sophisticated. Mind you, we're not that old. I can see us developing into a modern jazz unit later on. If we do, we'll be all right so long as we retain our R & B roots.

"To go all out to play jazz would be a mistake because it would lead to a technical rut

and we're still young enough to enjoy most of the commercial stuff that comes on the market, just so long as it is a bit bluesy."

There's no doubt that the Fame line-up is a good one. It contains some fine musicians, and this isn't a matter of luck. They've grad-

ually banded together over a period of years and there have been a lot of problems.

"I'm still not completely satisfied", he added, "but then, I'd like to know where in Britain I can find the right kind of musicians who are not already committed.

"I'd like to get guys who feel the way I do, not necessarily to add to the line-up, but to help try and get that bulls-eye all the time."

AUGMENTATION

Nevertheless, he does augment the Blue Flames' sound for recordings. He has added a second trumpet, saxophone and trombone, but still feels there is something missing. He believes there are some things he could do with more instruments that would be worthwhile. Both James Brown and Ray Charles have line-ups which appeal to Mr. Fame—in size and content.

Meanwhile, he continues with that development.

"Right now", he told me, "I'm experimenting with stuff I've written.

"I've written some numbers for choir—you know the Lambert, Hendricks and Ross kind of thing—and I'm putting them on the next album."

On at least one track there's a choir which may surprise you. It features the massed voices of such notables as Dickie Pride, the Morgan-James Duo, Madeline Bell and Alan Price, which could mark yet another specific stage on the way to the complete Georgie Fame. . . . We'll just have to wait and see.

INSTRUMENTAL NEWS

STONES GEAR STOLEN!



ONLY hours after the Stones arrived in New York to start their American tour thieves stole Brian's brand new electronic Dulcimer. Stew rang Vox at 7 on the Sunday morning and asked if they could make a replacement within a couple of days. It was panic stations, but after only a couple of Dulcimer-less dates, a new model was safely in Brian's hands.

NEW VOX AMPS

JENNINGS have given some indication of what they will be showing at this year's Musical Instrument Trade Fair. The major attraction should be a brand new range of amps which improves on the 700 models. There will also be additions to the range of Vox electric and acoustic guitars and the very latest model of the guitar organ will be demonstrated. Jennings say that they will also be showing some interesting accessories including a stereo lead and a brand new type of speaker.

Meanwhile, in Moscow great interest is being shown in the new Mando-guitar. "I think the Russians like it because it sounds similar to a balalaika", said a spokesman. Dave Roberts, who is demonstrating both this guitar and the guitar organ, is said to be bearing up well under the language problem.

4-Track for Kingsway

The Kingsway Recording Studio, at Holborn, is at present undergoing extensive alterations prior to its re-opening early September.

The London studio will be increased in size and will be equipped with four-track and stereo facilities when it is completed.

New Strings for Merseys

A short time ago "B.I." reported that the Merseys had asked General Music Strings if they could supply them with some extra-light gauge strings. The firm had, in fact, already started producing just the type of strings they wanted, although they had not, at that time, put them on the home market. Billy and Tony tried out the strings recently and reported that they were extremely pleased with them. They will be on sale in your local instrument shops in early August.

PREMIER IN MOSCOW

The photo shows the Premier stand at the Moscow Trade Fair. On the right is Premier Sales Director, Dereck Stephenson, and the gentleman on the vibes is a Russian interpreter.



As can be seen here, the Russians were very interested in everything Premier had to show them and orders were obtained from many young drummers. Premier also deal with the top orchestras in Russia and their gear has been used by such people as the Moscow Philharmonic ever since the British firm first opened up trade relations with Russia six years ago.

NEW RANGE OF AMPLIFIERS

A new range of amplifiers is being introduced by Hohner. They're called Hohner Orgaphone, and although mainly for use with organ, they can take any other instrument.

No price is available as yet.

New Danelectros

Selmer say that they will be showing some new additions to their amp range at the Trade Fair but can't give full details yet. They do, however, report that they hope to have some brand new Danelectros within the next couple of months.

ARBITER ROUND-UP

The Kinks and Yardbirds are now using the Arbiter Soundimension Echo unit and Arbiter report that one is in use at the Pyc studios. Ray Davies has bought a Fender Slim-line semi-acoustic and the Hollies have bought one of the new Telecaster shaped Precision basses. These are almost exactly the same as the very first models of the bass brought out about seven years ago and Fender are producing a limited quantity at the request of Arbiter, who have been inundated with enquiries about the original Precision bass.

Unfortunately the Fender P.A., which has been mentioned before on this page, has not arrived in this country as yet but it will definitely be on show at the Trade Fair which starts on 21st August. Also at the fair will be a new Fender organ and a superb 12-string semi-acoustic, which is already available at the price of 324 gns. The Fender Rock 'n' Roll strings are now available from Fender dealers and cost 27/- a set.

Ray Heath, who looks after all Arbiter's Fender customers, invites anyone who has any queries concerning Fender to write to him at Arbiter & Weston, Ltd., 49, Gerrard Street, W.1.

First Showing of New Keyboard

HOHNER are introducing a new keyboard instrument to coincide with the start of the British Musical Instrument Trade Fair at the Russell Hotel late in August.

It's a Clavinet, an instrument similar to clavichord, and is completely portable.

The keys operate the strings and the resulting sound is electronically amplified. Although it looks like a small piano it is of totally different construction and it is hoped that it will prove popular with many small groups.

No price is available until after the first showing.



BACK FROM RUSSIA

JUST back from the Moscow Trade Fair are four representatives from Boosey and Hawkes. They went out to demonstrate their range of instruments and to promote foreign trade with Russia.

When they left Britain they were given a musical send-off by a brass band.

Survivors Save Speaker

A Leslie speaker was all that was left after thieves stole £2,500-worth of equipment from a Walthamstow warehouse recently. The gear—all but £300 was insured—belonged to the Sole Survivors.

Bass guitarist, Warwick Rose, said: "We'd been practising for a beat contest, due to take place the next day, and we left the equipment set up so we could carry on in the afternoon.

"When we got back all that was left was the speaker."

Fortunately, they were able to borrow other instruments from St. Giles Music Centre.

The missing equipment included a brand new Hammond M102, a Ludwig kit, echo chamber, three Shure mikes with stands, Fender Bassman, Showman and Precision Bass, Vox AC30, two Vox column speakers, Vortexion P.A. amplifier and a Watkins guitar they'd borrowed from a friend.

"You can imagine how we felt about that", he concluded.

BALDWIN CATALOGUE

ALL guitars in the Baldwin-Burns range now feature the "scroll" head, which was introduced with the Marvin guitar. This is just one of the features which are illustrated and described in their brand new catalogue. If you want either the guitar or amp catalogue write to . . . "Catalogues", Baldwin-Burns Ltd., Cherry Tree Rise, Buckhurst Hill, Essex.

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From all good music shops.

Alto for the Squares

THE Clayton Squares, who have made a very good name for themselves on one-nighters and at their Tuesday night Marquee residency, have a new record out. It's a number called "There She Is", and was written by The Lovin' Spoonful. On stage the boys use guitar, drums, bass and the unusual combination of tenor and alto sax. Group leader, Mike Evans, plays the alto and says that the combination is a much more flexible one than that of baritone and tenor. On stage the group gets a good solid beat going and achieves a very clean brass sound. Full line-up is Denny Alexander, vocals; Tony Priestley, guitar; Geoff Jones, bass guitar; Alby Donnelly, tenor; Mike Evans, alto; and Bobby Scott, drums.

TWO-PIECE ORGAN for ARTWOOD JON LORD

Artwood's organist, Jon Lord, recently had his Hammond cut in half, but it wasn't the work of dance hall vandals.

In fact he asked for it and it cost him £60.

It's a service the manufacturers provide to make the instrument more portable.

Jon explained: "They cut it across just under the keyboard so that the generators are in one half and the amp and speakers in the other.



"They modify it so that when you clip the two halves together the whole thing automatically connects.

"It means that it can be carried quite easily by two people, each one carrying a 1½-hundredweight section. It's easier to pack in a van, too, and there is far less problem carrying it up and down stairs."

The two halves come in two specially-padded canvas carrying cases and the idea should appeal to anyone who has experienced the difficulties of transporting an organ from venue to venue.

PIRATE PARTY

A WHOLE host of stars will board the London Hilton shortly for a special pirate radio celebration party.

The party, given by Radio England and Britain Radio chief William Vick, is to celebrate the popularity of the stations.

Mr. Vick said: "It marks massive public support in favour of licensing us, plus the wholehearted support of the entertainment industry, which wants us to continue providing the programmes people want".

Among the guests who have accepted are the Small Faces, Twice As Much, Zoot Money, Paul and Barry Ryan, the Mojo's, the Moody Blues, Solomon Burke, Alan Price Set, Chris Farlowe, Nashville Teens, Dave Berry and the Spencer Davis Group.

It's interesting to note that the stations will be paying the full fees set down by the Performing Right Society. Operating offshore as they do, they're not directly under the same controls as land-based fee-paying stations.

WINGS FOR FORCE WEST



Although they hail from the Bristol area the members of the Force West group never dread travelling to far away gigs. The reason? They've got their own plane and use it whenever possible. This enables them to accept London and Scottish bookings without hesitation. They'll probably be doing quite a few London trips in the near future to promote their new record "When The Sun Comes Out".

BRING YOUR RECORDS TO LIFE!

By ALEX HAYES

Part 2: Setting up to get the best results

IT seems that the greatest menace to an ardent Hi-fi fan is his wife. Because wives object to speakers hiding the lovely wall-paper, etc., but if you are living at home with your parents you should really take them into consideration. Remember to think about where you're going to put your speakers before you buy them. If you have a large spare room then you can buy yourself whoppers. If you have to make do with a bedroom then you may not be able to fit in anything larger than a couple of small bookcase speakers.

Speaker - enclosures vary a great deal, but room-characteristics stay the same. Here you have to make a decision. Are you going to go the whole hog in your spare

room or are you going to take the entire thing semi-seriously because of your limited space and the limited tempers of the people you're living with?

If you think you are half-way to a wonderful set-up just because you have bought the gear, I'm afraid you are rather mistaken. Perhaps you think to yourself, "Right, I've got the gear, now it's just a case of sticking it in the room and getting on with the record playing". If you are going to go for superb Hi-fi results then you've probably got half-an-hour's headscratching in front of you.

ROOM PROBLEMS

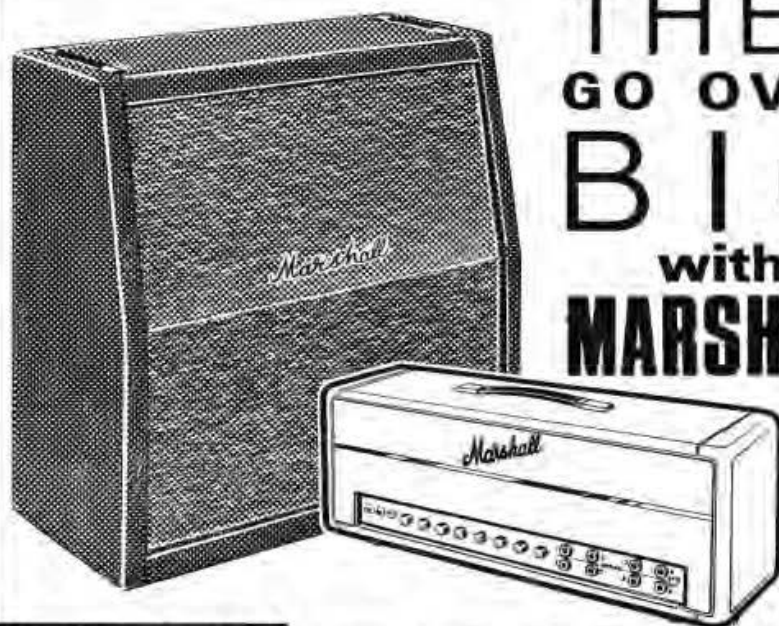
Look at your room. Is it shaped uniformly? Is it a perfect rectangle or square? Or are you blighted with all manner of inconsistencies? Do you have a recess on one side of the room and not the other? There is no doubt about it, the shape and characteristics of a room affect the sound you are going to get a great deal. You'll find that you get better effects

ROY ORBISON
WHO
SPENCER DAVIS
THE MOODY BLUES
IVY LEAGUE

CLIFF BENNETT AND THE
REBEL ROUSERS
THE NEXT FIVE
MARK LEEMAN FIVE
THE SECOND THOUGHTS
EDEN KANE

THE YARDBIRDS
TONY RIVERS AND THE
CASTAWAYS
THE CHEROKEES
PETERS FACES
SMALL FACES

LULU & THE LUVVERS
VAGABONDS
GRAHAM BOND ORGAN-
ISATION
THE ACTION
GARY FARR & THE T-BONES



THEY
GO OVER
BIG
with
MARSHALL



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in a room which has a lot of absorption characteristics than in one which contains bare surfaces such as mantelpieces and so forth, which reflect the sound. In this latter case you will find that a bit of reflected sound, in fact reverb, will greatly enhance mono reproduction, but when you are trying for pure stereo sound, this can be rather "off putting". Think for a minute of the purpose of the stereo set-up. From two speakers you must get completely separate signals. Imagine therefore, that you have two speakers, one in each corner of a room. You are facing them. On your right there is a mantelpiece and its surround, which is completely covered in tiles. This is a reflective surface so if your left-hand speaker is turned slightly inwards, as it should be, you are going to confuse the signals of the speakers because they are no longer isolated from each other. The wall is reflecting one into the other. Are you going to be this discerning? If you are, then cover the tiles with a thick drape so that it absorbs the signal.

Setting the actual gear up isn't so very complicated because you'll find universal couplings on each piece of equipment. The lead from the deck goes to the amplifier, the amplifier has leads, which go to the two separate speakers. Simple, you won't need to mess about with different jacks, everything should be straightforward. You must remember to keep a fair distance



between each piece of equipment. Don't get the "tidy" bug and fit your amp and turntable into the same housing on shelves, which are immediately over or under each other. For a start you'll probably get a horrible hum because of the proximity of the electrical parts of each unit and also, although you probably won't think of it, if you put the amp below the turntable in your housing you'll probably get horrible results from the valves of the amp directly beneath the delicate turntable. One bloke couldn't understand why his records started to buckle after an hour's playing on a turn-

table directly on top of an amp. It was the heat from the valves, of course. Watch this, and other little things like it.

If you bought a separate cartridge for your playing-arm, then you must look at the instructions which come with it, and act accordingly. It will give you the weight at which it is supposed to track. Maybe you'll see, "This cartridge is designed to track at 2 grammes". This is where you'll need a gauge to measure the pressure exerted by the arm. These can be bought quite cheaply. Your arm will most probably be adjustable and all you have to do is set it at whatever pressure has been recommended. You use the gauge in the following manner. Put the arm on a record and then lift it off with the gauge. Naturally as soon as your record stops playing, your needle is free of it and is suspended on the gauge. Take a reading to ensure that your arm is tracking at the correct pressure.

As with every facet of sound reproduction you must expect the odd problem now and again. In Hi-fi terms, "Watch out for Rumble and Hiss!" Rumble, you will have met before in group life. It's that deep-throated growling, almost imperceptible hum which occurs from time to time when a field of vibration is set up between the speakers and the pickup. The cure? Try to keep the pickup and speakers as far apart as possible so that they don't get a chance to interact. In chronic cases I'm afraid that you'll

have to get cracking with a pile of cement. No, I'm not joking, you should really set your playing console in a concrete slab, which, in turn, should be placed on thick rubber sponge. It's all a bit awkward but, as you can imagine, it completely does away with vibrations.

DUST AND HISS

The other, and probably more constantly re-occurring, problem in the world of good reproduction is hiss. Dust, of course, is the greatest culprit and the most straightforward so you can eliminate this problem for a start. There are several extremely good anti-dust devices which you can buy at your record shop, and it's up to you to have a look at them and compare them. If you know for a fact that you are eliminating pretty well all dust from the grooves of your record and are still getting hiss it's time to have your amp looked at, because, in this case, it could just be that one of your valves is either weak or incorrectly installed. So with rumble and hiss out of the way you can sit back and enjoy trouble-free reproduction. You've had your trials and tribulations. You have no worries unless you've become a Hi-fi bug and now only live for the day when you can buy an even better set-up. You might even want a house of your very own to operate in. You started out with the aim of spending £100. In the end you might run into the thousands.

The Result of B.I.'s JUNE COMPETITION

After very careful consideration this is the order which was decided by our panel of judges:

- | | |
|---------------------------|---------------------------|
| (1) Good Vocals. | (6) Sex-appeal. |
| (2) Instrumental Ability. | (7) Sense of Humour. |
| (3) Overall Personality. | (8) Stage Name. |
| (4) Appearance. | (9) Volume. |
| (5) Dress. | (10) Use of Own Material. |

The four winners are: Alan White, Carshalton, Surrey—Vox AC.30 amplifier. John Granger, Walsall, Staffs—Livingston Burge Tubon keyboard instrument. David Fardoe, Ruislip, Middlesex—Framus nine-string guitar. John Reeves, Thornliebank, Glasgow—Soundimension echo and reverb unit.

TWICE THE SUCCESS

THERE'S no doubt about it, Twice As Much have been chucked right in at the deep end as far as the "pop" scene goes. After all who had heard of them before they met up with Andrew Oldham? David Skinner told me, "We didn't play a great deal. Nothing really, except the usual things like parties, the odd wedding, coffee bars."

Did they always think in terms of a record contract and wider success? "No" said David, "it never occurred to us until we found that our act was developing well and that we were getting quite professional. After this we thought that perhaps we could do even better".

I asked David how far the boys' musical talents stretched. "Well we've learned most of the picks from our early folk singing days", he said, "and we'll be using guitars wherever we go. Andrew usually plays a 12 string and I use one of our several six-strings".

HARMONY

I asked who took which harmony. "We chop about", came the reply, "but as a rule Andy does the high harmony".

I asked Andrew if he thought that the boys were ready to be thrown into the "pop" arena. "Well we haven't had all that much experi-

ence", he admitted, "but we have had to be on our best behaviour before. We used to be in a beat group which played at school dances, and quite honestly, school audiences are very, very critical. As well as this, I'd say that the very concept of folk makes you extremely careful about your playing. You aren't making a loud noise and folk audiences stay very quiet and listen, so you have to play your best and concentrate. No doubt this will help us out".

Plans for things like backing groups, further appearances and tours are all in the



Andrew



David

air at the moment for Twice As Much. All they have done so far are promotion spots and the odd appearance to keep in practice. I asked whether they were worried at all about the fact that there were only two of them to fill a stage. Was this enough to give the kids? "We've never gone wrong before", said David. "It's all a matter of approach, and we believe that you must really be sincere to sing anything at all and we are always very enthusiastic."

"We've always thought that we had something just a little different and we have

quite a lot of faith in the fact that this will carry us through now. The few gigs we have done have been great successes for us. We haven't worked out any set presentation nor have we written ourselves a load of patter for in-between numbers or anything like that and we certainly won't be having any crazy uniforms. We won't be doing this Dave Dee, Dozy, etc. scene with all the wild clothes. We'll dress smartly and casually. Things are all pretty confusing at the moment and hardly anything is settled but we are both extremely happy. I know that much"

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RECORDING Notes

UNUSUAL method of promoting next DONOVAN single "Sunshine Superman" comes from manager ASHLEY KOZAK. He's made a film called "A Summer's Day Reflection", which features his lad singing a handful of songs.

It's due for release in Canada, Australia, New Zealand and the States, and Kozak has put the idea to American artists the LOVIN' SPOONFUL and the MAMA'S AND THE PAPA'S.

Britain's BIRDS have been signed by the Reaction label to join that company's nucleus with the WHO and the newly formed CREAM. Their first record for this set-up is a French song called "Good Time". This will be followed by an EP—release date the 10th of August. Depending on how the record goes the Birds may change their name before their featherless friends the BYRDS fly over in September.

It looks as though those Indian instruments are still providing the right sound for some artists. The new FENMEN release—scheduled for early September—features a wide selection. It's called "Rejected", and it's an original. It marks a new departure for them, too—they've decided to use nothing but their own material from now on. It seems covers are out.

A & R man STEVE ROWLAND has finally done it. Found time to get into the studio and exercise his own vocal chords as opposed to those of his artists. He has several songs lined up but nothing has been chosen yet.

Happy HOLLIES are in EMI's Abbey Road Studios just now working on an album. It contains a lot of originals and is intended initially, at least, for the American market. It's their first for the States.

The boys told me they hope to write all their own singles from

now on, having gained confidence after the EVERLYS picked seven of their numbers.

They've got an EP coming out, too, in mid-October, featuring PETER SELLERS and BURT BACHARACH.

TONY SECUNDA, former manager of the MOODY BLUES, has adopted a strange attitude towards his MOVE. Several record companies have, I understand, expressed interest in the group but he's ignored them all. Apparently he feels that if he hangs on they'll become so well known on the club scene, any record would automatically float into the charts. Hope the gamble comes off!

New one soon from Strike, that happy label. Kent singer PETER ROLFE pops up with a song by Strike producer LIONEL SEAGAL. It's called "London", and Lionel did the production, too.

Possibility of a return to fame for BRIAN HYLAND. His first single for some time is out now and it's by one BOBBY RUSSELL. The title: "The Joker Went Wild". Let's hope his old fans do the same.

TONY RIVERS AND THE CASTAWAYS wash up a BEACH BOYS' number for their next issue. It's called "God Only Knows", and it's from a BB album. They produced it themselves because they believe they know exactly what they want, which is true of few recording managers.

It's an interesting record because they don't use any drums, just claves, skulls and tambourines.

More violins on the next one from JIMMY JAMES AND THE VAGABONDS. It's out early this month on Piccadilly, called "This Heart Of Mine". Once again they have the backing of Doris Troy and Goldie.

First record for newcomers TUESDAY'S CHILDREN is a

Columbia release: "When You Walk In The Sand". They're a WALKER BROTHERS-type outfit and used to be called the PROPHETS, and this song was written by bass guitarist PHIL CORDELL.

In recent months the YARDBIRDS haven't been seeing much daylight. They've spent a great deal of time in the studios, and they're back again now working on their next single. No title yet, but it's definitely an original—they don't often consider outside material these days.

Their LP is also completely original and it was done before JIMMY PAGE joined the group. JEFF BECK sings lead on an unusual track called: "The Naz Is Blue".

A £50,000 record contract with MICKIE MOST for the SHE TRINITY, and a new record called "The Man Who Took The Valise Off The Floor Of The Grand Central Station At Noon". Phew!

The ROLLING STONES have been in Los Angeles recording a number of tracks by MICK JAGGER and KEITH RICHARD, out of which will come their new single and album. No titles are available yet but release date will probably be some time in September. FRANK SINATRA, please note.

Next American single for DUSTY SPRINGFIELD won't be GOFFIN AND KING number "Goin' Back". She wants to establish more of a reputation in the States before releasing this slower ballad.

First Fontana release for MANFRED MANN is "Just Like A Woman". It's a BOB DYLAN number and it features new lead singer MICHAEL D'ABO.

The TROGGS are going into the studios again, soon to work on their next single. They have several on tap but other than knowing it's another REG PRESLEY com-

position there's no information.

Their rush release album, out now, is causing interest too, and HEDGEHOPPERS ANONYMOUS are thinking of covering one of the tracks for their next single. That means "Longing For The Soon" will be held over.

The OVERLANDERS are listening to albums too, and their next one will probably be a track from MAMA'S AND PAPA'S LP.

New group with plenty of experience—and a few hit records—is the JIG-SAWS. One is an ex-PINKERTON, one an ex-FORTUNE, and three ex-MIGHTY AVENGERS.


They come up with their first record: "The World Around Us", produced by American wild man KIM FOWLEY.

Also signed by Kim are the JUNCO, an outfit from Newcastle, who have been doing well since the ANIMALS vacated that town.

A couple of birdy discs appear at the end of the month on the Decca label. There's one from ADA POSTER called "They Long To Be Near To You", and TWINKLE makes a reappearance with "What Am I Doing Here With You". ELVIS' "Paradise Hawaiian Style" is already in the shops and CRISPIN ST. PETERS makes his LP debut under the title "Follow Me". There's also a new TOM JONES single called "This And That" and one from Scottish group the BEAT-STALKERS called "A Love Like Yours". BILLY FURY strikes again with a pretty old TENNESSEE ERNIE number "Give Me A Word".

Very popular Irish group, the DEBONAIRS, have a Pye single out called "A Love Of Our Own", and other artists who will be spinning on the "pink" on the 29th July are the ALAN BOWN SET with "Headline News" and the BLUE CHIPS with "Tell Her".

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YOUR QUERIES ANSWERED

HANK'S STRINGING

Dear Sir,

Could you please tell me how Hank Marvin of the Shadows strings his guitars. Does he use two first, one second and so on or the normal guitar tuning.

G. STAGG,
Roehampton, S.W.15.

ANSWER:—Hank has stuck to normal stringing all through his career.

NUT TROUBLE

Dear Sir,

In "B.I." No. 34, in your "Instrumental Corner", you mentioned that if your strings are digging into the little plastic strip at the top of the fingerboard too deeply you will lose tonal quality. That is exactly what has happened with my strings. What can I do about it?

Also, I've recently bought a new guitar, and I wonder if you could tell me something about it. It is a thin "Dallas" two-pickup job with a blonde finish.

ANTONY SINGER,
Westgate, Kent.

ANSWER:—If your strings are digging deep into your nut then there is nothing you can do but to buy a new one. They are only about 2/6d. Cut the old one off cleanly and make sure that your new nut is positioned correctly. Use a strong glue and leave it a long time before putting strings back on.

Dallas will be sending you a leaflet on their range of guitars so that you'll be able to identify your guitar and read about it.

BENDER GEN

Dear Sir,

I have noticed that many groups use Tone Benders in order to obtain a new and bigger sound in their act but when I visited my local music shop to purchase one I was told that it would loosen the cones of my speakers and eventually ruin my equipment.

Could you please tell me if this warning is justified?

D. M. DUFFIELD,
Sutton Coldfield, Warwicks.

ANSWER:—Your dealer is completely wrong on this point. Gary Hurst, designer of the original Tone Bender has this to say. "Generally speaking, the only things which will harm your

speakers are excessive volume or bass frequencies which are too low for them to handle comfortably. A fuzz unit needn't make the sound louder—it just produces it in a different form and certainly doesn't alter the frequency of the notes. If anything the fuzz unit will add treble rather than making notes more bassy."

MELODICAS

Dear Sir,

I read in "Beat Instrumental" that the Moody Blues were using Melodica now and again. Can you tell me something about the instrument?

G. JARVIS,
Cannock.

ANSWER:—Basically the Melodica is a wind instrument, which uses the piano keyboard principle rather than that of valves and stops. There are five in the Hohner range. The Soprano model is the cheapest at £3.10.0 and there are four others which each cover a different set of notes. The dearest of the lot is the "Professional 36" at £20.15.0. This one covers almost three octaves.

It is possible to buy mikes for these models.

FILED FRETS

Dear Sir,

It was reported in your May issue of "Beat Instrumental" that Steve Marriott of the Small Faces and Joe Brown both filed down the frets of their guitars in order to obtain a better action.

Before attempting it I would like to hear any advice you can give about what mistakes to avoid and so on.

J. P. CLEARY,
Malvern Link, Worcs.

ANSWER:—You'll need a carborundum stone for this job. Don't file one fret more than any other, otherwise you'll get buzzing in certain positions. Smooth the frets off with fine emery cloth and trim them at the sides with a very fine, preferably hollow, file.

BUDDY HOLLY GEAR

Dear Sir,

Can you tell me what gear Buddy Holly used to get that very distinctive sound?

G. CRAIG,
Wapping, Essex.

ANSWER:—Buddy used a Sunburst Fender Stratocaster and a Fender Bassman amp.

Instrumental Corner

How can the group which is going into the studio for the first time make the technician's job easier, cut out messing about, and consequently get full value for their money? The answer is simple. You should be prepared. The numbers you are going to do should have been chopped about, swapped round weeks before the session and you should have been working on perfecting the finished arrangements. Once you are in the studio you are paying for a recording, not a practice. Even if you are bringing in mates from other groups to augment your sound you should have rehearsed with them until the whole arrangement of each number runs automatically.

Gearwise, too, you should be prepared for your trip to the recording studio. The technician will want to work with clean sounds so you should get all the gear out and give it the once over . . . twice.

How about the earthing on the guitars and amps? On stage minor annoyances, such as hums and buzzes, are drowned out but in the studio they stand out a mile. Drums should be given a good going over; the conscientious stixman should try to eliminate all superfluous rattles. This is also a good time for the guitarists in the group to replace any strings which have "gone dead".

Once in the studio it's a case of telling the guy exactly what type of sound and effect you are aiming for. After that try and leave it to him. Follow his instructions to the "T" but don't get over-worried if you have to be told about something more than once. In a way some of your natural tendencies will be repressed in the studio; the mike-hugging lead singer will have to be told to stay about a foot away from the studio mike and the over-enthusiastic guitarist will have to be watched so that he doesn't bung his volume up after everything has been properly balanced in the control room.

Most important tip is to treat the whole thing as a commercial venture, after all the sounds you are putting on that disc are going to be heard by some very influential people once you start selling it.

JERRY LEE LEWIS has one of the most active fan-clubs in Britain. He's been going for years but that solid-core of fans seems to build and build. Reason is the rock 'n' roll following for the blatantly big beat. Yet Jerry Lee doesn't get hit singles—only his albums do reasonably well.

On stage, he's a knock-out. He pounds away at a piano, shaking his head, occasionally pausing to stand upright and run a comb, oh-so-slowly, through long, old-fashioned blond locks. Sometimes he creeps up on his piano, on all fours, feeling for the notes with crooked fingers way above his head.

SHOWMAN

He's a showman who sells excitement. And he is not coloured. Think of the boys like Little Richard, Fats Domino, and so on—it's Jerry Lee, with a curious mixture of old-style boogie-woogie and genuine rock 'n' roll, and sometimes authentic Country and Western who registers strongest for the non-coloured fraternity. Once, there was Elvis Presley and Carl Perkins and Jerry Lee. Elvis passed on to other fields. Carl doesn't much matter, not in Britain. Jerry Lee's supporters, and there are many, holler non-stop for their idol.

Truth is that Jerry Lee was a victim of circumstance—leading to bad publicity which held him back in Britain. He arrived here on that first tour, heralded by tremendous all-time greats like "Whole Lotta Shakin' Goin' On" and "Great Balls of Fire". At his Press reception—I was there—all went well. This was "Mr. Excitement" before us. Even though he seemed strangely quiet and subdued in ordinary conversation. We were all glad to meet him, glad to hear his views on music.

Then someone dropped the bombshell. "Did you know Jerry Lee's sweet little wife is only 14 years of age? She's in her room, asleep. She's lovely. She's also his third cousin..."

The National papers went berserk in their hurry to get pictures. Didn't matter that this was all perfectly legal in the Southern States. They wanted to preach about the rock singer who married a

teenage bride. And everything was forgotten about Jerry Lee's musical, crowd-stirring activities. His marriage was even mentioned in Parliament. His tour was a wash-out—he left early, heart-broken, to return home. And Jerry Lee, I happen to know, didn't even know why there should be so much hoo-ha—particularly in terms of audience reaction. He was appreciated by many as a performer, but given a rough passage by the rowdies who just didn't know. . . .

Jerry Lee has been back three times since. Nothing big. No massive tour with massive publicity. He did a "Rock Across The Channel" on a steamer, but it wasn't much. He appeared in a few ballrooms. He's been to Germany—he recorded his

fantastic rocking "Live At The Star Club" album there. Now he is due back for a rather bigger scene. Either in September or October.

A fantastic showman, Jerry Lee has been dogged by the bad publicity thing here. In the States, people flock to see him and are content merely to be entertained without analysing the artist. Funny thing is that Jerry Lee originally studied to be a preacher at the Bible Institute, Waxahatchie, Texas, but was sent down for rocking the accompaniment to a religious song. For all the furor round his head, he is still a keen member of the Pentecostal Church.

He told me how he was given a piano at the age of nine, and soon picked up drums and violin as extra instruments. "I can pick up most instruments and get a tune, just playing by ear. I don't sing those sacred songs,



JERRY LEE LEWIS

but I would rather listen to Mahalia Jackson than almost any other singer. This is the music that moves, though I also have a deep feeling for country-style sentimentality."

Now he lives at Coro Lake, Memphis, with his wife, family, a motor-cycle, and a lake well-stocked with fish.

RECORDINGS

Originally, at Sun Records, he was recorded by Sam Phillips, the same character who saw the earliest potential in Elvis Presley. His recent LP's include "Greatest Live Show On Earth", "Memphis Beat", "Country Songs For City People" . . . all good sellers. His singles don't matter—you can go back to 1963 for the success days of "Good Golly, Miss Molly", etc.

His work is wild, crazy, undisciplined. His personal life is relaxed, despite the early controversies.

He also has a most interesting theory on how to pick out a potential new star. "Watch their hands when they work", says he. "If it's there inside, this ability to entertain audiences, you can tell from the hands. Artists who don't move the hands, the fingers—they'll never make it."

His future, the future of the rock-making Jerry Lee? He'd never be anything much in films, not like Elvis. He's an excitement-seller, pure and simple. He was in "High School Confidential", coming on rather briefly playing his piano on top of a lorry, but he's no dab hand with spoken lines.

No, his place is in purveying the big beat—occasionally shaking people with the width of his versatility. That he is less than he should be is immaterial. He of the many retains a tremendous, loyal, awe-struck following. I'm one of them.

P. G.

SONG- WRITER'S COLUMN

It seems that a lot of songwriting readers are worried by the length of time record producers and publishers hang on to demo discs which are sent to them.

There's never any guarantee that a demo will be returned to the writer, and anyone with a song on disc should be prepared to lose the copy he sends off. That's why it's a good idea to keep duplicates of the material you offer around. Let's face it, a demo is going to do more good in a publisher's office, where it might be heard by a suitable artist, than in your front room.

If that sounds too pessimistic, I'd like to cheer you up by saying that generally speaking, people do endeavour to return tapes and demo discs, but the time this takes can be very prolonged—for a variety of different reasons.

If a publisher likes a song he may well hang on to it until he can place it with a top artist. Or, it may just be that no one on the scene at the time is right for the song.

Hollies' hit "Bus Stop", by Graham Gouldman, was a bit of a family effort. Graham tells me the idea came from his father although the words and music are his own.

Letters have been flooding in to me asking whether particular types of material—blues, beat, ballads, etc.—would do better if sent to specific people.

Really, it depends on the TYPE of person you're sending it to, rather than the type of song.

Publishers, for instance, are eager to sign up most types of material providing it's good. A & R men, too, are interested in all kinds of numbers, since they usually handle several artists of varying styles. This is true of record companies and record producers, too.

It only matters if you're writing for a specific artist; apart from that the only qualification is quality.

Pete McGurk is best known for his part in the Dudley Moore trio where he is seen every week on that TV show. But don't get the idea that's all he does.

Apart from being the spectacled figure in the background for this one-number-a-week set, he's also one of Britain's best and busiest bass-players.

As well as being a permanent member of the trio he's one of the anonymous music-makers on a whole string of hit records by people like Dusty Springfield, Pet Clark, Tom Jones, Nancy Sinatra, Frank Ifield, The Bachelors, Johnny Mathis, Jackie Trent, and so on... yet he's been a session man for only four years.

He first picked up a bass the best part of 30 years ago and since then he's really been through the musical mill.

Like many instrumentalists he started by doing gigs in a number of small semi-pro outfits. He followed the established pattern of turning pro with a summer season, and that was the beginning.

His first professional job had him playing seven afternoons and evenings a week for £9—with one day off every fortnight—a far cry from the modern rates for session work.

In those early days he picked up a lot of experience with various bands, before conscription placed him in the R.A.F. for three and a half years.

During that time he was stationed at Gloucester and found time to play at many officers' dances.

Unlike a lot of his colleagues Pete McGurk doesn't think the forces did him much good.

"The only thing was", he said, "playing all night for the officers meant I could stay in bed the next morning."

When he shed his uniform for the last time he resumed his pre-forces band work, playing with names which will always mean a great deal in the history of British music.

Three years at the London Lyceum with Oscar Rabin, and a lot of time with Basil Kirchin. He even spent three months with Cyril Stapleton! But basically Pete was, and is, a jazz man, and when the chance came to join Dudley Moore's trio, he took it happily.

The present outfit is the same as it was several years ago when their swinging music lured many people to the cellar of that old in-club, the Establishment.

Pete is a modest person and spends a deal of time praising others—particularly his old boss.

"Basil Kirchin was undoubtedly the biggest influence I've had. His enthusiasm in listening and teaching was tremendous. A lot of musicians have a great deal to thank him for and he certainly taught me where the beat and the swing should be."

Apart from this informal tuition and



THE SESSION MEN

No. 12 Pete McGurk

one or two odd lessons, Pete McGurk is self-taught.

"When I started out", he confessed "I had to stick a stamp on the finger-board so I could tell where middle C was.

"I'm ashamed to say I've never practised nor studied as I should have done. To me practice is a nightmare and my reading is only average.

"I'm not proud of this though, and I know it is important to practice."

He doesn't rehearse enough either, but this is mainly because Mr. Moore is such a busy lad and never finds time.

As well as record sessions Pete McGurk has appeared on various television and radio shows, and has the resident bass spot with Sounds Orchestral

And that bass he plays is a quirk of the McGurk nature ...

"I've had it about 20 years", he told me. "I've tried many others but I've never found one I like so much."

I asked him the make.

"I can't remember", he replied, smiling. "The label came off a long time ago."



Phil Spector as he looks now

SPECTOR HITS AGAIN!!!



As he was in the 50's

WRITE a definitive book about the history of post-war pop music and you'd have to devote at least a chapter to the diminutive, sparrow-like American disc-producer Phil Spector. He's nowhere near the most consistent of the hit-makers . . . but every time the cynics write him off as a has-been—up pops Phil, armed with another biggie. And wearing that self-indulgent grin that rarely leaves his lips.

There are those who say that he's had too many way-out flops to be included among the greats. It's a fair enough argument, considering the long spells when he's out of the recording chart scene—but the facts and figures behind his restless career don't bear it out.

Record for record, over the years, Phil has had perhaps the greatest history of consistency. That is to say his percentage of hits against misses is conclusive, decisive . . . and darned near miraculous.

MUST BE GOOD

I remember Phil rampaging through London, clad usually in a startlingly red jacket, talking records to anybody who'd listen. And talking a whole lot of common sense. Trying to get a word in edgeways was like trying to do a King Canute with the tide at Southend. He had a lot to say. But the most recurring point was this: "I won't, can't, daren't make records just for the sake of it. I believe everything that goes out under my name must be as good as I can make it, down to the last, tiniest detail".

Let's just look at the ups and downs of this remarkable man. He is, of course, arranger plus producer plus writer plus owner of his own label, Philles. That's where that unique sound all started. And ever since the copyists have had a field day. Nobody ever admits copying Spector but the similarities, even from some of the current top men, are beyond all dispute.

Towards the end of the 1950's, Phil formed the singing group, the Teddy Bears. Phil wrote, sang on, produced that old standard "To Know Him Is To Love Him". A landmark in pop history. And the flip, incidentally, was an all-out rocker (nothing like the top side) and was the first example of Phil sticking on an instrumental "B" deck as there wasn't anything worth doing vocally.

He'd tasted success. But he quit. He studied law—which explains how it is he can marshal his facts and figures so smoothly in an inter-

view. With some buddies, he then set up Philles. Fine—success surrounded him again, this time with the Crystals. Remember "There's No Other"? Or "Uptown"? Big American sellers. So what does Phil do? He quits again. He giggled, he remembers, round any studio where they'd give him a chair to occupy. He produced, part-time, for Liberty.

ONE MAN SHOW

Back, eventually to Philles. He bought out his partners and got down to a one-man show. "He's A Rebel", "Da Doo Ron Ron", "Then He Kissed Me", "He's Sure The Boy I Love", "Zip-A-Dee-Dee-Dah", "Why Do Lovers Break Each Other's Hearts". His roster of artists included: Darlene Love, the Ronettes, Bob B. Soxx and the Blue Jeans and those quite incredible Crystals.

All those hits, really BIG hits, yet at that time Phil had released only fifteen records. Consistency, yes! And the copyists moved in. This was what made Phil hopping mad. He told me: "I use my own gimmicks. I'll use three pianos if I think it's right. I'll use just one microphone. I'll stick a chain across the strings of the piano. But only if it's right. The big companies, trying to get in on the act, figured I used a gimmick on everything. That's where they came unstuck.

"The important thing to me has always been this. Release only material that is right. Bob B. Soxx had a tremendous hit but waited six or eight months before we brought out another one. I stick by that even now. Those instrumental flips? Could be I'm old-fashioned, but I don't see why the flip has to be completely inferior. If you can't get a good vocal track then let the studio musicians, who are skilled players after all, have a crack of the whip. Funny thing, though, a lot of promoters immediately figured that it was the Crystals, or the Ronettes, actually playing instruments on the flip. They'd tell me to get the gals to bring along their saxes or guitars.

A note here from Veronica, alias "Ronnie", of the Ronettes. She told me: "Phil is the greatest bar none because he really cares about his artists. He's just plain jealous about looking after their reputations. At the studio, he gets a party atmosphere going. Like with sandwiches, and coffee, and sometimes whisky. Then we all kick in ideas, but the last word, without argument, is with Phil . . . simply because he's always right".

Anyway, back to the Spector career. Most of those artists named above left Spector—or he left them. It's his policy. If he can't go on getting productions of his own high standards

of perfection, he can't keep the relationship going. Remember that Phil was only eighteen years of age when he made "To Know Him Is To Love Him". No wonder he was saying, some three years later: "I believe in youth. For too long, the record industry in the States has been governed by old fellows who are out of touch with everything except their bank managers".

Apart from the production side, Phil still gets stacks of royalties from having written all the Teddy Bear hits—but what isn't known is that he packed up singing with the group after the first big 'un.

After another spell on the side-lines, seeking something new to contribute to the business, Phil took up with the Righteous Brothers. He used some of the old gimmicks, but filled in with many others. "You've Lost That Lovin' Feelin'". "Unchained Melody", "Ebb Tide"—these Spector-inspired big-sellers established the two boys right round the world. But yet again, it was destined to be a rather short-lived partnership.

I remember getting a copy of "Just Once In My Life" for review—a Righteous release that the fans had been waiting for. Suddenly Phil decided it wasn't exactly right for the British market. It was withdrawn. Probably caused a lot of chaos, but Spector thinks more of integrity than chaos to the boys upstairs in a record company. It'd happened before, I recall. A record "Little Boy", by the Crystals in February, 1964, was all set for release—but Phil turned up in London, said it wasn't commercial enough for British sales. And promptly did the last-minute vanishing trick all over again.

MOVED AWAY

But the Righteous Brothers moved away—and Bill Melley took over the record-producing chores, convinced he could get an equally distinctive sound—though the residue of Spector's thinking are there in the current releases by the duo.

And Phil signed Ike and Tina Turner. Two fine talents but with little hit potential in Britain. And he immediately got them a British hit with "River Deep, Mountain High".

Possibly the partnership once again won't last. Spector is too much the individualist looking for something new, artist or sound or material.

He's had his share of the knocks. More than his share of success, perhaps. But you just can't ignore this wispy bundle of energy known as Phil Spector. P.G.

He's short, small of hands and feet, with a lop-sided smile, an abundance of nervous energy and a tendency to fly off the handle if things go wrong on personal appearances. Somehow he looks bigger up there in the spotlight, and in his own way he's one of the surest of the big-time hit-makers.

He drinks brandy and water or Scotch and water. He pecks at food like some starvation-point sparrow. But when it comes to talking music, he's big. VERY big. Gene is a talent who fought to the top and admits: "I wanna be a star all over the world. I wanna take the world apart, country by country. It's not being big-headed; just ambitious."

Gene first came to Britain, unknown, four years ago. His hair was long, swept back, greasy. He always had a high-pitched voice, launching into falsetto on things like "Town Without Pity". Someone wrote of him then: "He hits notes that only recording managers and dogs can hear".

WANTED TO WRITE

He said then: "Call me a flop as a singing star and I won't mind. I really just want to write songs. Songs for others to sing. I was just a kid in Rockville, Connecticut, when I first thought about composing songs. But it wasn't until I realised you had to really WANT to be a writer, really FEEL it inside, that you stood any chance of making the grade. I wanted it enough. And I got the confidence to follow it through when I first met up with Aaron Schroeder, on Broadway—he encouraged me, plenty encouragement because he'd already written many of Presley's big hits."

For the record the songs Gene sang Schroeder were: "Tomorrow Is A-Comin'", "Today's Teardrops" and "Twenty-Two Days" . . . million-sellers split between Roy Orbison (an old mate) and Clyde McPhatter (an old hero). Others to come, long before Gene made it as a singer, were Rick Nelson's "Hello Mary Lou", "Rubber Ball" (for Bobby Vee) and "Tears From Heaven".

Gene ponders: "I had short hair, like I have right now. But Aaron said I should become a singer and I should have long, greased back locks. Phil Spector helped me on the first big single of mine—"I Wanna Love My Life Away". But I had this knowledge of electronics, from school . . . so I always had my own ideas on how to make records. Now I do just that."



Romance for Gene? "Never, sir". He added: "Not while I have so many countries to visit, so many fans to meet. I'm ambitious because I'm only young once and I have so much to do. I date. I date regularly—but only once or twice each girl. It's single-mindedness, not obstinacy. I sink money into real-estate, into my own companies. Too many young artists get success, booze it all away, then wind up just heart-broken."

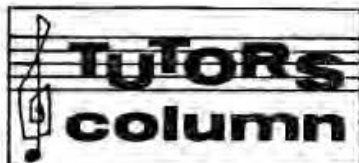
Gene is a fast-talker—almost as though he's afraid there isn't enough time for him to express all the thoughts he has. He picks his friends carefully,

tries hard not to get involved in "knocking" chats about other stars. He's terrified of being thought a "has-been" in any field. He says: "I'm rude to people sometimes, but it's not intentional".

But he's free with the praise. He digs the Stones, musically—and personally. And for writing one of his biggest hits, "That Girl Belongs To Yesterday".

One feels that Gene Pitney rarely really relaxes. Pop success is a serious matter to him. He leaves the fooling about to others—others who'll surely not last half as long as he will.

PETE GOODMAN,



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. ENTernprise 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. HITher 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.

Mr. C. Lumb (CLARINET/SAXOPHONE), 13 Gledhow Valley Road, Leeds 8. Tel.: 44481.

W. G. Argyle (TRUMPET), 84 Sandybank Avenue, Rothwell, Tel.: Rothwell 3134.

B. Cash (STRING BASS), 68 Holme Grove, Burnley in Wharfedale, Yorks.

Bexleyheath School of Music (EVERYTHING), 172/174 Park View Road, Welling, Kent. Tel.: BEX 1429.

MUSIC TEACHERS

The cost of having your name printed in this column is £5.50 for one year or £2.15.0 for six months.

FARLOWE'S CHANGING WORLD

WELL, it's been a long time coming, but now it's here and everyone is very pleased. "Out of Time" has made it, Chris himself is very relieved. "I never got bitter about the record situation", he told me. "There were always a lot of people helping me out, big names gave me plugs and I was going out every night anyway. I always thought to myself, 'Can't be long now'."

I asked him which of the earlier singles he thought was the best. "Watcha Gonna Do", he said, "that had a very nice blues feel about it". What were his views on "Out Of Time"? "At first", he told me, "I was worried about doing it even though I liked the number very much. Then Mick said to me, 'Now don't worry about a thing, the backing to this is going to be just great. We'll have violas and cellos and things'. I thought to myself 'Cor Blimey, what's this going to be like?' but when we got into the studio everything was fine".

NOT COMMERCIAL

Obviously this Mick and Keith effort is wonderfully commercial. "I know now that I was doing the wrong stuff before", said Chris. "I'd record only what I wanted to record and of course the things I liked just didn't go with the record buyers". Had he become more commercial on stage as well? Chris answered in the negative. "We do something for everyone, and that includes well-known stuff by Brown, Redding, Lee Dorsey but we don't do the obvious 'pops' like 'Ride Your Pony'. We do tend to feature more Brown numbers than any others, in fact, we kick off the act with three of 'em straight off. We

By
KEVIN SWIFT



do 'Ain't That A Groove', then 'I Feel Good', after which we quieten down with 'It's A Man's World'. We give it a smooth intro, then, as soon as I come in with the first line 'It's A Man's World', everyone goes wild, It's a bombshell number!"

One of Chris's greatest assets is his group. The Thunderbirds are a great outfit. In fact Chris is never quite sure how many people have come to watch him and how many his group, especially lead guitarist, Al Lee. "We get about half-a-dozen groups at every booking", he said. "They all come to watch Al. He's respected by so many people you know. The other day I was talking to Big Jim Sullivan and he said to me, 'It's about time Al got the recognition he deserves'."

"You're bloody well right", I told him. To me Al is the number one guitarist in the country. Everyone raves about Clapton but he plays this B. B. King style all the time. Al is versatile. He can change his mood so often in one night. He'll do one solo and it'll be out and out rock, then he'll do another and it'll be pure Chet Atkins. Another solo might be jazzy. He's a progressive guitarist. He usually steers clear of the B. B. King stuff but if he does start to play it then Clapton should come along and see

him because I'm sure he'd own up that Al is number one".

I asked Chris how he'd feel if Al did get the almost fanatical attention which Eric Clapton culls. "I'd be very happy for him", he said. "I wouldn't mind at all, but I know that he doesn't want it to be that way. He's quiet, cool, and he likes to stay in the background—out of the limelight".

BIGGER IMPACT

The impact of the Farlowe group could be increased quite soon. "If things keep going like they are now I'll probably bring in some more brass", said Chris. "I'll add trombone and trumpet. I've always wanted to build on the brass—there's so much you can do with it". Success will enable Chris to expand his already big-sounding group. What other changes has it made to his life. "Do you find that you're thinking more big-time?" I asked. "No", he replied. "I've been on the scene too long for that sort of thing. Anyway I'm not the sort of bloke who could carry a big time act off. If there were a hundred girls outside my dressing room waiting for autographs I'd just have to sign for the lot of 'em. I couldn't sign about five books and then push my way through the rest".



YOUR LETTERS

DRUMMERS

Sir,
I think your magazine provides an excellent service for all the young instrumentalists struggling for fame and recognition, but I would like to point out that you tend to cater more for guitarists.

Please could you include more material pertaining to drums? I feel sure I'm not alone on this point.

**K. Durow,
Havant, Hants.**

There's a feature on Sounds Incorporated drummer Tony Newman in this edition of "B.I."

LUCKY EARL

Sir,
Thanks for a great magazine, and especially for your recent articles on R & B and Rock 'n' Roll.

But reading the statement by Earl Sheridan, saying that his group can play rock 'n' roll and be appreciated for it, made me think how lucky he really is.

In Plymouth and the surrounding districts where we play we find only one type of music is ever appreciated—and that is commercial pop.

All the members of our

group play and enjoy some pop, but appreciate and love rhythm and blues, rock 'n' roll and especially blues.

Naturally we include R & B standards like "Girl Can't Help It", "Got My Mojo Working", and "Sweet Little Sixteen", in our repertoire, but we find in most places people stop dancing, and I have often been told we are back-dated.

Yet when we do "Hold Tight" or "Sorrow", for instance, everybody seems to come alive and enjoy themselves.

Yes, I really think Earl Sheridan is very lucky indeed.

**David Briggs,
"The Hobos",
Plymouth, Devon.**

CLIFF FANS

Sir,
I should like to bring to your attention that I am the new secretary of the Cliff Bennett and the Rebel Rousers' Fan Club. The club address is now:

**83, Ravenscroft Road,
Beckenham,
Kent.**

**Evelyn Clark,
(Official Fan Club Secretary)**

CLAPTON PLEASE

Sir,
I have two favourite British guitarists—Jeff Beck and Eric Clapton. As you know, Jeff Beck was runner-up in your "1965 Gold Star Awards" Top Ten lead guitarists. Looking back through previous editions of your unique magazine I deduce that you have featured extensively, all ten of the top voted lead guitarists, save one—Eric Clapton.

He has only been mentioned in connection with his departure from the Yardbirds, and in connection with his relationship with his successor, Jeff Beck.

This is my sole disappointment with your publication. Please, could this be remedied?

**Richard Amey,
Worthing, Sussex.**

Hope you're happier now Mr. Amey after reading page 15.

RACKET

Sir,
Thanks to the article on "Audition Rackets" in your June edition I was able to avoid being caught when my group landed an audition recently.

After reading your article we had some idea what to expect, and as it turned out were able to leave the hall without providing hours of free entertainment for the promoters.

**J. L.,
Harlow, Essex.**

RECORD PRODUCING

Sir,
Many thanks for the very interesting article on "Record Producing", featured in your July edition. It was very informative, no doubt because Mike Leander is an experienced and highly qualified A & R man.

The article was straightforward and didn't confuse people with technicalities. Congratulations to Mr. Leander.

**Steven Cliss,
Leatherhead, Surrey.**

MODS NOTE

Sir,
As an "Elvis is god" rocker type, I should like to point out to Steve Marriott ("One-Nighter," *Beat Instrumental*, June) that he once played alongside one of the greatest rockers of all time—Jerry Lee Lewis. I should also like to remind him of the reception he received, although he was unknown at the time. Not one leather-jacketed teenage thug refrained from politely applauding—even though they were impatient for Jerry Lee.

Perhaps this was because Steve Marriott's Moments sounded a little more like artists and less like pained apes with their toes stuck in the bath plug hole. Surely this sound (Steve Marriott places one finger in his ear), floral trousers, etc., appeals only to dimwitted mods.

**D. Boote,
Gillingham, Kent.**

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SIMON AND GARFUNKEL

*No more work
here for
several months*

REPORTS MICHAEL CROFTS

ALTHOUGH Simon and Garfunkel will make the occasional trip to Britain during the next few months, they won't be coming back to work for some time.

I learned this speaking to Paul Simon as the duo made last-minute plans to fly off to Russia for a six-week tour.

"We've got a lot of friends in Britain now, and we'll be coming across from time to time. But work, well, not in the near future".

On their last official visit they noticed a lot of changes.

"Specially on the folk scene", Simon went on. "That's not so big these days and the clubs don't attract the people they once did."

"The pop scene has changed too because suddenly it's all happening in the States. Most of the interesting records are coming from America now, which certainly wasn't true two years ago. Maybe it wasn't true a year ago."

"There is scope for better music though, and you can do more on a pop record. In fact there are almost no boundaries to the possibilities, and this change came just like that. It was so sudden, just after 'Sounds of Silence'."

That trip was his sixth visit to England, and during the time he spent here he and Art Garfunkel made several club appearances as well as an RSG show.

Simon started as a per-

former, switched to songwriter, then switched back again when he and Art joined forces. The two had known each other a long time before that, but just hadn't thought of getting together professionally.

He spoke about his song-writing.

"I never try to get my songs accepted by other people", he said, "they just pick them up. I don't go out of my way to sell them because I'm not a song salesman."

"I'm a songwriter and pretty well all I write is for myself. I have written for others in the past, but I shan't in the future".

OTHER ARTISTS

Nonetheless he still gets people asking him for material, and there's little doubt that this will continue.

"I've had five top-ten hits in the last 18-months, including Britain and the States, so perhaps that's why they're interested. I know my publisher is besieged by people asking for material".

That led us to the recent Bachelor version of "Sounds of Silence".

He told me how he felt. "I'd always like to hear songs sung by their writers. They know what the song means and how it should be done."

"I thought the Bachelors

version was pleasant enough, but ours was a lot groovier".

Simon and Garfunkel have just completed an album in the States, and this will be released in Britain a little later. All but one track are new numbers, and include titles like "Big Bright Green Pleasure Machine", "Cloudy"

and one he wrote in Britain, "A Poem On The Underground Wall".

It's still in the folk-rock idiom and no doubt they'll come over when it's released to see how it's accepted because they're shrewd as well as keen, and they'll have a chance to see their friends.

TOP TWENTY—FIVE YEARS AGO

(AMALGAM OF THE CHARTS FOR THE FIRST TWO WEEKS OF AUGUST, 1961)

1. You Don't Know	Helen Shapiro
2. Well, I Ask You	Eden Kane
3. Johnny Remember Me	John Leyton
4. Halfway To Paradise	Billy Fury
5. Romeo	Petula Clark
6. Time	Craig Douglas
7. Climb Every Mountain	Shirley Bassey
8. A Girl Like You	Cliff Richard
9. Hello Mary Lou	Rick Nelson
10. You Always Hurt The One You Love	Clarence Frogman Henry
11. Pasadena	Temperance Seven
12. Runaway	Del Shannon
13. Temptation	Everly Brothers
14. Quarter To Three	U.S. Bonds
15. Don't You Know It	Adam Faith
16. Cupid	Sam Cooke
17. Frightened City	The Shadows
18. That's My Home	Acker Bilk
19. Moody River	Pat Boone
20. Marcheta	Karl Denver

Records appearing in the Top Twenty during the last two weeks of August, 1961

Baby I Don't Care	Buddy Holly
Ain't Gonna Wash For A Week	Brook Brothers
Weekend	Eddie Cochran
Too Many Beautiful Girls	Clinton Ford
Pepito	Los Machucambos
How Many Tears	Bobby Vee