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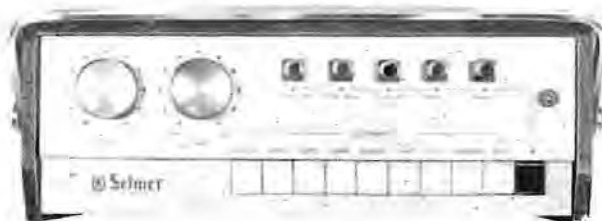


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Editorial

Whilst steam radio is about to give us a mighty injection of pop music on the new B.B.C. channel, television still suffers from stagnation. Most of the pop shows on the box have been around for some time and, interesting as they were when they first appeared, they have now become flat and dreary.

Even when producers are just looking for ten minutes of pop to fill part of a light entertainment production, they still don't seem to be able to think beyond Tom Jones, Engelbert Humperdinck, The Shadows, The Seekers and a few other familiar names.

I am not a believer in killing a television show just because it's been on for some time. Juke Box Jury, Top of the Pops and similar shows do satisfy many people.

But, whenever people in show business talk about pop shows they always remember the greatest one of them all, Oh Boy! Its producer, Jack Good, did something revolutionary when he put it together. Instead of just looking at the Top 20 charts for the names of artists to appear on the show, he hunted all over the country, seeking undiscovered talent, and for all those who say that this sort of exercise is a waste of time, let's just list a few of the people he discovered: Cliff Richard, The Shadows, Billy Fury, Adam Faith, The Dallas Boys and The Vernon Girls, to name only some of them. If he had done nothing else than discover Cliff and The Shadows that would have been enough.

Nowadays, if you want to get on to a pop show, you have first of all got to sell records. Jack Good gave everyone a second chance and booked unknowns who, if they came across well, then sold records. Isn't it time that our television producers once again put on a show which enables them to use some of the hidden talent there is in this country?

The Editor.

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IT'S very refreshing to discover a group that puts professionalism and stage presentation before anything else. Like the Amen Corner. Organist Derek "Blue" Weaver says: "It's very nice to have hit records, but we want to get a reputation for putting on a good act". The group's aim is to be 50% entertaining and 50% musical. That way they believe they'll appeal to a much wider audience.

Their stage set-up consists of two saxes on the right, guitar and bass on the left, organ and drums set back in the middle and Andy Fairweather-Low forward and centre. To add to the visual appeal, each pair dresses the same, but different to the others. They're professional in the fact that they try to present the same act everywhere. "It's a bit difficult on some of the smaller stages", says Andy, "but we always try. Thing is, we believe in giving the audience value for money. They've paid to see us, so it's our duty to give the best possible performance. The group was formed with the intention of being professional from the word 'go' ". I asked Blue if their act had changed much during their short, six-month career. "Only very slightly," he replied. "We believe in changing with the times, and so feature a few more pop numbers than we used to. In the beginning, we played mostly

Soul Music Out Screams In For AMEN CORNER

soul music, but now we get the screamers and they want well-known material.

"And, of course, we've had to drop a lot of the slow numbers. We find that apart from 'Gin House', all numbers have to be reasonably fast. Why did 'Gin' sell? Personally, I think it was because it was so different. There are so many complicated songs around, that a slow 12-bar was refreshing. Not that we're against complicated songs. It's just that we wouldn't make any number complicated just because it's the 'done thing' ".

TRUMPETS

On the actual record of 'Gin House', there are four trumpets and two cellos added. How do they make up the extra sound on stage? "We worked out some nice harmonies between the saxes and the organ", continued Blue. "But in any case, the difference wouldn't be noticeable to the average fan. Unless they've been told of the extra instrumentation, most of them don't realise it's

there".

The seven-piece line-up of the Corner makes them the biggest group around—hit-wise at least. They think that this is the ideal number for any group aiming at some form of presentation. Says Andy: "When we started, we had a trumpet player. Admittedly the sound was good, but from the presentation point of view it was bad. Eight people just don't fit together visually. If we had to add extra instruments—and we won't—they would have to be two trumpets. They would look good, but then the band would be too big. It would save us using session men, but I don't think that matters too much. TV? We always play live. Take 'Top Of The Pops'. A lot of groups use backing tracks, but we do it live. The BBC engineers get a good sound, so we're happy. We use the complete Johnny Pearson Orchestra to get a perfect record sound and don't see the necessity of a backing track. Unless, of course, it's a number that

can't be played 'live'. We always intend to make records that can be reproduced on stage. And they've got to be good ones. We'd rather make a great disc that doesn't sell than a bad one that goes straight to the Number One spot".

The biggest difference they've noticed since their record success has been the audiences. "Now they come to see us," said Blue happily. "Not because a ballroom means a night out. They scream, make us work better and so get an even better show". Gig-wise, they're averaging about five nights a week, but they were doing that months ago. As soon as they came to London and signed with Galaxy Entertainments, the work came flooding in. Even though they were relatively unknown, their reputation as an act was travelling way, way ahead. Not many groups can claim that.

FLOWER SCENE

Unlike many of today's combos, the Amen Corner don't rave over Flower Power. "It's been so commercialised," grimaced Blue. "It was O.K. when it started . . . very nice and very genuine. But now . . . you can't do a 9 to 5 job, go home, put your bells on and be a genuine Flower Person. Don't get me wrong, I'm not knocking it. It's just not our scene. We don't like knocking people, no matter who they are. One music paper said recently that we hated all Welsh people. What a misquote. All we meant was that we were a bit anti some people who wouldn't help us when we were starting out back in Cardiff. That article did us quite a bit of harm. home for the August Bank Holiday and found half our fans hating us. May I clear it up once and for all. We love—and need—all our fans. They've made us what we are and can kill us stone dead".

It's nice to hear a member of a hit group talking like that, because it is the fans that make stars. No-one else. Pity all groups don't think the same way.

PLAYER ^{OF} THE MONTH



SYD BARRATT

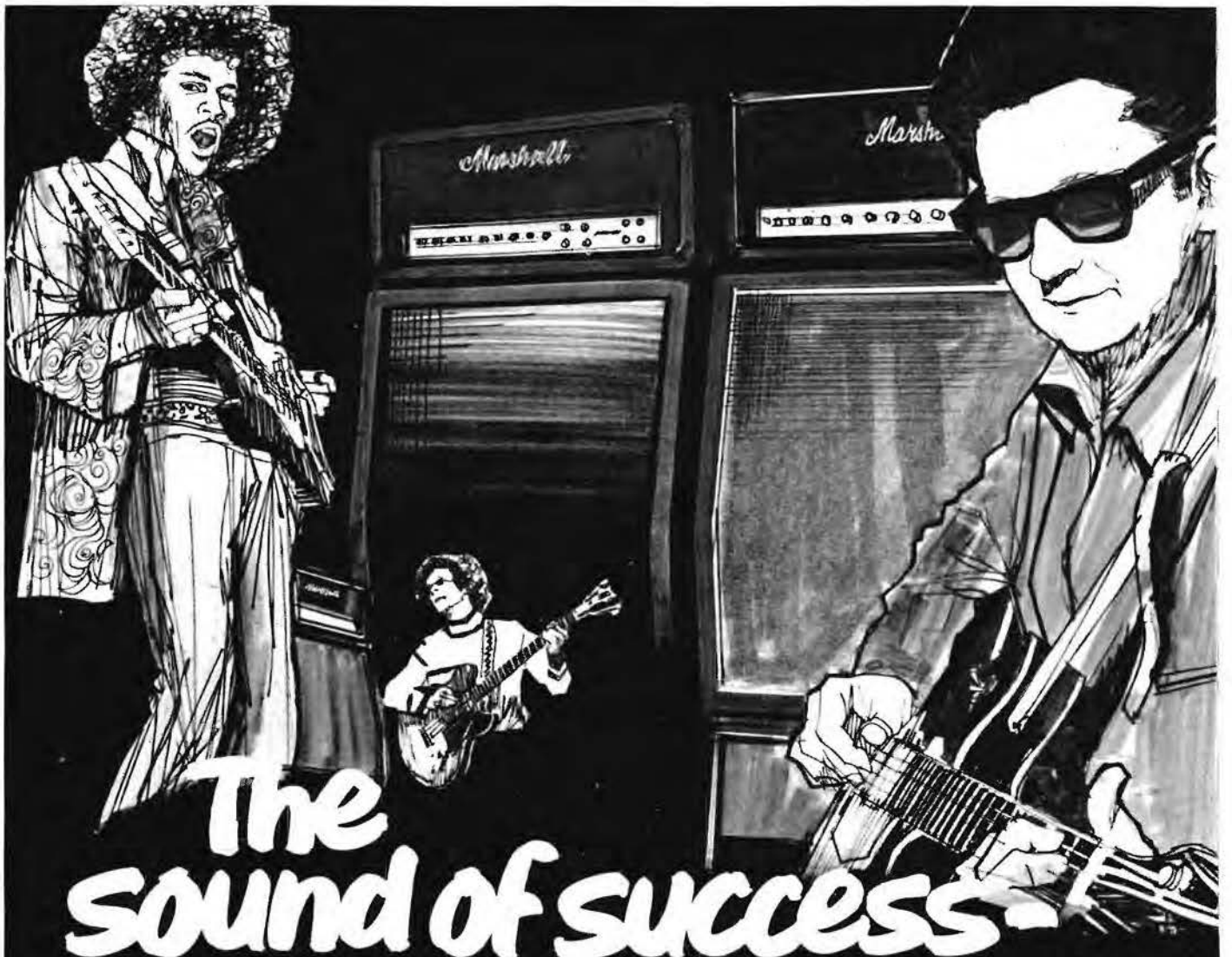
MOST guitarists start their musical career on a piano. But not Syd Barratt. He launched out on a banjo. "I'm not quite sure why," he says, "it just seemed a good idea at the time. I picked it up in a second-hand shop and plunked away quite happily for about six months. Then I decided to get a guitar. The first one was a £12 Hofner acoustic which I kept for a year. Then I joined a local Cambridge group called Jeff Mott and the Mottos and splashed out on a Futurama 2. At the time I thought it was the end in guitars. Fantastic design and all that. Incidentally, Jeff Mott was a great singer . . . wonder what happened to him?"

"We did a lot of work at private parties. And some of our material was original, but mostly we stuck to Shadows' instrumentals and a few American songs.

"Eventually the group dissolved and I moved into the blues field, this time playing bass. It was another Hofner, and I played that for a couple of years. One day I met a guy called Roger Waters who suggested that when I came up to a London Art School we got together and formed a group. This I did, and became a member of the 'Abdabs. I had to buy another guitar because Roger played bass—a Rickenbacker—and we didn't want a group with two bass players.

"So I changed guitars, and we started doing the pub scene. During that period we kept changing the name of the group until we ended up with the Pink Floyd. I'm not quite sure who suggested it or why, but it stuck. A couple of months ago, I splashed out a couple of hundred on a new guitar, but I still seem to use that first one. It's been painted several times, and once I even covered it with plastic sheeting and silver discs. Those discs are still on the guitar, but they tend to look a bit worn. I haven't changed anything on it, except that I occasionally adjust the pickups when I need a different sound.

"Who are my idols? Well, Steve Cropper is an obvious choice, and so is Bo Diddley. In the old days, he was a great influence on both me and the group. No, I don't think they influence me now. At least, I'm not conscious of it. Apart from being a good guitarist, I don't really have any ambitions . . . yet! I haven't been in the business that long."



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THE KEITH MOON COLUMN

Well, I'm finally 21 years old. Boy, did I have a raving party. The raving occasion took place in Detroit, and there were so many guests including Dee-Jays and various people from Tamla. And the cake I got! That was fabulous. Shaped like a drum kit with weird psychedelic designs all over it. A really great day for me.

Now we're back in England, it's a case of resting, resting and more resting. If anyone tells you that touring the States is easy, forget it. We played in 55 different towns and averaged about 2,000 miles a day. But we had a great time. Sleep was the only problem, but luckily the plane we used had six beds in it and most of the time was spent sleeping, drinking, playing Monopoly and cards and just chatting. That plane was a gas. On the side it had our names, so we felt very honoured. But I still managed to miss it one day. That was after a particularly hectic night and a special one had to be laid on just for me. We're still doing a lot of recording, but the Nashville session was easily the most interesting.

There was this guy, something to do with Decca Records, who had his own private studio. Outside was a huge lake around which lived people like the Everlys and Roy Orbison. It was beautiful. It's things like that that I miss. And the swimming in the Motel swimming pools. But now we're back in good old sunny England, and after this rest we're going to have to think about a new act. We've decided that it needs changing, so it looks like a whole lot of rehearsing. Pete's already written some new songs. He says he didn't have time in the States, but I think he was enjoying himself too much.

The last date of the tour was in Hawaii. That was one place where I've always wanted to go, and it really is fantastic. I wish we could have stayed for a few days, but we had to fly back to Los Angeles to do a Smothers Brothers TV show. I admit that the tour was very hard, mostly because America is such a big place, but I wouldn't have missed it for anything. Wonder when we're going back?

KEITH.

THE RUDIMENTS OF MUSIC

By THE TUTOR

Before even attempting to read music, there are a few basic facts you will have to learn. When you look at all those signs and symbols you must know what they mean. It's no good working them out as you come to them, because you'll only make it harder for yourself. Every dot and squiggle is there for a purpose. It is hard to read music, so don't let anyone kid you it's not. A great many people read their guitar tutors and because the preliminary exercises look boring, miss them out. This is the biggest mistake any budding musician can make. It's like learning to read at school. You wouldn't be given a Shakespeare play in kindergarten, because you have to build-up your knowledge slowly. It's the same with music, so, this month, be content with learning the very basic facts of music. Let's start at the beginning.

Those black dots—tadpoles—are called "Notes". They are written either on, or between five horizontal lines called a "Stave". This Stave is broken up by vertical lines which divide it into "Bars". At the beginning of each piece of music you will see two symbols—one shaped like a large "C" and the other like an "S". The "C" sign means that it is for a bass instrument to play, and the "S" a lead instrument or vocal. This is the one we are concerned with. There are only seven notes used in music, five on the lines of the Stave and four between. They are named after the first seven letters of the alphabet—A B C D E F G.



The easiest way to remember the notes on the Stave is to recite "Every Good Boy Deserves Food" which produces E G B D F. Just one word will suffice for the four notes found between the lines—"Face" which produces F A C E. You probably got fed-up with learning that at school, but it's definitely the easiest method.

But now you want to know which notes are where on a guitar. In the diagram below, we have drawn the fretboard of an ordinary guitar and shown which note is found on which fret. Try to learn this and you won't have to keep looking from the music to the guitar when trying to find which fret is used for a certain note.

E	F	F#	G	A	A	B	C	C#	D	E	E
B	C	C#	D	E	E	F	F#	G	A	A	B
G	A	A	B	B	C	C#	D	D	E	E	F
D	E	E	F	F#	G	G	A	A	B	B	C
A	B	B	C	C	D	D	E	E	F	F#	G
E	F	F#	G	A	A	B	B	C	C#	D	E

The line of notes on the left of the diagram—E B G D A E—are the 'open' notes of a guitar. By this I mean the notes that are played without the fingers of your left hand touching the fretboard. Now look at the twelfth fret. Notice anything? That's right, the notation is exactly the same as at the bottom. But it's an octave higher. That's something very important to remember. If you've got a guitar with deep cutaways, you will be able to play chords an octave up, but if you've got an ordinary acoustic model, the neck joins the body around the twelfth fret, and you will be limited to the few odd 'twiddly bits'.

Next month we'll continue with some more preliminaries such as explaining the duration of notes.

WHAT'S NEW AT THE 1967 FAIR?



GARY HURST LOOKS AT THE NEW INSTRUMENTS AND EQUIPMENT INTRODUCED AT THIS YEAR'S SHOW

ONCE again the British Musical Instrument Trade Fair, held in the Russell, Tavistock and New Ambassadors hotels in London, attracted visitors and buyers from many parts of the world. At a time when most dealers would agree that sales have levelled off after the "boom" period, everyone was looking for new lines to stimulate fresh interest.

To a certain extent, this year has been a time when manufacturers have, in some cases,

changed their ways of thinking and accepted some of the more way-out sounds and effects that interest so many of the modern groups.

GUITARS

Baldwin-Burns had their complete range of acoustic/electric/solid models on show including their brilliant range of "700" guitars. These consist of six, 12-string and bass models, which have been introduced this year with great success. Boosey and Hawkes had the latest Harmony and Guild guitars, along with the famous Martin jumbos and their new addition of Angelica Spanish guitars. Dallas had a range of new Framus electric and semi-acoustic models, and Rosetti their usual impressive display of Epiphones plus the new Mozzane Classic series from Farfisa, which was launched at the Fair.

Taking the honours on the Rose Morris stand were the John Pearse Folk Group guitars by Aria with a jumbo at approximately 38½ gns. to a 12-string at 43 gns.

The Jennings guitar display could really be termed electronic rather than electric. These were demonstrated in their "psychedelic theatre". Several of their models had built-in sound-effects units operated by six push buttons. With the introduction of this unit, Vox have made a new guitar called the Marauder. With this electronic implant also available in their complete range of Phantom guitars, as well as the Mk.4, 6 and 12, they must surely have the largest range of electronic guitars available. The implant is supplied ready fitted to these guitars if required at no extra cost. Another new Vox guitar is the Winchester at £30.

Selmers had a fine range of Gibson guitars on show including the new Hummingbird jumbo. This has a beautifully designed scratch plate and costs 189 gns. One really new instrument created a great deal of attention. This was an electric sitar which produces sounds out of this world retailing for 199 gns. Also on the Selmer stand was the new Hofner Club 70 costing 44 gns. A complete range of De-Armond guitar pickups could be seen with

a pickup attachment to fit just about every make of guitar.

PERCUSSION UNITS

These were very much in evidence at this year's Fair, one of them being the Selmer Rhythm Box at 72 gns. Nine different rhythms are available plus several added effects. Barnes and Mullins had the Percussionet with 10 rhythms available on push buttons. On the Rosetti stand was the Auto Drum unit which gives 10 percussive tones and 16 rhythms for 115 gns.

The Rhythm Ace Topper, a slim, flat drum



One section of the impressive Baldwin-Burns display.



Dick Denny and Dave Roberts demonstrate the latest Vox equipment in Jennings "psychedelic theatre".

unit suitable especially for organs, was displayed by Severn Musical Instruments and gives 16 different rhythms.

AMPS AND SPEAKERS

More power, and bigger speaker set-ups were the feature this year.

Selmer showed their new 6-channel P.A. 100/12 amplifier now incorporating reverberation and separate high and low impedance inputs selling at 145 gns., as well as a cheaper 4-channel 100 watt P.A. amp at 90 gns. For the lead guitarist there was the Stereomaster with push-button tone selection in each channel, with the option of mono working. As it incorporates twin 50 watt amps, there is the possibility of using only one amp should the other fail. Price is 110 gns. The new Thunderbird 100 with verb also costs 110 gns. In speaker cabinets they had the all-purpose 100 watt with 4" x 12" speakers at 102 gns., and similar cabinets with 18" and 15" speakers at 80 gns. and 50 gns. respectively.

Displayed on the Vox stand was a large range of Solid State amplifiers, the largest being the Supreme guitar amp with a peak output of 200 watts. This incorporates four special 12" speakers and two high frequency horns specially linked with a cross-over network. In what can now be termed the "lower power" range, there was the Conqueror



The Rosetti Auto Drum unit.

of power, and so on up to 500 watts if need be. Also in evidence were their complete range of standard 50, 100 and 200 watt lead, bass and P.A. amplifiers. The amp sections sell for £74, £108 and £153 respectively along with matching speaker cabinets ranging from £68-£118. Metal clad P.A. amps were available at the comparative power ratings from £74-£171 with a whole range of facilities including separate tone controls and switched output impedances. Speaker cabinets to match P.A. amps ranged from £86-£225 per pair.

Hohner was showing Echolette amplifying equipment and echo units. Very favourable comments were given on their sturdy designs and pure tonal qualities, especially the P.A. equipment which, of course, has been held in high esteem for a good many years.

Watkins had their Wall Of Sound on display which consists of a bank of 4" x 12" speaker units on an extension upright. These units can be added to make a maximum of 1,000 watts. Also on show were some new column speakers—6" x 8" and 6" x 10"—which fold in half for easy transportation, and a 4" x 12" cabinet. These retail for 32 gns., 42 gns., and 52 gns. respectively. A mixer, called the Reverbmaster, could also be seen. This is a 5-channel unit with reverb and master fader and costs 39 gns.



Marshall's new concept in amplification—the Power Builder.

The Baldwin-Burns display of amplifiers included their selection of P.A. units and column speakers, plus the very stylish guitar amps which came into being when the American influence entered the company.

A complete range of Triumph amplifiers were displayed on the Rosetti stand including their 30, 70 and 100 watt models. These are very rugged and reliable as they are siliconised throughout and incorporate tremelo and fuzz with attack and level controls. They also have an illuminated control panel and can be obtained in either a single column unit with amp section in the top or in two separate units with the amp split from the speakers. The cost of the separate units in the 100 watt version is approximately £80 for the amp, and £100 for the 4" x 12" special lead guitar speaker cabinet.

KEYBOARD INSTRUMENTS

The electronic organ section of the music industry seems to have been particularly active during the past year, having produced a whole variety of new models in all classes and price ranges.

Hammond showed two new smaller models—the J112 and the J122—both fully transistorised, including the amps, and have two manuals each with 44 keys and 16 voice tabs. They also have a reiteration, or repeat per-



Just a few of the many Gibson guitars seen on the Selmer stand.

at 70 watts and the Defiant at 100 watts peak power, both with 12" speakers. All three treble amps in the Vox Solid State range feature top boost, bass boost, mid-range boost, reverb, vibrato and distortion. The last three features being controlled remotely by a foot switch. The prices for the Conqueror, Defiant and Supreme are 162 gns., 185 gns., and 259 gns. respectively.

Also on view were the Dynamic, Foundation and Super Foundation bass amplifiers at 50, 75 and 150 watt peak power outputs priced at 142 gns., 163 gns., and 195 gns. respectively. All three have twin channels and feature Tone-X, the exclusive Vox bass tone device which gives a range of bass effects never before available. They also displayed a complete range of echo, reverb and mixer units for use with any P.A. or guitar amp, as well as a complete range of separate speaker cabinets in all their well-proved sizes and power ratings.

Marshall had a new concept in power amplification on show called the Power Builder. This enables the customer to buy the first stage of the set-up, which consists of a separate pre-amp and control section with a combined 50 watt power amp and twin 50 watt 12" speaker section, for 179 gns. Another 50 watt cabinet can be added later making 100 watts



Part of the Watkins guitar and amplification display.

cussion, available to create such effects as a bongo and mandolin. The two models retail at 299 gns. and 309 gns. A new tone cabinet, the D10, was also on show primarily for the "H" series of organs, but equally effective on Hammond's many other models. One larger organ was the M100A. Hammond describe it as a "super-charged" version of the M100 and includes built-in rhythm and percussion sections.

Baldwin-Burns were displaying a very comprehensive range of organs, several of which incorporate extra percussion effects. These are in addition to their new Model 77 which comes in at the lower end of the price range.

Farfisa had their range of very popular portable organs at the Fair, which consist of four Compact models ranging from 149 gns.-295 gns. Also on view were their many console models, the largest being the 6050 which retails at 540 gns. and is a very complete organ in every sense.

On the Hohner scene was a new instrument which will be very popular with groups searching for new percussive sounds. This is the Hohner Clavinet. It is an electronic version of the ancient clavichord and is available with or without a built-in transistor amplifier. The new range of Symphonic organs was very impressive, as was an entirely new instrument

WHAT'S NEW AT THE 1967 FAIR?

called the Basset, an electronic contra-bass keyboard instrument covering two octaves. With percussion it is possible to simulate a bass drum with this unit. Very effective indeed.

In addition to their now well-known Continental models, Vox showed the Jaguar portable organ. This represents really good value at 125 gns., and the lower octave on the keyboard can be switched to play monophonic bass notes or as part of the keyboard, but when playing the accompanying chords with the left hand, the lowest bass note plays automatically. The whole unit folds away suitcase style as with the other two Continentals.

Another new portable from Vox is the Riviera. This is a full-scale drawbar instrument



Jackie Brown demonstrating the latest Farfisa organs.

providing the fundamental sound of every note plus every harmonic, which can combine into literally thousands of musical tones. Designed for the pop serious musician alike, this model has two manuals and a detachable 25 note pedal board. Pitches of 16' to 1' are obtainable with independent reed, sustain and percussion tones. It can be dismantled for easy transportation in less than one minute, and therefore fills today's requirements admirably. When used with the Gyrotone rotating speaker unit with which it is supplied, the



Just a few of the Hohner products being displayed.



An impressive range of Ajax drums.

sound is really good and it is indeed a very competitive organ at 715 gns. complete. The Gyrotone units are available separately at prices ranging from £84-£225, the latter including its own amplifier.

Selmers were displaying their 199 gns. Capri portable organ, plus a new, two-manual version of this. A smaller instrument, the Panther 100, was also on their stand and features 16' and 8' tones operating through its own internal 10 watt amplifier. This has provisions for connecting to a larger amp when needed and is priced at 115 gns.

Several other firms were displaying the smaller portable electronic organs, one of which was the Mini-Gem from Rose Morris.



The Philips Philicorda.

Priced at 85 gns., this is ideal for a small group or a beginner.

Of course, no mention of keyboard instruments would be complete without Thomas organs. This company has recently formed an English company and showed their range of instruments in the Tavistock Hotel. They had the complete range of their console models which are available right through the price ranges. In addition to this, there were several new electronic amplifying units.

DRUMS

One or two additions to the drum world came to light this year. Besson displayed their Rogers kits complete with Dynasonic snare

drum and Swiv-O-Matic and Knobby fittings. Dallas had their full range of Carlton drums, including the Gigster and President outfits.

The Premier stand presented the new Five-Star Super Zyn cymbals which are said to give a higher pitched sound. The prices for the 12"-22" range varies between £6-£25. Also on show were the new Lokfast hi-hat and cymbal holder stands. These feature non-creep joints and are virtually unbreakable. The finish is very sleek and modern, and the stands are flush-based.

Worthy of a mention is the Meazzi Hollywood drum kit. This is fitted with special pick-ups to transfer the drum sounds to a special pre-amplifying and mixing box with which it is possible to vary the tones of each drum by a fantastic amount.



Bill Page demonstrates the latest Thomas amplifiers.

EFFECTS

This is not the first time where it is possible to describe not only sound effect units, but also lighting units.

Jennings were displaying their new psychedelic lighting columns which flash in red, green, blue and yellow lights in sympathy with the frequencies which are being fed to the unit. The main lighting columns cost £131 and the slave units £105 each. They can be fed direct



The Lokfast drum and cymbal stands.



British Music Strings enlisted the services of guitarist John Pearse.

from the loudspeaker connections of your main amplifier.

STRINGS

Just about every guitarist will have heard of Cathedral strings. These are produced by British Music Strings, whose stand at the Fair was occupied by folk guitarist and TV personality John Pearse. His name has been given to one of the new range of strings from this



A few of the General Music Strings products.

company. Also available now, having been introduced quite recently, are the Blue Circle guitar strings.

General Music Strings showed their Picato and Monopole ranges, the former packed in polystyrene screw-top containers. Several types of strings from this company will shortly be available in sealed packs, but at the time, it wasn't known exactly which types.

BIG STEVIE W



TAMLA-MOTOWN records have notched up a considerable amount of chart success in England. But apart from the Supremes, and, perhaps, the Four Tops, very few of the Detroit artistes can claim a regular spot in the best sellers.

Stevie Wonder is no exception. "I Was Made To Love Her" was just too good a record to miss. It spelt the end of a rather lean period of sales that had lasted since he made the top ten over a year ago with "Uptight"—equally tag-gable "classic".

Another Wonder disc of similar high standard was a two-sided million-seller called "Fingertips". I remember it well for the piano player's yells of "What key? What key?" in an effort to keep up with Stevie's harmonica. It was a record ahead of its time for this country, topping the U.S. charts as far back as 1963.

At this time Stevie was billed as "Little Stevie Wonder, the 12-year-old genius". His single records, like "I Call It Pretty Music (but the old people call

it the blues)", and "Workout, Stevie, Workout", were comparatively weak in their subject matter, and were really just showcases for his very individual harmonica style.

If the Motown group conjures up for you an image of a family, then you are not very far wrong. Many of the artistes and producers are related, sometimes through marriage, or have been lifelong friends. Stevie was adopted by "the family" when he was first heard by his best friend's brother, who happened to be Ronnie White—member of the Miracles.

To launch Stevie in the States, Motown issued three long players. The first demonstrated that he also played drums, bongos, and piano quite proficiently. A second album—"The Jazz Soul Of Little Stevie"—showed that he might have turned to jazz if he had not been so successful with his pop efforts. The third—"Tribute To Uncle Ray"—showed that Stevie had been inspired by Ray Charles.

U.S. HITS

Little Stevie didn't suffer the fate of many child successes like Shirley Temple, or more closely parallel, Frankie Lymon. His strings of American hits remained fairly unbroken with "Castles In The Sand", "Hey, Harmonica Man", "Hi-heel Sneakers", etc. After a while the theme of love crept into Stevie's songs, and success came in the shape of "Nothing's Too Good For My Baby", "Hey Love", and "I Was Made To Love Her".

While all this was happening, Stevie put on a lot of weight, shot up a few feet, grew a moustache, and generally defied the description "little", which was of course, dropped. No doubt in a few years' time when Stevie Wonder has assumed gigantic proportions we'll be listening to Big Stevie W.

So the picture is quite a familiar one. With more than a dozen American hits, Stevie has only managed two entries in the British charts. His label-mates the Marvelettes, however, recently had their first success here with their 14th release!

The British record buyers seem to have reached a stage where although they are buying more and more Tamla-style records, they are still very selective. Very strong material like "Reach Out, I'll Be There", or "What Becomes Of The Broken Hearted?" is needed to make it in a big way.

Soon we'll be hearing the follow-up to "Made To Love Her", but Stevie Wonder's future seems so assured that whether or not the next one makes it, the charts will not have seen the last of him.

★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

WHEN Svensk, a new recording duo, cut "Dream Magazine" in PYE's No. 2 studio, they decided to use a genuine church pipe organ for the session and it took over seven hours to get it into the studio. Both the boys, Roger Hopkins and Jason Paul, reckon this disc will make the Number One spot. At least they're confident. Another new group to visit the PYE studios recently were Hapshash And The Coloured Coat. Now there's a name to be reckoned with. Apparently, this Flower Power, hippy-happy group more-or-less took over the studios for one big freak-out. Should have been interesting. Apart from that, the majority of groups recording in Pye recently have been regulars. People like the Kinks, the Creation, Diane And The Ferris Wheel and Episode Six.

The next single from the Amen Corner, "Living In The World Of Love", is a Mort Shuman composition and was recorded in the ADVISION studios. Noel Walker, who produced "Gin House", has also arranged this newie which, according to all reports, has the same feel as "Gin House", but is much more commercial. ADVISION was also the birthplace of "Daughter Of Love" by new boy Biddu. This number was produced by Tony Visconti, Denny Cordell's assistant producer, and will be released on the revived Regal Zonophone label.

U.S. TRIP

The DE LANE LEA studios in London's Kingsway were closed for two weeks recently. This was to enable work to go ahead on one wall of the studio which



Jason Paul and Roger Hopkins, better known as Svensk, seen recording "Dream Magazine" in Pye's No. 2 studio.

has now been made bass absorbent. While this was going on, engineer Dave Siddle flew to the States to look over American studios and factories. Since the re-opening they've been pretty busy. Keith West's Tomorrow recorded a Keith West/Mark Wirtz composition called "Revolution". The Tremeloes took over for two days in which time they recorded a number of tracks for future release. As usual, the production side was handled by Mike Smith.

Remember Jimmy Powell

and the Five Dimensions? A couple of years ago they were doing great business on the ballroom circuit. But they failed record-wise, and the group disbanded. Now they've been re-discovered by St. John Howell who has produced a new record in the HOLLICK AND TAYLOR Birmingham

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Jimmy Powell And The Dimensions recorded their latest single in the Hollick and Taylor studios.

studios. It has a very pronounced Trini Lopez/Herb Alpert beat, and is titled "Unexpected Mirrors", a song composed by Jimmy. The group have now dropped the "Five" from their name, so if you decide to buy the disc, don't think it's a different group.

Billy Fury has been without a hit for some time now, but "Suzanne In The Mirror" could change that. Recorded in REGENT SOUND'S Studio "A", Billy seems to

have impressed engineer Adrian Ibbetson. "He's a really nice guy to work with, and very professional. I don't know if this will be a hit or not, but it's about time he had another one".

NEW ARTISTS

New artists using REGENT recently have been the Playground recording "At The Zoo" (no reference to the studio), and Pete Dello with "Do I Still Figure In Your Life?". The backing track for

this particular track was recorded in Studio "B", and the strings etc. added in Studio "A".

EFFECTS

ADVISION'S Gerald Chevin is still raving about the Idle Race, the group discovered and recorded by himself and Eddie Offord. Their "Here We Go Round The Lemon Tree" has been released in the States to very favourable reviews, and a new single, "Imposters Of Life (Magazine)" has just been completed for English release. According to Gerald, this number has about five guitar tracks, plus weird Wah-Wah pedal effects, including some on the voices, but very subtly done. They've tried just about everything with this group, including a couple of Mellotron tracks. Best of luck fellers, you deserve it for sheer hard work.

Although "So Long Dad" wasn't an ADVISION production, Manfred Mann has recorded some tracks there for the "Up The Junction" film, including the title song. Like Dave Siddle, Roger



Gerald Chevin at the controls of Advision's mixer.

Cameron has just returned from the States. He maintains that even though they use 8, 12 and 16-track tape machines, the reason for their

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A section of the Johnny Pearson Orchestra seen at a "Top Of The Pops" rehearsal.

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Producer Tommy Scott and engineer Adrian Ibbetson hard at work in Regent Sound's studio 'A'.

great sounds is the capability of their musicians, nothing else. Some of their mixers aren't so advanced as ours, and the whole secret of their record sounds is the good session men.

STUDIO REPUBLIC, out in Pinner, Middlesex, seems to get busier and busier. They've just recorded some tracks for Finian's Combo, a new group from Leicester, produced a series of Hammond organ EP's for the German market, re-reduced a Sheila Hancock single and are preparing for a new mixer to be installed. This is their own design and will be installed during October. Soon after, it will be marketed generally.

That Sheila Hancock record, a take-off of "I Got You Babe", was originally

recorded at **STUDIO REPUBLIC** and released some time ago. Now it's been re-reduced, simplified and will soon be on sale again. Those EP's are all German classical numbers with a beat and played by George Blackmore, a very respected organist.

RIOTS

Having a recording studio near the Chinese Embassy could have proved nasty. **IBC** are situated only a couple of doors away, but many of the staff seemed to regard the recent riots as an interesting break. They must be the only studio to have recordings of a Chinese riot. Wonder if they could be used? Getting back to the beat scene, Cat Stevens has been spending a considerable amount of time in the **IBC** studios, as have the Bee Gees and Rey Anton. Rey has now split with the Peppermint Men and has formed a new group. Managing director Allen Stagg leaves the company at the end of September to take up a new position as General Manager of the **EMI** recording studios in Abbey Road. All the best Allen, in your new job.

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engineers, many of the leading independent studios are being flooded with employment requests. So many, in fact, that one studio has requested us *not* to print that one of their engineers is leaving.

CONTRACT

Kaleidoscope have been in and out of the **PHILIPS'** studios since last January. Two of the tracks can be heard on their current single "Flight From Ashiya"/"Holidaymaking", and in November, another dozen will comprise their first album. All these songs are self-composed items and were produced by Dick Leary, recording manager of **FONTANA**. The record company must have a considerable amount of faith in these four boys, because they've been signed down to a five-year contract.

That "Whiter Shade Of Pale" album we mentioned last month is now selling well in Germany and Scandinavia. Recorded in the **JACKSON**

STUDIOS, one track, "When A Man Loves A Woman", has also been released as a single in Germany. The studio has now installed a new Ampex 4-track tape machine, and are currently working on new tracks by the Second City Sound and Tiles Big Band.

It took 18 separate sessions to complete "Excerpt from a Teenage Opera", and four engineers. The recordings took place in **EMI's** No. 3 studio under A & R man Mark Wirtz, and it took 50 hours, including reduction, before the finished product was ready. Says Mark: "The original version was 9½ minutes long, and that's what you'll hear on the "Teenage Opera" LP. The four engineers used were Peter Bown, Jeff Emmerick, Peter Vince and Malcolm Addey. Peter Bown recorded the rhythm tracks, Jeff the brass, Peter Vince the children and violins, and Malcolm the voice". Could be that Brian Wilson has got some competition.



Tony Pike's Putney studio is inside a semi-detached house.

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1. **San Francisco** (*John Phillips*) Scott McKenzie
RP—John Phillips/Lou Adler. S—American. MP—Dick James.
2. **I'll Never Fall In Love Again** (*Lonnie Donegan*)
Tom Jones
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Tyler.
3. **I Was Made To Love Her** (*Cosby/Hardaway/Moy/Wonder*) Stevie Wonder
RP—H. Cosby. S—American. MP—Jabete.
4. **The House That Jack Built** (*Alan Price*)
Alan Price
RP—Alan Price. S—De Lane Lea. E—Dave Siddle. MP—Alan Price.
5. **Even The Bad Times Are Good** (*Mitch Murray/Peter Callander*) Tremeloes
RP—Mike Smith. S—Regent "A". E—Adrian Ibbetson. MP—Skidmore.
6. **All You Need Is Love** (*Lennon/McCartney*)
The Beatles
RP—George Martin. S—Olympic/EMI No. 2. E—Eddie Kramer/Jeff Emmerick. MP—Northern Songs.
7. **Just Loving You** (*Tom Springfield*) Anita Harris
RP—Mike Margolis. S—Olympic. E—Keith Grant. MP—Chappell.
8. **The Last Waltz** (*Les Reed*)
Engelbert Humperdinck
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Donna.
9. **Death Of A Clown** (*Dave & Ray Davies*)
Dave Davies
RP—Shel Talmy. S—Pye No. 2. E—Allan McKenzie. MP—Davray/Carlin.
10. **Up, Up And Away** (*Jim Webb*)
Johnny Mann Singers
RP—Jack Tracy. S—American. MP—Carlin.
11. **Excerpt From A Teenage Opera** (*Keith West/Mark Wirtz*) Keith West
RP—Mark Wirtz. S—EMI No. 3. E—Peter Bown/Jeff Emmerick/Peter Vince/Malcolm Addey. MP—Robbins.
12. **We Love You** (*Jagger/Richard*) Rolling Stones
RP—Jagger/Richard. S—Olympic. E—Glyn Johns. MP—Mirage.
13. **Pleasant Valley Sunday** (*Goffin/King*)
The Monkees
RP—Douglas Farthing Hatlelid. S—American. MP—Screen Gems.
14. **It Must Be Him** (*Becaud/David*) Vicki Carr
RP—David Bell. S—American. MP—Metric.
15. **Creeque Alley** (*John Phillips*) Mamas And Papas
RP—Lou Adler. S—American. MP—Dick James.
16. **Gin House** (*Troy/Henderson*) Amen Corner
RP—Noel Walker. S—Advison. E—Gerald Chevin. MP—Carlin.
17. **Heroes And Villains** (*Brian Wilson*)
The Beach Boys
RP—Brian Wilson. S—American. MP—Immediate.
18. **She'd Rather Be With Me** (*Bonner/Gordon*)
The Turtles
RP—Joe Wissert. S—American. MP—Robbins.
19. **Itchycoo Park** (*Marriott/Lane*) The Small Faces
RP—Marriott/Lane. S—Olympic. E—Glyn Johns. MP—Avakak/Immediate.
20. **Let's Go To San Francisco** (*Carter/Lewis*)
The Flowerpot Men
RP—Carter/Lewis. S—Southern Music. E—John Mackswith. MP—Carter/Lewis.

RP—Record Producer S—Studio E—Engineer MP—Music Publisher.



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SPACE-AGE MOVE

CARL Wayne, of the Move, turned up with some wooden decorations round his neck. He talked about smashings-up on stage, about the space-age image, about drums, about ungrateful promoters . . . and about those wooden decorations round his neck.

A sports-loving, fast-talking and thoughtful sort of bloke, Carl started off with: "Best thing to describe what we're doing, as a group, is to say we're on a space-age thing. We intend to progress and be really futuristic and that means doing something dress-wise. So we've ordered new suits, in keeping with the space age, and they've cost about £150 each.

"And we're determined to use our own material on stage. This doesn't mean just Roy Wood, who has done most of the earlier material . . . but all of us. We're working together on this. We may get ideas individually or together but instead of going off to the clubs at night we meet in each other's flat or house and get down to providing the right sort of songs for us as a group.

"Our space-age presentation will include lighting effects and a tape-recorder so that

we can create weird sounds and sights. Our view is that it isn't enough just to go on stage and sing and play. The old images of a stage production are over. Soon there will be, say, Indian dancing, or acting, or anything included in a stage act. I'm not saying that is what we plan, but we have to go for the fifth dimension.

PRINCIPLE

"So we plan to take three or four weeks off from the scene. That way we can get what we want—and get it exactly right. It also means that we'll lose anything up to £10,000 in income, but we don't think that money matters much when you're trying to establish a principle".

Carl paused only to sip at his Coke. He went on: "Our principle is just that we don't want to be tagged 'just another group'. We've had our hits and we've established ourselves. When you start, you feel you'd give anything to have a hit record. Then you get up there in the charts and some strange sort of inferiority complex comes over you. It is odd, but you feel that you're being regarded as a one-hit wonder or something. You feel you must do something different in order to be rated as anything. . . .

"So we go into hibernation. The point is that we won't

do anything that we're not 100 per cent behind. We have a little indecision inside the group and that is what we have to work out of our systems. We want to be something of repute.

"The early Move was just a phase. It's now forgotten. It served its purpose. But we've always had the view that we will do the best we can for those who like us . . . and those who don't like us can actually leave the hall. Now we're with Regal Zonophone—our aim is the same. We want it to be known as the label with the Move on it. Procol Harum, too, obviously—but we want a direct link with our record company".

Another sip of the Coke. Said Carl: "Guys like Jonathan King criticise us for wearing beads and so on, cashing in, he says, on the flower scene. Ridiculous. We were wearing beads on 'Top of the Pops' around the time of 'Night Of Fear'. We don't wear them now. But we do wear things like I'm wearing now . . . genuine Red Indian stuff that is 140 years old. You can't buy this sort of thing in a shop.

"Our single 'Flowers In The Rain'. So we were cashing in on the flower scene? Rubbish. We recorded that some 10 months ago, actually for an LP track. It was decided to release it as a single before 'San Francisco'. My pet hate

is over the people who copy everything, who come in and make a commercial scene out of things that work for other artists. And I'm also not mad about records by Frankie Vaughan and Engelbert Humperdinck being in the charts because it's the same old corn. . . .

"A lot of people are trying to progress in this business. It's difficult. Musically you've got just 13 notes to play with—obviously some of them, experimenting, will come up with the same thing as somebody else. But we must look to the future—forget today. People like the Doors, Moby Grape and so on are getting ahead. But it'll all be more visual than it has been. I even think one-night stands as such will go because you can't give the room and the equipment on them. It'll be centres, like the Saville Theatre in London.

PUT DOWN

"People, promoters even, are always trying to put the groups down. You get these hefty laughing bouncers having a go—telling you what to do and when to do it. We could call in 50 or 60 heavies from the agency to sort them out, but that's not the point. Groups go in to a show and do their best to entertain the kids, not the promoters. Doesn't matter if the promoter isn't even there.

"We're planning all the way. We may destroy the image of a drum kit as it stands now. Do away with the two side drums and use tympani. Do away with the usual cymbals. We must be different and prove that we're not just another group." P.G.

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TREND-SETTING DISCS OF THE FIFTIES

BY PETE GOODMAN

THESSE days there are anything up to 70 single records pushed out every week. That's around 280 a month or, if you really let your imagination run away with itself, not far off 3,500 a year. Most of them stand little chance of clicking. But, every so often comes the real **BIGGIE** . . . the one that sets off a whole new scene in the pop industry.

These can be called the trend-setting records. They're few and far between but they inject new life into the business. And we're going to recall some of these exceptional discs, starting with the



Buddy Holly is still a legendary figure.

Trend-setters of the Fifties. Next month: the Sixties.

Of course the whole scene was different in the Fifties. Decca Records, in 1950, was the first company to launch the modern long-player in Britain. There were far fewer releases, too, in those days. I've been completely through the lists and the charts of that decade—the official Top Twenty started in Britain in 1942, though before that a “chart” was based on sales of sheet music.

ZITHER STAR

You'll probably disagree with some of my selections. Probably claim I've left out some notable ones. If so, let me know. But meanwhile, let's kick off—as near in chronological order as I possibly can. . . .

Anton Karas and his “**Third Man Theme**”, played on zither—Anton having been discovered in a Viennese club and subsequently signed to make a film sound-track by Carol Reed. Why trendy? Because it opened up the market for “unusual” instrumental discs. “Third Man” sold nearly 5,000,000 copies and, in turn, was much copied. Karas remained the gov'nor figure, however. . . .

Must include **Guy Mitchell's** “**My Heart Cries For You**”. The former child-star actor, then 24, triggered off hysteria for the bouncy, yet mature, male singer. His influence on the business was very considerable—and I just wonder why we don't hear of him nowadays. Eddie Fisher, Frankie Laine, Nat Cole. Como all followed this “mature” trend through.

Through to **Johnnie Ray**. Here was incredible hysteria—all for a tall, thin guy with a hearing aid, a boyish smile



At one time, Bill Haley was the “King”.

and the ability to cry real tears on stage. His first biggie “**Cry**” was out in the States in 1951, later becoming a number one in Britain. Johnnie, Oregon-born and part Creole Indian, had other big hits but he always kept “Cry”, his “lucky charm”, as his signature tune. Johnnie's hit was a very special trend-setter because it meant that male stars were no longer scared to pour REAL emotion into a song. His half-sobbing, half-singing style was copied by umpteen others—but it was Johnnie who cleaned up on three world tours.

I'd also list **Frankie Laine's** “**High Noon**”. This was the theme from the brilliant Western of the same name and won an Academy Award for the Best Film Song of 1952. Laine had been around on the scene long prior to this massive hit . . . but the cowboy lyrics added a new

angle to Country music. Specially written material, in country-style, but performed by a non-country artist. C and W music, now growing in popularity, had a strong boost from “old leather lungs”—**F. Laine**.

EARLY R & B

In passing, I'll mention **Lloyd Price's** “**Lawdy Miss Clawdy**”, simply because it was an early R and B triumph, before the “craze” hit Britain. But it was only a minor trend in itself. But comedy-disc fans won't argue with a mention of **Stan Freberg**, for “**St. George and the Dragonet**” coupled with “**Little Blue Riding Hood**”. This was long pre-Goon but it triggered off a spate of mickey-taking items on long-revered topics . . . in this case the American gangster TV series.

Frankie Laine, looking to 1953, gets another mention around here. His “**I Believe**”, a religious sort of pop song, stayed at the top here for nearly five months. Some people found it offensive, this commercialisation process of well-written lyrics—but think how many religious pop hits there have been since.

Mark down April 12, 1954, as a big date. This was when **Bill Haley and the Comets** recorded “**Rock Around The Clock**”. This was the start of group rock 'n' roll. And what an incredible story the disc had. It was released in Britain in 1954 and didn't mean a thing. Then it, and the Comets, were featured in the X-certificate movie “**Blackboard Jungle**” . . . and suddenly fans started rocking in the cinema aisles. In 1955 it was re-released and was an instant hit. And for the next couple of years it was a very odd week indeed when Haley didn't have at least two discs in the Top Twenty.

I guess **Slim Whitman's** “**Rose Marie**” is worth a mention. This country gentleman, with the painfully slow drawl, introduced the yodel into pop music. So now you know who to blame! Incidentally in the mid-Fifties, the charts were often very strange indeed. I found one

week where the Top Ten included three versions of "Stranger In Paradise", two of "Cherry Pink" and two of "Unchained Melody" . . . only six different songs represented.

CLEAN CUT

A mention for **Pat Boone** and "Ain't That A Shame" because he brought the clean-cut, totally unobjectionable, college boy image to rock and roll. And January, 1956, produced "Rock Island Line" by one **Lonnie Donegan**. This was trendy in the extreme. Skiffle was born—with a million part-time musicians lining up to copy Lonnie with their dust bin basses and their guitars. Lonnie, formerly with the **Chris Barber Jazz Band**, recorded this number with its frantic tempo on an LP "New Orleans Joys" in 1953.

Skiffle went on, of course, and Lonnie himself moved to pastures new. But in that same January a story appeared of "The Boy With The Platinum-Plated Palate" **Elvis Presley**, yep! By May of that year, he'd swept the charts of 14 countries with "Heartbreak Hotel". A gimmicky style of performance helped, but the fact is that Elvis, who virtually started his own branch of the disc industry, also proved that a white boy could handle authentic rhythm 'n' blues. Whatever has happened to him since, he was taken very seriously in blues circles in those days. He triggered off an incredible band of followers, specially in Britain. His pelvic gyrations

were carefully studied . . . in no time, he'd become the number one attraction in the world.

How do you define a trend? Was "Diana" by **Paul Anka** a trendy one? This self-penned item made him a millionaire at 16. Certainly the **Crickets** (with **Buddy Holly**) must be mentioned for "That'll Be The Day" in 1957 . . . and later for their rock-with-strings "It Doesn't Matter Any More". Holly's influence was enormous . . . again especially in Britain. **Tab Hunter's** "Young Love" was trendy—for starting film stars on a breakaway vocal kick.



Duane Eddy was the instrumental trend-setter.

Bobby Darin's "Splish Splash" was virtually comedy rock . . . and trendy. **Duane Eddy's** "Rebel Rouser", for getting solo guitars away on records (1958). And **Connie Francis** with "Who's Sorry Now?", which set in motion the whole girl singer scene, especially of girls tackling revivals of oldies. **Laurie London**, too—for inspiring a glut of 14-and 15-year-old prodigies with his "Got The Whole World In His Hands".

Can't leave out **Jerry Lee Lewis** for either "Great Balls Of Fire" or "Whole Lotta Shakin' Goin' On" . . . for this was rock with violence. Piano-pounding exhibitionism which is still madly loved by the rock brigade. He, too, exerted enormous influence.

And there was "Witch Doctor" by **David Seville**—a beat but with comedy . . . surely a trend-setter . . . though "Purple People Eater"



Tommy Steele, the first British Rock star.

Steele first for "Rock With The Caveman", swiftly followed by "Singing The Blues". Tommy was THE first big British rock star. He formed his own Haley-like group and was a smash sensation. An uninhibited Cockney, he took original rock material and caused furores wherever he appeared. He bobbed and weaved on stage, radiating sheer charm . . . and suddenly a peculiarly British form of rock and roll was born.

CARBON COPY

And finally **Cliff Richard**, originally backed by the **Drifters**. "Move It" was really the trendsetter. A near-carbon copy of Elvis, then, the teenage Cliff used the same movements, the same throbbing vocal style . . . and it worked. He started on TV in September, 1958, and has been a tremendous star ever since.

Of course his group had to be renamed the **Shadows**. And they had a trendsetter in . . . ah, but that was in the early Sixties. We'll deal with those exciting years next month.

by **Sheb Wooley** was similar. **Chris Barber**, Donegan apart, also gets in for the **Monty Sunshine** clarinet solo instrumental "Petite Fleur". "Side Saddle" by **Russ Conway**, started a whole crop of big-smiling honky-tonk pianists. "Mary's Boy Child", by **Harry Belafonte**—first of the discs specially for the Christmas season.

But the last part goes to two British artists. **Tommy**



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"God" played a one-nighter in Edinburgh recently—and converted a complete audience to the faith of Cream.

Resplendent in red velvet jacket and white bell-bottoms, Eric Clapton, the Allah of blues guitar, turned on a packed capital audience with an hour of sounds weird and wonderful.

The packed house was an achievement in itself. Edinburgh audiences are condemned by their few original local groups as too unresponsive and Tamla-bent, but turned up in force to join the handful of believers and see what Cream was all about.

They weren't kept waiting. Clapton appeared on stage in an immaculate Hendrix hairdo to be greeted by the uninitiated with cries of "golliwog!" and by the slightly more knowledgeable with "we want Mayall!"

STORMING "N.S.U."

"We want god!" replied the followers, and Messrs. Clapton, Bruce and Baker set about storming away a good deal of Tamla resistance with their opener "N.S.U.", hammered into the crowd with all the force of four massive 100-watt Marshall units.

This produced more applause from the followers than most Edinburgh groups can claim in a week, and the number of Cream fans in the audience doubled immediately. Ginger took a long swig from a milk bottle and looked satisfied.

"Tales Of Brave Ulysses" was next on the agenda, Clapton swapping his weirdly-painted Gibson S.G. Special for a conventional-coloured Fender Strat to produce unbelievable backing sounds behind Jack Bruce's vocal.

Ginger was already deep in the mood of things, and his stix-work was keeping the drummers in the audience spellbound for the second time that evening—a casual two-bass drum roll with his feet had already knocked them out.

The spell was only broken at the end of "Ulysses"



CREAM CONVERT CAPITAL



when he nonchalantly tossed a stick in the air and missed the return.

But the crowd were so completely with him by this time that Ginger escaped with only a couple of derisory cheers from the non-drummers and a mild smile on the face of a young lady sporting a splendid Clapton/Hendrix hairdo who sat on stage next to Bruce, until then without moving a muscle. She'd obviously seen it all before.

Ginger's composition "Sweet Wine" finally brought

everyone to their side, Clapton stripping off his jacket for the announcement and earning himself a round of cheers and wolf whistles.

"It's nice to have an audience that's alive for a change" was Clapton's comment when "Wine" brought the loudest cheers yet—then, back with his Gibson, proceeded to liven them up a bit more with his solo "Steppin' Out".

Barely time to take a breath after that and it was Jack's turn, his "Rollin'

and Tumblin'" pushing the already-electric atmosphere up a few degrees. Head bent sideways, almost swallowing the mike, Jack sent his raucous harmonica message waiving to every corner of the club.

"Hot in here, innit?" inquired Clapton innocently, surveying the sea of human sardines as he waited for the applause to die down.

It was even hotter by the time Ginger finished his own solo "Toad", prompted by "we want Ginger" from the masses.

The announcement itself was greeted enthusiastically, then the crowd lapsed into expectant silence as Eric and Jack, having started Ginger off, went backstage and left him to it.

Beginning with an appropriate military roll—the Edinburgh tattoo was being rehearsed half a mile up the road—Ginger tore into his marathon solo, the kit shaking drunkenly under the barrage and the flashing house lights creating weird patterns on the abstract drum skins.

Five minutes later Eric, fag in mouth, strolled back on to see if Ginger had finished. Quizzically watching the tireless thrashing, he decided that the drummer had enough energy left for a few more minutes and wandered off again.

APPLAUSE

But after 10 minutes Jack, deciding it was time to take a hand, strapped on his guitar and Eric joined him to guide Ginger back to earth. Touching down with a final flourish on every drum in sight, Ginger hurled away his third pair of sticks, swung off his stool, and staggered off to lean against Jack's bass amp, amid a storm of applause, glaring at his kit as if considering murdering a dear friend.

He postponed the execution to return for the last number, "I'm So Glad", which Eric turned into an up-tempo 1812 overture, and before the audience had fully regained their minds the group had collected the young lady and folk singer Barrie Webb, slipped out into the night and were back at their hotel.

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INSTRUMENTAL NEWS

BEATLE SURPRISE

During the Beatle's recent trip to Greece, John Lennon decided to go instrument hunting. He's got a big thing about collecting as many unusual instruments as possible in the hope they can be used for recording. In this case, he was looking for the local equivalent of a guitar. He wandered into a large music shop and got the surprise of his life . . . masses of modern electric equipment including a display of Vox amplifiers. "It was just like being in the West End of London," he commented.

NEW REPAIR SHOP

Former Vox engineer Syd Wedeles, has now joined forces with Steve Antia and opened a new repair shop at 39 Star Street just off London's Edgware Road. Since turning freelance, Syd has done repairs for most of the leading groups including the Who, Alan Price, the Kinks, Manfred Mann and the Animals.



NEW GUITAR FOR THE SHADS

One of the many celebrities at this year's Trade Fair was Shadow Bruce Welch. He is seen here being presented with a Vox New Escort guitar by Jennings' liaison officer, Charlie Cobbett. After the presentation, Bruce commented "Hank will be dead chuffed with this."

VANILLA FUDGE TOUR

Vanilla Fudge, the American four-strong group who hit the British scene with their single "You Keep Me Hanging On" (formerly a Supremes' hit), tour Britain starting October 4th at Finsbury Park Astoria.

In a phone call from New York, drummer Carmine Appici (one of the loudest percussionists on the group scene) said: "We use just guitar, organ, bass and drums. We're kicking against the phoney instrumental sounds created in studios—and British groups are much to blame for the situation. We believe implicitly that a group should be able to do on stage what it does in a studio. Our aim simply is to develop to the ultimate what you can get out of a four-piece group without resorting to any gimmicks at all. Using echo is about the only thing we add, but we can re-create that effect on stage.

"Everything else is positively out. If people say, as they do, that we sound like we had eight musicians, then that's a tribute to our musician-ship, not to an engineer's ingenuity".

SCRIBBLES

With the popularity of male duos like Sam & Dave, Righteous Brothers, Sam & Bill, it would seem strange that the greatest soul company, Tamla-Motown, is not represented. . . . And are they all short of material? James & Bobby Purify last recorded "I Take What I Want", first made by Sam & Dave, who in turn have put out a new version of the Sims Twins' "Soothe Me". . . .

Lowell Fulson, writer of "Tramp", and whose records now sell very well, has gained success comparatively late in his career. . . . D. J. Spangles Muldoon plays a few hours of soul music every night after midnight on Radio Caroline. Seems like Mr. Cool suddenly blew it. . . . Roy Head and Junior Parker both have new LP's on Mercury after leaving the Duke-Peacock group.

"A Whiter Shade Of Pale" managed good sales in the U.S. R & B market. . . . More revivals—"Hi-heel Sneakers" (Jimmy Hughes), "Walk On By" (Lou Johnson) "Big Boss Man" (Erma

Franklin). . . . Generous helping of Steve Cropper guitar on "Knucklehead"—the B-side of the Bar-Keys disc. . . .

This year's line-up at the 1967 Folk Blues Festival involves Son House, Skip James, Bukka White, Koko Taylor, Sonny Terry, Brownie McGhee, Hound Dog Taylor and Little Walter. Some folks say it's the best ever. . . . Chips Moman, producer of Sandy Posey's hits, was one of the original Mar-Keys heard on "Last Night". . . . Jerry Butler and Fontella Bass are business partners in a record production company. . . . Why does every Stax side have a fadeout finish?

Recent U.S. releases—Staple Singers' "Are You Sure" (produced by Larry Williams), Mitch Ryder "What Now My Love", Joe Simon "Nine Pound Steel"; Little Richard and Larry Williams both have Okeh LP's of all their old hits; Junior Walker's latest American single is "Shoot Your Shot" which was on the reverse of "Roadrunner".

CORRECTION

One of our New Zealand readers has asked us to point out the fact that the Human Instinct come from New Zealand, not Australia as we mention in the July issue of "B.I." Sorry about that fellers.

GIRL CELLIST

So many pop records are coming out with a cello sound that skilled cellists on the session men scene are having a boom time. Most, obviously, have to be drawn from the ranks of classical and light-music orchestras.

One girl well-placed is known just as Sylvy, already a member of Nirvana, a progressively-inclined group who have had one single out on the Island label. Academy-trained, she originally toured Europe with a symphony orchestra. Later she met up with other members of Nirvana at London's Marquee Club and was persuaded to join in the pop scene. But she is insisting on maintaining her "double life".

BRUBECK PLANS

One of the few modern jazzmen to have a hit single in Britain, Dave Brubeck (remember "Take Five"?) is planning to break away from the small-group scene at the end of this year—despite having recently completed a sell-out tour of the world. Dave says: "Paul Desmond, who has been on alto with me since 1951, wants to spend his whole time composing. I, too, want a break from touring and recording and would like to catch up on some ideas I have for new-style jazz writing".

ROSE MORRIS SHOWROOM

An important new addition was added to the already impressive list of West End musical instrument showrooms when Rose Morris's first retail outlet was opened at 81/83 Shaftesbury Avenue, W.C.2, on Friday, September 8th. The very experienced Rod Hannaford is manager.

The merchandise is arranged on two floors connected by a mirror-lined staircase which gives an impression of great spaciousness. The ground floor is devoted to guitars and amplifiers with brass and organs on the first floor.

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WATKINS AT ROUND HOUSE

Terry Nelson of Watkins tells us that they supplied all the equipment for the UFO Festival at the Round House, Chalk Farm, North London on September 1st and 2nd. In charge of installation was Norman Sergeant—Watkins' Chief Engineer. Bossman Charlie Watkins, was also there to make sure everything happened.

Amongst the groups appearing were: the Pink Floyd, the Move, Denny Laine, Tomorrow, the Crazy World of Arthur Brown and the Knack. The installed equipment consisted of the new Watkins Audio Master mixer unit with five separate channels. Each of these had their own treble and bass controls, and high and low impedance sockets.

Cat-A & R Man



Cat Stevens has turned his hand to producing records. The first will be "Emperors and Armies" by Peter James. Apparently, Peter has been a friend of Cat's for some time, and has written the number himself. When he returns from his current holiday in Greece, Cat will be producing a session for a gentleman called Sasha Caro, who also writes his own material.

SOLO SPOONFUL

Zal Yanovsky, formerly one of the guiding lights of the Lovin' Spoonful, is developing his solo career along the lines he wanted. After moving to the West Coast, searching for songs and musicians, he has made his debut solo record . . . "As Long As You're Here", which is out this month in America and is expected in Britain in December. He has also joined the New York Shakespeare Company who play a Festival season in New York's Greenwich Village this month.

ELECTRIC SITAR

As mentioned in the Trade Fair review, the first ever electric sitar has been produced by Danelectro. This was displayed by Selmers at the Fair, and can now be seen in their West End showrooms. Priced at 199 gns., it consists of six main strings and 13 drone strings. The advantage of this instrument is the fact that, because it is shaped like an ordinary guitar, it can be played by any guitarist without any problems.

LES PAUL

So many people are interested in obtaining one of the almost legendary Gibson Les Paul guitars that we've done a bit of checking and obtained the full details. According to Selmers, the Les Paul range was discontinued some eight years ago. Since then, the only models available have been second-hand. There were three original models—the Standard, Junior and Custom.

Some guitarists insist that new Les Pauls can still be bought, but they're wrong. What they think are Les Pauls are Gibson S.G.'s, the range that superseded the Les Pauls. The most famous of this range is the Special, a double-cutaway model, so if you're offered a guitar, and told it's a Les Paul, be very wary.



INTENTIONS HAVE DIFFERENT SOUND

At long last, an Irish group which isn't a showband. From the depths of Limerick come Granny's Intentions, a six-piece combo featuring two lead singers. Their style of playing can't really be categorised, even if they do feature a few Tamla numbers. Something about their sound is different, but no one, not even the group, knows what. As organist Sebastian U. Ryan says: "It could be something to do with our equipment. It's so old, I'm amazed it hasn't given out completely. We're getting some new gear shortly, and then we'll see if the sound changes".

As yet, nothing is definite on the recording scene, but a certain Tony Hall is very, very interested. If the owner of Sybilla's club is anything to go by, then Granny's Intentions will make it. He booked them for just one date, and now they're regulars.



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CH.16



KEITH Moon has got a new drum kit. He's had many before, but this one is unbelievable. Never before has such a revolutionary model been produced. The maker's call it an "Exploding Drum Kit". Keith Moon calls it an "engine".

Basically, it's a standard Premier kit with a psychedelic finish. And what a finish! No photograph could ever do it justice. Each drum is divided into panels which contain Pop Art designs. Most of these are based on the Who's promotion scheme for "Pictures Of Lily". They are all finished in brilliant fluorescent colours which, when seen under ultra-violet stage lighting, have an astounding effect.

RAVING

If you've been following Keith's column in "B.I.", then you'll know how much he's been raving over this "engine". The whole project started when Keith went into the Premier Drum Company's London office, and asked if they could design him a special, personalised drum finish incorporating a Pop Art design.

No one was really surprised because the Who have always been well-known for their

way-out tastes. As it happened, Premier, in conjunction with Cunningham Hurst Ltd., their advertising agency, had been thinking along the same lines for some time, and had already surmounted some of the major obstacles.

PROTOTYPE

Keith's request accelerated the research. Jeff Hurst, of Cunningham Hurst, got down to the job of producing a prototype drum. This, in itself, took a considerable length of time. Keith went along to see it, and immediately pronounced it a "knock-out". Now he could actually see the drum, his mind quickly spewed forth ideas, such as using those photographic reproductions. Having agreed on this, work was started on the actual designs to go on the finished kit. When this was completed, Keith had another look and gave the O.K. for the actual kit to go into production. During that visit, he casually informed Premier that the Who's Stateside trip had been advanced by two weeks, and the kit had to be ready in time. Needless to say, this meant a considerable amount of overtime for the Premier factory staff. But the deadline was met, and Keith flew off to the States with his new kit.

Because of the intricate designs, the drums had to be assembled by hand literally. Everyone, including

KEITH MOON'S KIT'S

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Keith, helped with this. When he first saw the finished result, he immediately phoned Pete Townshend to come over for a special preview. He was as excited as Keith had been and thought it would be ideal for the Who.

TALKING POINT

Keith maintains that this kit has made him more friends than anything else. Quite possible, because it's certainly a major talking point amongst other drummers.

Will others follow suit? That's something no one can answer as yet, but Premier have no doubt that Keith's will prove to be the forerunner of a whole series of custom-built kits. Could well be.



Keith, his road manager and Premier's Phil Franklin inspect the kit.



Keith discusses the finished artwork with Jeff Hurst.



Premier's co-founder, Mr. Fred Della-Porta, came along for a preview.



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IN pop music Traffic goes one way. The group formed by breakaway Steve Winwood established a new pattern of behaviour on their one-way (to the top) career route. For they went into hibernation, prior to making their first personal appearances, in order to get a worthwhile act, visually and sound-wise.

If this sounds good common sense, well . . . remember that it doesn't often happen like that. All too often, groups get a good record and then start roaring round the personal appearances with an act and production that does no credit to anybody.

Of course, Steve Winwood has always been a bit of a pop thinker. But it was Dave Mason, who wrote "Hole In My Shoe" and played sitar and mellotron on it, who talked first about Traffic beliefs. He said: "Really this single was about a dream. Everybody dreams . . . but there's no other significance. I can't write to fit trends. This was just something I wrote. Anyway I like to keep away from the pop scene simply because it does nothing for me.

"Which was why we went off to that cottage in Berkshire. The idea was to think about what we planned to do,

TRAFFIC COME OUT OF HIBERNATION

instead of just rushing in.

"The last thing that happened is that the place was ransacked and burgled. Would anybody with any information kindly notify the police!

WRITING

"About writing. I don't write for the sake of being commercial. And I certainly don't write for the sake of being different. We're on an LP now, for December release, with a few tracks still to complete. What we really want to do is get to the States around February, but nothing seems sure for us. We are definitely going to Sweden and there's the tour of England".

Dave went on: "Everything I do these days is based on truth. You have to be truthful and honest. It's a pity

more people in the business don't adopt this philosophy . . . because then we'd get rid of the poor stuff, the copying, the old-hat ideas".

Over "Paper Sun", the idea was to experiment and test audience reaction. It had to be a trial piece. Then gradually the fans realised what the group was offering—and the fans also made their own suggestions. Result was "Hole In My Shoe" which certainly can't be compared in any way with the first record.

Steve explained: "With Dave and Chris Wood and Jim Capaldi, we'd had this sort of mental link long before we actually got together as a group. I'd felt frustrated with the constant touring and so on and the boys did too. We felt that pop music was rushing along too



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Steve said this: "My only influence is environment and past mistakes. I don't deny anything I've done in the past, because without that, I wouldn't be on this plane now. To create is to give and to give out is not possible without absorbing first. So I absorb or ignore everything I see, because it isn't possible either to absorb everything. I don't want to know what will happen or what has happened. I just know what is happening".

BASIC MOOD

Now all this is rather advanced chat but it underlines the basic mood on which Traffic was built. The group stemmed from frustration with the conventional. They went to the countryside because they'd previously been in the towns. And Steve explains: "Everything we saw in the countryside was a source of wonderment to us. This sounds corny, but it gave us a whole new conception. A new sense of values if you like".

And Dave Mason insists that the fans do a lot to hold back the progress of music. He's said that there is a whole new revolutionary scene going if only the fans would let it. Instead he believes the fans follow fashions and put no trust in their own personal responses to progressive things they hear.

It's this that holds the Traffic together

—this utter belief in what they write and play. They are genuinely horrified by the phoney. As for their determination to "get away from it all" it's worth remembering that they lived in a house with no electricity or phone or hot water. All they had was a line from another house so they could use their amplifiers.

It wasn't a question of a comfortable lie-in in a luxury home. And it's significant that other groups have since followed this policy . . . the get-away-from-it-all thing. Groups like Freedom, the outfit featuring the two breakaway Procul Harum men. And, if they have their way about it soon, the Move.

Stevie has turned from the blues to his own musical scene. He doesn't set out to create new trends, new cash-making ideas. But he's only too aware that as he creates so will others copy. It makes him sad, but it doesn't make him give up.

FANATICAL

He says: "The hippies and the flower-power—well, in a way it's nice for everybody to be saying the same good things at the same time. But then they get fanatical. That's how dictators are born. It's a band-wagon, musically. You won't catch us clambering on".

PETE GOODMAN.

fast, with nobody bothering to stop and think. And we thought that freedom of musical expression was all-important. That and love. But that's not to tie us up with all the flower-power stuff and the highly-commercialised selling that goes on around it".

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ANSWER:—You do not mention if the speakers are marked as bass units or not. You must find this out before using them, as you would very likely damage them considerably if they are not. Information can be obtained from the makers if only the type number is marked.

In any event, you will be limited to a maximum output of around 30 watts with just two 12 in., 25-watt speakers working at bass frequencies. Therefore I suggest you supplement them with two similar speakers if you require more power, or use a single 18-in. bass unit to boost the output up to around 50 watts.

HARP QUERY

Dear Sir,

I've just returned from a holiday in France, and whilst I was over there I met two friends who are in a group. They asked me if I could get them a blues harmonica like Mick Jagger's or Sonny Terry and Brownie McGee's. I wonder if you could give me any information on this?

LYNN THOMSON,
Southampton.

ANSWER:—The harmonica that you require is an Echo Super Vamper model costing 14/3 or 19/6 from Hohner. The reason for the widespread use of this comparatively cheap harmonica amongst the blues artists, is the fact that with this model, and a certain amount of technique, one can "bend" the notes being played to create a wailing kind of sound.

PICKUPS

Dear Sir,

I play a Fender Stratocaster which I have "slack-strung". That is, using a first string for the second, second for the third and so on.

There is, however, a big snag. The

BY
**GARY
HURST**

Fender pickups are balanced specifically for normal stringing, and the pole pieces are not adjustable. This causes the third string to be very overbearing in volume. Is there a way in which this trouble can be eliminated or decreased? If there is a remedy, but not one which should be attempted by an amateur, can you suggest anywhere where this type of job might be undertaken?

T. K. LOCKYER,
Bristol 4.

ANSWER:—I haven't come across your kind of trouble before, at least not by purely changing the strings. If any difference has occurred, then it must have always been so little that it wasn't

audible.

However, you can probably balance up your string pickup volumes by gently tapping the pole pieces further in or out as the case may be. In your case it would seem that the third string pole piece needs to be tapped down slightly to reduce the volume. One should exercise a certain amount of care when carrying out this job, as it is very easy to break the coil winding on the inside if the wire has become attached to the pole piece. If you are in any doubt, you should consult your local music shop for further advice, or take the instrument along to a reputable guitar repairer who may undertake the job for you.

MAY WE REMIND READERS
THAT A STAMPED-ADDRESSED
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A SPEEDY REPLY TO YOU

Instrumental Corner

Amplification for the bass guitar always presents problems for most groups, usually in the form of distortion or vibrating cabinets. The former can either be caused by overloading the speaker, or the amplifier itself. The first thing to ascertain is whether the amp is distorting with another speaker arrangement. If it's O.K., then the fault must lie in the loudspeaker box. To begin with, you should check that the impedance matches the output impedance of the amp, and then try to find out the rating of the speaker. Don't forget that if your amp is a 50 watt model, you must have more than 50 watts of speakers in order to handle the power of the bass frequencies without distortion. The cabinet should be as large as possible, bearing in mind your transport problems, and for bass use, should have a sealed back panel.

A favourite dodge of many top groups to obtain more output is to link up two amps as follows:

On most amplifiers there are two sockets on each channel. The guitar is plugged into the loudest socket, and then another lead is fed from the second socket, on the same channel, to the input of the second amplifier. If this method is used, be sure to earth only one of the amplifiers or you may find an earth "loop" will form and cause an unpleasant hum. You should also be certain that all the fittings to the cabinet are secure, especially on the back panel. If at all possible, restrain yourself from standing the amplifier directly on top of the speaker cabinet as, with a 100 watts of bass, there is a fair amount of vibration distributed through the case.

Electronic organs seem to be a fairly standard piece of equipment nowadays, but there seems to be some confusion as to the type of amplifier required for these instruments. Well, on most of the group organs, the lowest frequency on the keyboard is the C above bottom E on a bass guitar, and so we are really catering for roughly the same band of frequencies at the bottom end. However, as the organ extends a great deal higher in the other direction, a fair amount of treble response is also needed to make full use of the harmonics present.

Next month, I shall give some advice on the choice of amplifiers required, and their associated speaker cabinets.



ARTHUR'S Crazy WORLD...

A RTHUR Brown usually makes his first appearance on stage by flying in. He has used a crane to lower him, but more regularly sings the opening number while flying around the hall or club suspended by a cord from the ceiling. As often as not his hair is on fire at the time.

If these antics are dismissed as gimmicks, who can deny that they are not entertaining? The real purpose of this sort of display, however, is to prepare an audience mentally for what is to follow.

Arthur has a very powerful voice, but deeper than most. His tasteful screaming is backed by a Hammond organ played by Vincent Crane and the drums of Drachen Theaker. While the music emerges, the audience are presented with an intense and colourful set of visual

abstracts. The sum total is the Crazy World of Arthur Brown.

Arthur explains:

"We try to communicate on a number of different planes and get the audience involved in the thing we are creating.

"More than anything else we are entertainers. People get involved with our act and sit down to listen. One of the reasons they started to listen is probably that some people find it hard to dance to our music.

"What we want to do is to extend the whole thing so that clothes, music, stage-movements, make-up, and lighting all come together with the words of a song—as if in a dream. A reaction is evoked at many levels".

LIGHTS

There are an increasing number of groups using the techniques of the light show today, but with many of them one wonders if they really know what they are doing. In some cases there is a danger that the lights will put the group itself in the shadow. The band will play second fiddle and the spotlight shine on itself.

Arthur Brown is very much aware of this pitfall and is attempting to use lights with more discretion.

"We treat lights as another instrument. To form patterns of colours, we sometimes use plain white or coloured lights and sometimes none at all.

"Lights are going through the same process that, say, drums went through—a revolution. Just as the whole concept of drumming was revised, the basic idea of lighting merely serving as a background has been shattered. There are new explosive techniques which mean patterns of lights can draw a similar reaction to a guitar solo.

PATTERNS

"Light and sound are inter-related. Sound waves at a certain pitch turn into light. It may well be that the light patterns represent a very high harmonic of the music that could be played at the same time. Fantastic idea!"

The most important objective behind the music of the Crazy World of Arthur Brown, however, is still the creation of excitement for their audience.

Lately they have tried to capture the same on record. It could have been "The great spontaneous apple creation" or "Child of my kingdom" or other peculiarly titled group works. In fact, it's called "Devil's Grip".

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SONG- WRITER'S COLUMN

According to Cat Stevens, "A Bad Night" was originally three separate songs. None of them seemed to be going right, so he mixed them up and out came a somewhat unusual hit record. He was also responsible for the arrangement which was, once again, an amalgamation of those three numbers.

John Carter and Ken Lewis, the composers of "Let's Go To San Francisco", wrote the song a long while before anyone had ever heard of Scott McKenzie. Says John: "As soon as the Flower Power scene broke big in the States, we knew it would catch on, and decided to write a song about it. We'd never seen any Flower People, so all our information came out of various American magazines. We got some fellers together, and the song was recorded some three months ago".

Apparently there is such a place as "Itchycoo Park". It's somewhere in the Ilford area, and was given its name by the local inhabitants. Steve Marriott, thought it was a good title for a song, got together with Ronnie "Plonk" Lane, and the result is in the hit-parade.

Keith West has decided to cancel most of his future bookings in order to complete the full version of his "Teenage Opera". This means that co-writer and producer, Mark Wirtz, will also have to ease-off as they intend to get everything finished by the end of the year.

Jimi Hendrix says that "Burning Of The Midnight Lamp" contains some very personal passages. He wrote it during a plane journey across the States where, he says, you feel a long way from home.

Even though the Shadows have officially split with Cliff Richard, they intend to continue writing songs for him. Hank Marvin's "The Day I Met Marie" is a good example of the rapport between the two stars.

IT'S always surprising to discover how many Session Men are under the age of 25. Guitarist Alan Parker is 23. Since he entered the session field some three years ago, he's come a remarkably long way. Born in Loughton, Essex, Alan's very first instrument was an old Gibson Kalamazoo given to him by an uncle. Now he owns no less than nine stringed instruments.

Unlike most musicians, Alan's training ground wasn't a piano, and he wasn't forced to take lessons. He knew his father was friendly with a local guitar teacher and arranged to have lessons himself. These culminated in him gaining three diplomas from the Banjo, Mandolin And Guitar Federation at the age of 15.

Up until now, his main interest had been in the Spanish guitar, but, as he says . . . "Let's face it, unless you're another Segovia there isn't much work around. Oh, I did a few small concerts, but nothing worth talking about". This led, not unnaturally, to a plectrum guitar and the few odd gigs. "I love the guitar and don't really worry what kind of music I play, just so long as I can play".

PALAIS GIGS

Those gigs led to Alan playing with just about all the Palais bands including Johnny Howard's. He stayed for two years, during which time he played on a couple of the Band's records and was heard every week on "Easybeat". The experience he gained was invaluable. "I needed that experience. It's all very well being a good reader, but if you haven't the experience to back it up, there's not a lot of sense in bothering". People began to notice him and offered him sessions. It was because of this that he left Johnny. He realised that sessions were what he wanted.

FORGOTTEN

Very few Session Men can tell you which records they've played on. As Alan remarked: "I can tell you which artists I've recorded with, but not the actual tracks. Sometimes I hear a record and think—'I could be on that'—but I'm never certain. All I know is that we go into a studio, cut about four tracks, and a couple of months later one might be released. By that time, I've

THE SESSION MEN

No. 25

ALAN PARKER



This pic of Alan was taken during a 'Top Of The Pops' session.

forgotten everything about the session". One thing we do know is that Alan plays on "Top Of The Pops" every week, and has been heard on the soundtracks of "The Family Way" and "Casino Royale". And currently in production is his first solo album. This will feature multi-track guitars and will be 50-50 pop and standards "with a bit of psychedelia thrown in for luck".

It's obvious that Alan loves the session world . . . he wouldn't be in it otherwise. "Really it's 50% the money I think, but I do love it. I suppose it's the variation of work. Never knowing what you're going to play until the session starts definitely keeps you on your toes all the time."

In this series, we have spotlighted people behind the stars and one of the most important is the Fan Club Secretary. But, all too often, the organiser of a fan club is overlooked. In putting this right, we play the spotlight fully upon Freda Kelly, who was in on the birth of the Beatles fan-club.

She originally came from Ireland but moved over to Liverpool some 10 years ago. She's 22 now, living in Sefton Park. Eventually she went to college and used to spend her lunch-times in the Cavern Club. She owns up: "If shorthand, which I loathed, was the first lesson in the afternoon, I'd just not go back. Especially if the Beatles were doing the lunch sessions at the Club.

"Later on I worked for Princes', the salmon people, and again I'd spend lunch-times in the Cavern . . . especially if the Beatles were there. Gradually I got to know the boys. Like 'Hello, Paul'—'Hello, Freda'. And a girl there, Roberta Brown, known as Bobby, decided to ask Brian Epstein if a fan-club could be started. He used to pay the stationery bills and so on. In the end I met Brian and he asked if I was a shorthand-typist and so I got the job. But my father was very much against the scene.

TWO JOBS

"The thing is that to start in on a fan-club you've got to really believe in the artists concerned. So I worked for Nems Enterprises by day and then did the fan-club by night".

Freda dug a bit deeper into her recollections of how she started in a very important "back-room job". She said: "Bobby got married. The Beatles got to number one with 'Please Please Me' and we started getting a terrific amount of mail. Eventually we had to cut up England into two . . . me up in the north and Bettina Rose in the south, handling the enquiries.

"Last year we should all have gone to London but it wasn't received too well at home. I was working in the evenings at the Cavern, with Ray McFall, when Nems actually went to

PEOPLE BEHIND THE STARS

No. 10 Fan Club Secretary FREDA KELLY



Freda with Paul McCartney

London. Anyway, I handed in my notice to Brian Epstein and I'm glad to say it wasn't accepted. Now Anne Collingham is in London and I'm up here in Liverpool.

"It's a full-time job. We've got renewals of membership still coming in but I suppose the membership is around 39,000. It's an awful lot, but the job is made easier by the attitude of the Beatles themselves. If you have no contact with the artist, well . . . forget it. But we can talk to them as ordinary people and find out the

information and it works very well. My advice to someone wanting to start a fan-club would be: 'Don't start it unless you already know the artist well'.

"You have to have this sheer love of the job. People don't realise that it costs a lot of money to run a big fan-club. We charge five shillings but you have to remember what we send out. A Christmas disc, a news-letter every so often, a poster, pictures. It takes a lot of time and a lot of money.

"Certainly you get complaints. People write in from some foreign part and it takes a month for their letter to get through. Then you receive a follow-up letter saying how long the fan has been waiting. Obviously it's not deliberate. There was one from Germany complaining . . . two girls, a terribly snotty letter. But their complaint was that they'd written to Paul and I'd replied.

"We do use signature stamps on photos. But I like to get fans the real, genuine signature whenever I can. I know that if I was writing, I'd cheerfully wait six months in order to get a real signature instead of a stamped one. . ."

LUCKY

Freda paused for breath. She went on: "I sometimes feel like saying how lucky a fan is to get something actually from the boys. When you're dealing in such numbers, it gets very difficult.

"But if you really go for the artists involved, then you're all right. I'm not in it for the money—though obviously cash helps. It's just something that I enjoy and I can't imagine not doing this job. If, say, the manager of the Rolling Stones came to me and offered twice the money to handle their fan-club, I'd turn it down. It's just that I don't have this interest in the Stones.

"We have good contacts up here. I go round to the Starkeys, and used to go to the McCartneys. And I often visited Aunt Mimi's until she moved to Dorset. I go to the Harrisons a lot. You hear things, which are of interest to the fans. I talk to the boys when they ring home. I might find out, say, that George has no chairs in his home, only cushions. Well, that's something that is worth pushing on to the fans.

"As for me—well say I'm dancing with a fellow at a club. He asks what I do. I just say secretary. If I mention the Beatles, they'll want proof and I don't carry proof around with me. To avoid the explanations, I just say I'm a secretary.

"But it's a job I'd never change. The boys are good to their fans. We try to do the best job we can. But most of all it's something I really believe in".

PETE GOODMAN

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TURTLES ARE HAPPY TOGETHER

THERE are some groups who get a hit record and inside a week or so every member becomes a known and recognised individual. Others go on hitting the jackpot, disc-wise, but never seem to become household "faces", if you get the meaning.

The Turtles are in the latter category. They've been to Britain and shown themselves round the clubs and on television. They're coming back in November. But the individual members just haven't registered as yet, though their first hit "It Ain't Me Babe", the Dylan number, was back in 1965, the year the five boys first got together.

Then there was "You Baby", a hit in the States. More recently, in Britain, there have been "Happy Together", then the dynamic "She'd Rather Be With Me" . . . and now the newie, "You Know What I Mean".

SPOKESMAN

Howard Kaylan is the spokesman of the group. He speaks thus: "Of course the groups where everybody is a known character have a lot going for them, but, even if it sounds corny, we're much more interested in establishing our sound than ourselves. I'm still only 20 years of age, so time is surely on my side. We do all our own arranging and we write a lot of our own material and

truth is that music is the whole focal point of our lives . . . 'cept, maybe, Mark, who is the clown of the outfit and is also married and has just become a father for the first time. He has to split his time, but for us it's work, work, work. . . .

LIMITATIONS

"I'm hung up on the Cream right now—I dig their work and their approach. The Doors, too, and of course the wunnerful Beatles. I think I know my own limitations so I'm planning to take time off and study arranging, composition and such like because I figure the more you know, the better you're equipped to stay up there at the top. Sure I get my wild moods, but mostly I like to work AT music, or listen to music. I guess it all stemmed from the time when I was a part-time disc-jockey and felt frustrated that all I had to do was play other people's music without being creative myself".

Actually, Howard revealed, there were six Turtles on "Happy Together"—the other voice belonging to one Chip Douglas, who as Douglas Farthing Hatlelid (his real name) has been producing for the Monkees. Anyway "Happy Together" was a strange record in that it hung around, getting steady air-plays, for ages before making the charts. . . .

Mark Volman, again only 20, sings, plays clarinet and saxophone, hammers

tambourines and owns a massive wardrobe of crazy clothes which he wears, as the mood fakes him, on stage. He's from Los Angeles and says earnestly that pop music is the "only business where the fun output actually outweighs the serious business side. There's a freedom of expression when you get up there on a stage that you just don't get in other sides of show-business. We can act a little, play a little, sing a little, dance a little—and change it all round for the very next show".

EFFECTS MAN

Lead guitarist Al Nichol is another deadly serious musician. He also plays organ, piano, harpsichord and he's the man behind those special sound effects that come through on most Turtle recordings. He's the boffin of the outfit . . . spends most of his time at home working on new production sounds, feeding weird things like banging knives and forks together for the benefit of his tape-recorder. A North Carolina man, Al . . . though he comes from sturdy Scottish stock. He met up with Howard at UCLA; talked music when they should have been talking studies.

William James Pons, Santa Monica born, is now 24 and the oldest in the group. He used to be with the Leaves, a West Coast group, on bass—and joined the Turtles, on a personnel swap, just over a year ago. He's tall, over six feet, fair-haired and when caught in the right light at the right time looks rather like Noel Harrison, of the "Girl From UNCLE" series. Jim Pons doesn't agree with this theory . . . says he looks like Ole Jim, the Boy from TURTLE.

And there is drummer John Barbata, who taught himself to play, is 21, and has a most unorthodox style. In fact, he's already started something of a cult among other group drummers for his ferocious two-handed power-style.

ENGLISH INFLUENCE

How do they describe their music? Says Howard: "Well it's OUT of the scene that produced the Beach Boys, but we're part of it without copying anybody. We've had several changes since we started—it was really a matter of finding members who thought exactly the way we planned. I guess the British influence is lessening a shade now, but there's still so much good stuff coming out of your studios. Like, as I said, the Cream. We get a sporty image, too, and we go for an English sort of appearance".

Turtles are, technically, slow-moving and hard-skinned. THESE performing Turtles are quick-as-a-flash and very sensitive to musical trends. Chances are they'll be around a long while.

PETE GOODMAN.



The Turtles arrange all their own records.

COMPARING the Alan Price of early Animals' "House of The Rising Sun" days with the present-day "House That Jack Built" star, is like comparing two different blokes. After his astonishing, headline-building decision to quit the Animal success scene, he seemed to go into a personal decline. Now that's all behind him. Boss-man Alan is confident, yet modest; brisk, too—what big companies call "executive material". He could well boss a record company in a few years' time.

There is still the flying bit, of course. His fear of going on air trips caused him near-breakdown strain. He felt that by going it alone he wouldn't have to face the eternal travelling. But now, with hits like "Simon Smith" and "House That Jack Built" tugging in big-money foreign offers, the bogey appears again. Alan is dealing with it by trying a course of hypnotic treatment to see if his fear can be removed painlessly.

HATES DRIVING

He owns up: "I have a new Honda 800. But I don't drive. I was learning, when I was with the Animals, but there was a crash. I wasn't hurt. But somehow it put me off going for my test. . . ."

In other respects, though, it's a new, confident Alan. He's proud of his group, the Alan Price Set. Enthusiastic about the way they jell, musically. Only remotely worried that he, as gov'nor, has to guarantee their salaries—it's not a co-operative outfit. His running expenses: around £500 a week. He says: "The boys deserve more publicity . . . they're great".

He believes in physical fitness, having cracked up so often before. Dog-walking (Snoopy, a long-eared beagle) takes care of it. He regrets that there's no time for organised sport . . . he was a near-professional standard footballer, promising athlete . . . but can't get the hang of golf.

LONER

He admits that he is still very much a loner. He lives inside himself except when he's on stage. His mates include Eric Burdon and Georgie Fame. But mostly, off-duty, he's at his mews-house home in Knightsbridge, alone and



ALAN : "The House That Jack Built' is NOT based on sick, mental lyrics".

playing piano or experimenting with his tape-recorder.

A tough man in the studios, but only because he knows EXACTLY what he wants and hates taking second-best. I see him often in one of the Soho locals . . . he talks earnestly about the scene, never knocking but very keen to know what is going on. He doesn't go along with the current trend of electronic effects. Preferring the crisper "original" sounds. He sticks mostly to piano instead of organ. He admires Jimi Hendrix, though . . . "only HE could play like that".

His business interests are enlarging—a clothes shop with that other ex-Animal John Steel. He acts as a personal publicity agent for songwriter Randy Newman, who just happened to write "Simon Smith". He has appeared with the Set in cabaret and can't admit to being too keen on following adagio dancers or performing pigeons.

Pricey, with his earnest grey-blue

eyes and his casually disarranged hair-styling, is far from being one of the scene's looners. He and Zoot Money are friends but miles apart, as personalities. Alan has developed confidence, yes . . . even to the extent of turning one of his musicians off a stand because he'd arrived with his instrument badly tuned.

DEEP TALENT

But then Alan doesn't need an extrovert image. Unlike many with current hit records, he has a tremendously deep talent . . . as player, singer, writer, ideas man. He believes: "One has to show self-control in public. One does have responsibilities".

Just don't tell him that "House That Jack Built" is based on "sick, mental" lyrics, though. "Not true", says he. And that self-control DOES crack . . . just a little bit.

PETE GOODMAN.

LP REVIEWS

EVERY DAY I HAVE THE BLUES



JIMMY RUSHING HMV CLP.3632

The combination of the Oliver Nelson Band and Jimmy Rushing brings to mind the Count Basie/ Joe Williams coupling. Don't get me wrong, these are the blues, but not 'dem dirty kind. You won't find any funky guitar and harmonica solos, but you will hear a swinging, stomping, shouting selection of great blues tracks.

The majority of these nine very long tracks will probably be new to you. Six of them were written by Jimmy and five of these in conjunction with a man called Basie. That should explain the comparison I made earlier. It's doubtful if you John Lee Hooker fans will rush out and buy this album, but it is worth a listen.

Side One: Berkeley Campus Blues; Keep The Faith, Baby; You Can't Run Around (Blues); Blues In The Dark; Baby Don't Tell On Me.
Side Two: Everyday (I Have The Blues); I Left My Baby; Undecided Blues; Evil Blues.

IT'S A GUITAR WORLD



CHET ATKINS RCA VICTOR RD.7882

As with any selection of Chet Atkins' tracks, this album is per-

fection. I defy anyone to fault the musical knowledge, originality and sheer virtuosity of Mr. Guitar. Here are 12 tracks—some well known and some not so well known—all tailor-made for Chet's nimble fingers. But then any song is. Most of his albums have a basic theme—usually love—but here we find a very wide selection varying from "What'd I Say" to "Ranjana" and "January In Bombay", two Indian-flavoured tunes featuring the sitar of Harihao Rao.

The most beautiful track is surely the poignant "What Now My Love". It could have been written with Chet in mind. Then we find a song associated with the Beatles "For No One". This features Chet on his own without any form of accompaniment. Some critics might say that he is too mechanical in his approach, and they could be right, but what a guitarist! The day he'll play a bum note is a long, long way off.

Side One: What'd I Say; Cast Your Fate To The Winds; Lara's Theme (Somewhere My Love); A Taste Of Honey; For No One; Pickin' Nashville.
Side Two: January In Bombay; Ranjana; What Now My Love; 'Na Voce, 'Na Chitarra, E' O Poco 'E Luna; Startime; Sempre.

VANILLA FUDGE



VANILLA FUDGE ATCO 33.224

On first hearing, this album is unbelievable. Tracks like "Ticket To Ride" and "Bang Bang" are given the full "You Keep Me Hanging On" treatment. In other words, all traces of the original melody have been eliminated. Injected instead are Mothers Of Invention-type sounds, including plenty of control room effects. It's impossible to decide whether or not Vanilla Fudge are good musicians because this album is dedicated to A & R men everywhere.

All the tracks are lengthy ones—"Eleanor Rigby" is 8 minutes 24 seconds—with the exception of "Illusions Of My Childhood Parts 1, 2 and 3". The longest of these is

23 seconds, and I'm not quite sure of their purpose. Basically, this is a great album if you like "sounds", but even they pall after a few spins. There's plenty of originality here, but you'll have to be an ardent fan to last both sides at one sitting.

Side One: Ticket To Ride; People Get Ready; She's Not There; Bang Bang.
Side Two: Illusions Of My Childhood Part 1; You Keep Me Hanging On; Illusions Part 2; Take Me For A While; Illusions Part 3; Eleanor Rigby.

THE FABULOUS IMPRESSIONS



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At all too rare intervals, the Impressions release an album which showcases their beautiful, and original, vocal sound. The gentlemen responsible—Curtis Mayfield, Sam Gooden and Fred Cash—

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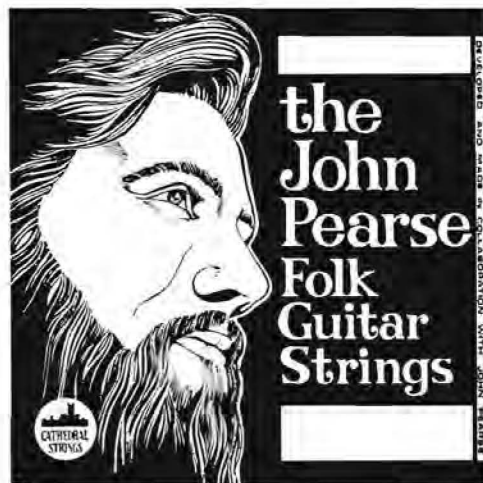
convey a unique blend of harmony which is particularly distinctive on their latest single "You Always Hurt Me". Lead singer Mayfield, composer of all but one of the titles, shows a poetical quality, and the lyrics of these songs are based on life's experiences and the lessons to be learned from them.

The only title not composed by Mayfield, "A Hundred Pounds Of Clay", has a superb arrangement by Johnny Pate, and the Impressions' gentle vocal sound again prevails. On top of composing and singing, Curtis Mayfield also plays guitar, both on stage and on this album. His bluesy style is dominant throughout.

On first hearing, one could not be blamed for thinking the tracks a little "samey", but further plays will confirm each song's original arrangement and vocal performance. . . . a performance appropriately summed-up by the album's title—"The Fabulous Impressions".

Side One: You Always Hurt Me; It's All Over; Little Girl; A Hundred Pounds Of Clay; Love's A-Comin'; You Ought To Be In Heaven.
Side Two: I Can't Stay Away From You; Aware Of Love; Isle Of Sirens; I'm Still Waitin'; She Don't Love Me.

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YOUR LETTERS

Dear Sir,

The success of "Gin House" by the Amen Corner must surely be one-in-the-eye for all those groups who insist on overcomplicating their records. This is nothing but a simple, slow 12-bar song with unbelievable feeling. I'm sure that many people are wondering why the Beach Boys' "Heroes And Villains" isn't selling too well, but I can supply the answer—it's too complicated. Record buyers want—with a few exceptions—songs they can dance to or enjoy listening to. "Heroes" is neither, instead it makes the mind boggle trying to understand just what Mr. Brian Wilson is attempting to do. A few years ago, it was a novelty to hear a somewhat complicated song, now it's the reverse. The Beatles started it, but at least their songs make sense. So come on all you groups, follow the example set by the Corner and let's get back to good, commercial, simple songs.

Derek Attwood,
Birmingham 20.

LP Winner

CHALLENGE

Dear Sir,

I should like to throw out a challenge to present-day guitarists. I contend that their technique has declined from the standards of five years ago. The standards of records and groups on the whole, have of course, improved, but which "top" guitarist today could attempt "Czardas" or "Orange Blossom Special"?

I am the first to admit that speed alone is not the essence of a good guitarist, but it is certainly impressive and better than sustaining one note on a massive 200 watt amplifier and draining the last ounce of "feeling" from it. Admittedly Eric Clapton and Jeff Beck have very exciting sounds, but I still feel their technique suffers by compari-

son with guitarists of recent years such as Joe Brown and Ritchie Blackmore. Those were the days when 30 watts was considered to be the ultimate in amplification.

Geoff Carlton,
Newcastle-upon-Tyne.

DEMO DISCS

Dear Sir,

Firstly, thanks for a great magazine and a double thank-you for the series on recording studios. I should imagine that there are many people like myself who have thought of making demo discs but knew nothing about fees, situation, equipment and so on. I seriously think that now people know where the studios are, there will be many, many more making demos in the hope of selling either themselves or their songs. Once again, thanks.

Brian Williams,
Guildford, Kent.

PUBLIC TASTES

Dear Sir,

In recent issues of "B.I." you have had features on Alan Price and Simon Dupree, both of which have come out in favour of "playing what the public wants to hear". But by virtue of the fact that the public is unable to appreciate music of a type to which it is unaccustomed, any group which supports this view automatically disbars itself from making any musical innovations.

Although I will admit that the occasional flash of true genius—such as Jimi Hendrix—has clicked immediately, one must recognise that a new group with a strongly original musical approach faces a very hard road to win acceptance, and must often feel the temptation to opt for the very easy security of "playing what the public want to hear".

Peter B. Blackburn,
Halesowen, B'ham.

NAMES TO RELY ON

by Rosetti

MOZZANI



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NAME

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Beat 3

John's music room

JOHN Lennon has changed. The raw, restless, sharp son of Merseyside has been replaced by a new, very successful pop star and international celebrity.

He has learnt to meditate.

But, whether this is entirely due to the influences of that celebrated, and much-publicised, Himalayan mystic, Maharishi Mahesh Yogi, no one knows. But whatever the cause, the result is plain to see.

RELAXED

John is very relaxed, the easiest Beatle to talk to, and far more understanding.

He meditates in his garden, perched on a buttress, which juts out from the broad terrace behind his Weybridge home, staring at his favourite tree, a big silver birch, which stands serenely some 30 ft away in his wooded garden.

He also meditates on music. And this meditation has probably earned him more than



John seems very happy with a new sound he has discovered on his Mellotron.

all the thoughts of dozens of top business men put together.

I believe that John has always found it more difficult to get down to his song writing task than Paul. Ideas seem to pop into Paul's head with surprising regularity, while John's flow of musical genius is harder to catch.

Like all the other Beatles

he has a special room in his house, set aside for the hard work of composing the hit songs, which are going to vibrate through millions of loudspeakers all over the world very shortly after their birth in a smallish room at the top of John's mansion.

John's room has taken longer to put together than

George's or Paul's, it is also much more comprehensive and well set up.

The first thing you notice on entering, is the battery of five tape recorders ranged along a shelf on one side of the room.

The other occupants, standing around waiting for their master's magic touch to bring



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them to life are: a Farfisa organ, a small piano, and a Mellotron. Also scattered around the room are various guitars—many with weird and wonderful psychedelic patterns flowing all over their bodies.

FAVOURITE

I have often wondered how one particular instrument manages to become the favourite of Beatle Lennon. But although I have asked him the question many times I have never yet got a straight answer. John's reply is usually: "Mal just got it for me." or something similar.

He's also got lots of old musical bits and pieces stacked up in various places: a saxophone minus a mouth piece; a violin with only one string hanging loosely along its body.

John moved around the instruments giving us a quick solo on the organ, a tinkle on the piano, some strums on the guitars and some crazy antics on the non-working sax and violin.

MELLOTRON

But the instrument which obviously fascinated him—because of its usefulness to him in his song writing—is the Mellotron. He pushed in a few knobs, pulled out some bars, depressed a key at the base end and a throbbing rhythm filled the room. He quickly changed to a waltz tempo. "It's all done by tapes," he explained, "there are dozens of reels of tapes



John Lennon's one-man band.

inside and when you pull these knobs and press the keys they start playing". The next 10 minutes were pure Lennon as John worked out a dozen variations of every theme that came into his head, grinning at us whenever the noises became particularly fantastic.

John is one Beatle who has gone through many phases since his group first brought out a disc called "Love Me Do".

What's his current mood? Well, outwardly Hippie! But, take a look at that badge he has got stuck on his shoulder in one of the pictures. I think it reveals a lot. It reads "I still love the Beatles".



John with his hand-painted Gibson Jumbo.

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TOP TWENTY—FIVE YEARS AGO

AMALGAM OF BRITAIN'S TOP TWENTY FOR THE FIRST TWO WEEKS OF OCTOBER, 1962

- | | |
|--|----------------|
| 1. Telstar | The Tornados |
| 2. Loco-Motion | Little Eva |
| 3. It Might As Well Rain Until September | Carole King |
| 4. Sheila | Tommy Roe |
| 5. She's Not You | Elvis Presley |
| 6. What Now My Love | Shirley Bassey |
| 7. I Remember You | Frank Ifield |
| 8. Ramblin' Rose | Nat King Cole |
| 9. It'll Be Me | Cliff Richard |
| 10. You Don't Know Me | Ray Charles |
| 11. Venus In Blue Jeans | Mark Wynter |
| 12. Don't That Beat All | Adam Faith |
| 13. Roses Are Red | Ronnie Carroll |
| 14. Let's Dance | Chris Montez |
| 15. Things | Bobby Darin |
| 16. It Started All Over Again | Brenda Lee |
| 17. Lonely | Mr. Acker Bilk |
| 18. Swiss Maid | Del Shannon |
| 19. Sealed With A Kiss | Brian Hyland |
| 20. Reminiscing | Buddy Holly |

Records entering the Top Twenty during the last two weeks of October, 1962

- | | |
|-----------------------------------|-----------------|
| Lovesick Blues | Frank Ifield |
| Devil Woman | Marty Robbins |
| Bobby's Girl | Susan Maughan |
| No One Can Make My Sunshine Smile | Everly Brothers |



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