FACES MIDNIGHT SESSION

# BEAT INSTRUMENTAL

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# BEAT INSTRUMENTAL

NO. 45 JANUARY, 1967

EDITORIAL & ADVERTISEMENT OFFICES:
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Manager: TONY WEBSTER

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## Editorial

**The complete results of our poll to find who you judge to be the best instrumentalists of 1966 are on pages 20-21. Four results stand out. Yes, the Shadows have done it again and come at the top, or near the top, of their sections in every case. Their popularity never seems to fade. No other group in the history of the British pop biz has been so successful over so long a period.**

**Two new special features start in this issue. "Things You Should Know" aims at telling all instrumentalists how they stand in all those awkward situations that keep arising. The first article deals with bookings and the importance of contracts. The second new series features "People Behind the Stars". We get so many letters from readers asking how they can get into sound-balancing, music-publishing and all the other branches of the recording world, that we decided to ask some of the top people in each field to tell us about their work and how they got where they are today.**

**1967 should be a very interesting year for pop. Like it or not, we've got lots of changes coming up on the scene. There has been a marked improvement in the standard of records in the Top Twenty over the past twelve months and it's going to be tough for people to produce still better sounds in the future. It's also quite possible that the pirates will be sunk one by one to be eventually replaced by the introduction of a new music programme run by either the BBC or some other body. Whoever does it, let's hope that they are people who understand pop music and not a lot of fuddy-duddies, who have no idea what it's all about.**

**In the past we have run several special features on the U.S. scene by our American correspondent, Crotus Pike. This month we take a look at gospel activity in the States and also feature B. B. King, the man who is acknowledged to be the number one blues guitarist.**

**The Editor.**

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## "B.I." INSTRUMENTALISTS' POLL


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| Full Results | 20/21 |




Printed by S. Tinsley & Co. Ltd., Manor Farm Road, Alperton, Wembley, Middlesex
Distributors: Surridge, Dawson & Co. Ltd., 136-142 New Kent Road, S.E.1. Telephone BODmer 5400

# Beat Instrumental Readers' Poll Winners 1966

(TOP DRUMMER)

**KEITH MOON** (The Who)

# 1st

Keith plays a Red Glitter outfit consisting of:—

Two 22″ x 17″ bass drums
Three 14″ x 8″ tom-toms
One 16″ x 20″ tom-tom
Two 16″ x 16″ tom-toms
One 14″ x 5½″ Hi-Fi all metal snare drum
Two 20″ Super-Zyn cymbals
One 18″ Super-Zyn cymbal

**BOBBY ELLIOTT** (The Hollies)

# 3rd

Bobby plays a Grey Shimmer outfit consisting of:—

One 22″ x 17″ bass drum
One 14″ x 8″ tom-tom
One 16″ x 16″ tom-tom
One 14″ x 5½″ Hi-Fi all metal snare drum
One 18″ Super-Zyn cymbal
One pr. 14″ Super-Zyn Hi-hat cymbals

# Both of these drummers topped the poll with *Premier* the world's top drums!

If you want to make great sounds like Keith and Bobby, take a tip from them and play great drums, Premier drums.

For a full colour catalogue send 8d in stamps to:— PREMIER DRUMS, Dept. BIJ, 87 Regent Street, London, W.1.

# NEW WHO GROOVES

## ..SPIDERS...RUNS...& QUICK ONES

**NO matter what you say about the Who, they are original. Look at their latest LP entitled, "A Quick One". Would another group offer for your delectation, "Boris The Spider", "Cobwebs And Strange", or "A Quick One While He's Away"?**

If you've heard the LP then you'll know what I mean. If you haven't, here's a quick run-through of the tracks. Side One kicks off with Peter T's "Run, Run, Run", "Boris" follows then comes "I Need You" a Keith Moon production, "Whiskey Man" from John Entwhistle is next in line, then there's the symbolic "Heatwave" and finally another mad Moon offering, "Cobwebs And Strange".

### POP OPERA

Side two starts off with "Don't Look Away", another Pete composition, followed by Roger Daltrey's "See My Way", the Mersey number, "So Sad About Us" and finally the title track, "A Quick One While He's Away" which Pete Townshend has made into a pop opera, or at least a mini-pop opera, the "gen" thing is yet to come. A fact which is borne out by the current retreat of Mr. Townshend into his Wardour Street hermitage-cum-studio.

"Quick One" tells the story of a young lady, who is so upset by the absence of her boyfriend that she cries often enough and loud enough to be heard, not only in her own street, but all over town. Neighbours gather around to give her good advice, but Ivor the engine driver, played by John Entwhistle, is a little more practical in the application of comfort. Of course, the boyfriend returns. Mimi, the girl, confesses her sins with Ivor and in a beautiful operatic ending she is forgiven by her beau.

The LP took only one month to complete and was recorded at IBC, Regent Sound, and the Pye studios. "Each studio has its own good and bad characteristics," say the group. "Heatwave" is the only non-original on this solid piece of circular originality, and even this has been included for a special purpose. Keith Moon explained: "We put 'Heatwave' on the LP because it represents an era. Also, I think that it provides a contrast to the newer stuff we've done".

Keith also commented on his duo of compositions on the "Quick One" album. "I Need You" is the first one to crop up. When I first heard it I thought it was a deliberate satirical piece with the Beatles as the victims. Keith denied it. "It's solely a musical illustration of a transport cafe. The melody is typical of the type of record that would be on the juke box. If you listen to the whole thing you'll hear our transport cafe sound effects. We rustled bags of crisps, clinked tea cups and we even got our Liverpudlian road-manager to say a couple of things into the mike to get the effect of people passing the juke box. It was not a Lennon impression as some people seem to think".

### INDIAN BRASS

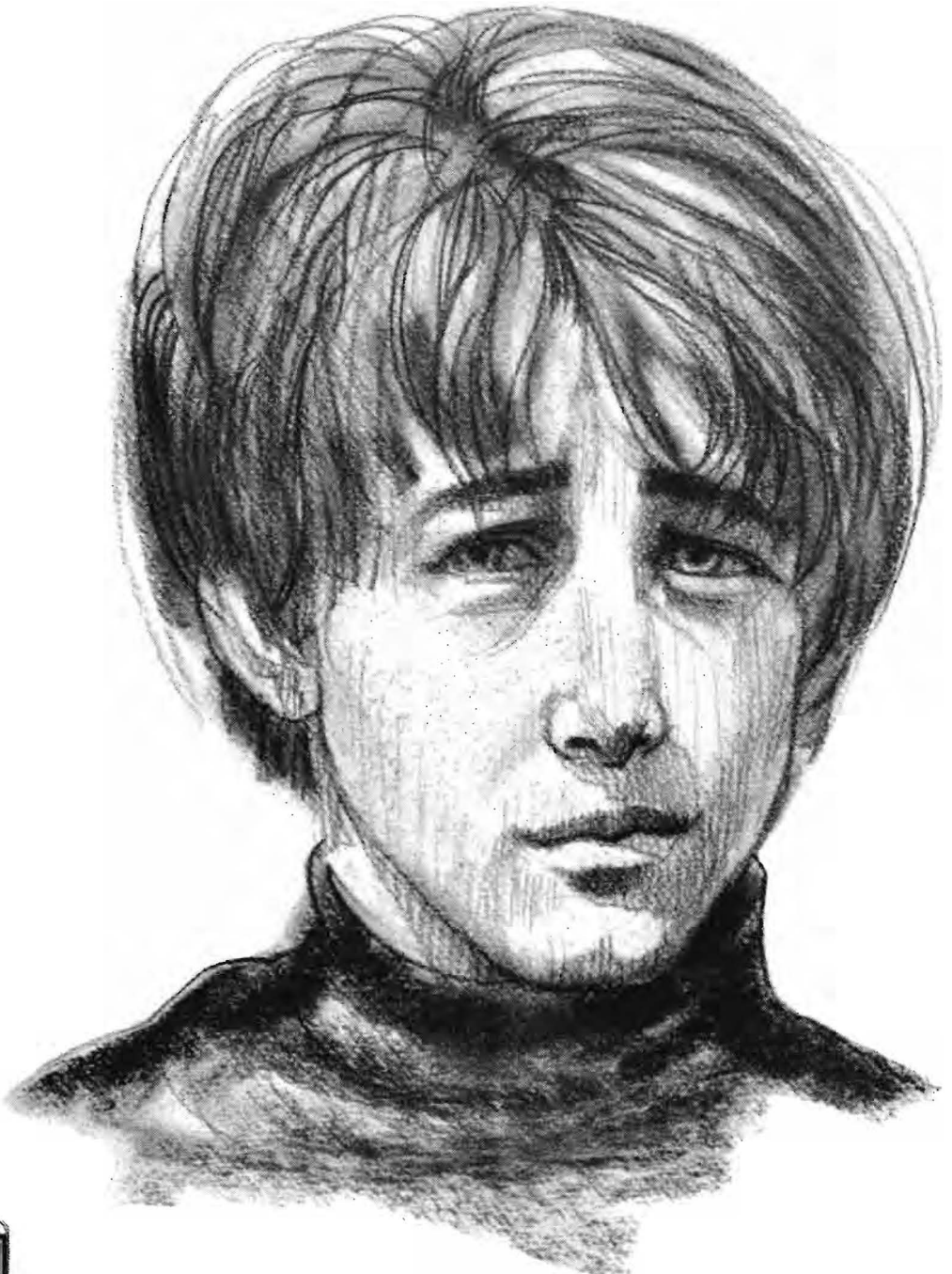
"Cobwebs and Strange" is, as the title suggests a great deal out of the ordinary. "I wanted to write something with an Indian flavour," Keith told me, "The end product is an Eastern tune with a brass band treatment". Ivor the driver also had plenty to say about this track, perhaps because it meant a lot of hard work for him. "On this one," said Ivor Entwhistle, "I play cornet, tuba and bass, all double-tracked. Roger played trombone. He'd played bugle before but I taught him the trombone in the early days when we were doing a bit of everything.

"The object of this whole record is to get a marching effect. Our manager, Kitt Lambert thought that we'd get the best results by doing just that, marching I mean. We recorded the original track marching back and forth in front of the mike. Pete was in the front playing recorder, I followed up with my tuba taking great care to avoid Roger's trombone slide which was just behind me. After Roger came Keith Moon with a pair of big cymbals, you know, the ones with the leather thongs. It worked O.K. until we came to double-track. We started marching up and down again but once we passed the monitor speaker we couldn't hear it. By the time we came back we were hopelessly out. We decided to stand in one place and record".

John talked about his own strange tracks, "Boris The Spider" and "Whiskey Man". It appeared that there were logical explanations behind both compositions. "I wrote 'Boris' after seeing spiders in my own room," said John. "Everyone knows what they are like. You see them on the floor, they climb up the wall, across the ceiling then drop, that's when you squash 'em with a book. I saw the spiders and decided to write a creepy song about them. 'Whiskey Man' I wrote after seeing a film about this mad drunkard, who had an imaginary friend who drank with him. Really these were mixtures of about three different songs which I'd written and recorded at home on my stereo machine".

Meanwhile back at the Hermitage, Peter Townshend is working hard on his "pop opera". I think, after hearing this LP that Pete's is going to be the very best. Ivor thinks so too. KEVIN SWIFT.

# VOX HALL OF FAME: No.2



***TONY HICKS*** Born December 16th, 1945, in Nelson, Lancs., possibly the fastest guitarist in Britain today, adept with the big, fat chords so necessary to the Hollies' stage act: coaxed, amazingly, an Indian sound from his banjo on "Stop Stop Stop", the thirteenth consecutive top ten Hollies record he's been featured on. Deep-thinking Tony is the businessman of the Hollies. Which is why he and the other Hollies prefer VOX equipment. Tony himself plays a Phantom twelve-string guitar through a 120 watt Solid State amplifier. The Hollies insist on taking their VOX equipment on every date. Says Tony: "Our delicate vocal-instrumental balance means that we must have the very best equipment. In other words—VOX"

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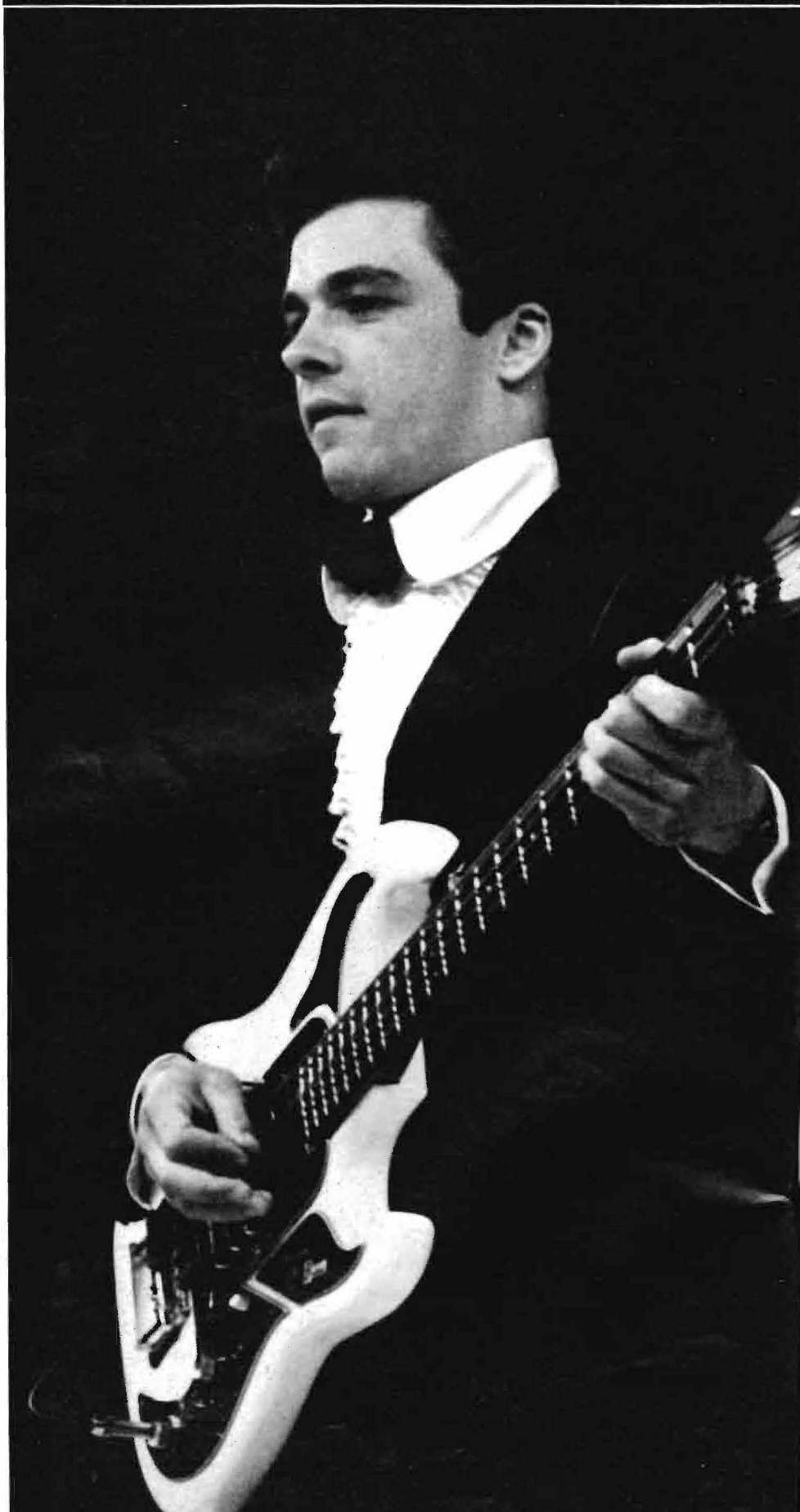
# PLAYER OF THE MONTH

# JOHN ROSTILL



BACK came the Shadows from the stint at the Paris Olympia, towards the end of 1963, and bassist Licorice Locking said he wanted to leave the group. The replacement was our Player of the Month, the darkly-handsome John Rostill, who had known the others for quite a while and had sat in on some of their informal sessions.

The Shadows have remained constant ever since. No other changes since he enlisted. I remember meeting him the day he signed the contract: recall well his tremendous enthusiasm at joining what he felt was the best group in the business.

But down to hard facts. John was born on June 16, 1941, in Birmingham. He got his first guitar, a £5 Japanese job "which I remember only too well," at the age of 16. He adds: "I had to argue with my mother for six months before she bought it for me. I managed to pick up a technique fairly quickly. I used to listen to Lonnie Donegan, the Ken Colyer skiffle group, and found I could follow their solo work without too much trouble".

John's first paid job was for Tooting and Mitcham Football Club annual dance—the group got 15/- between the four of them! Other than that, it was mostly "Scout Hall Dances" and similar "rave-ups".

Before joining the Shadows, John worked with the Interns (their band-wagon was an ambulance) and with the Terry Young Six, a semi-professional outfit.

Now he owns four guitars: his custom-built Burns, a Fender Jazz bass . . . . "an old battered brown job," a red, solid electric guitar—a Gibson Les Paul Junior —and a Levin acoustic guitar.

That covers the instrumental side of John, but he is creating an entirely new career for himself with his tremendous ability as a lyric-writer with the other Shads. The other boys give him all the credit for the fast way he has with a rhyming couplet or similar verse form. He ENJOYS writing music: but still enjoys PLAYING it rather more.

He recalls: "Lonnie Donegan was certainly the first man who impressed me. Then there was Denny Wright, who played on a lot of the Donegan records. I got all their records. Then I moved on to Chet Atkins and his sort of music. Next came my Spanish guitar phase, but this was before I went full-time on to bass.

"Now I think I've developed a taste in music which runs from Rachmaninoff to rock. I've been a fan of Jerry Lee Lewis for ages, but I also buy records by Jimmy Smith, or Jack McDuff. Mostly LP's, but I'll go out for a single if it really is very good—recent ones have been 'River Deep, Mountain High', or 'Good Vibrations' ".

"But the Everly Brothers specially interest me, even now. We used to try to copy their guitar solo work. We couldn't make it, but at least we tried".

A yell split the air. John was required to attend a further conference at the London Palladium. As he said in going: "It's a hard life. But I wouldn't change it for anything else. . . .". P.G.

# Things YOU should know..

## No. 1 CONTRACTS ARE IMPORTANT

**WHAT'S your idea of a promoter? Is he a bloke who tries his utmost to make sure that the booking you do for him is jam-packed with problems? Or is he a good guy who is very reasonable, dead straight and extremely helpful?**

It depends of course on the promoters you have already met. If you've had mainly rough times you'll think of them as necessary evils. If you've had good conditions and treatment on most of your dates you'll possibly have a soft spot for them. This is the main point. If you are dealing with a decent bloke you'll be sure of a satisfactory deal, if not, watch it. It's the same in all business relationships, although there are rigid laws behind them, there's always a little room for the old cult of "give and take".

### ALL-IMPORTANT

The most important factor in the group and promoter relationship is the contract, that all-important document, which so many people overlook until something goes wrong and they are struggling to regain lost money. It can't be stressed too strongly, **always ensure that you are given a contract.** Read it carefully and if there's anything you don't quite understand ask the promoter to explain. Without a contract to refer to both the promoter and the group are hopelessly lost in the event of slip-ups on either side.

Naturally enough, the group is in a less strong position than the promoter because he is the man with the money. There are, however, many bugbears to be encountered on his side. How many times have we heard the story of the group that "did the moody"? They refused to appear, they were two hours late, they didn't arrive at all. This brings us to the first point.

Have you ever had trouble with your transport and arrived half an hour late at a "gig"? What has the promoter's reaction been? The possible answers to that one are too numerous to list but let's examine an actual incident.

Group A from Bristol had a puncture on the way to a booking, eventually they arrived 20 minutes late. The promoter told them to get back in the van and beat it, he'd given the supporting group a couple of quid on top and they were going to play for the remainder of the evening because they had turned out to be good. There was unfortunately no contract.

They had met up with a rock head promoter who took their lateness as a direct, personal insult. What could they do? They'd spent money on petrol and had gone to all the trouble of loading the gear. They had to face up to it, there is just nothing you can do when your arrangement has been by word of mouth only. Who was in the wrong? The promoter obviously wasn't the best of human specimens and although he should have borne

the brunt of the trouble, on the other hand, wouldn't it have been rather professional on the part of the group to find a phone box, ring the promoter, apologise profusely

and give him an estimated time of arrival?

How would things have been if they had met up with a friendly promoter? Well contract or not, if a group is signed to play two half-hour spots they must play them to fulfil their obligations and receive the money. Although they arrived 20 minutes late, they could have still played their two spots even if they went 20 minutes over time. If the promoter had allowed them to do that he should pay up. If for some reason it wasn't possible for the group to play after a certain time and they had to pack up on the dot, then, the promoter could have deducted the money which he thought was in proportion to the 20 minutes.

On the "pro" level all the work should be agreed on contracts. It just has to be when three, sometimes four figure fees are at stake.

Imagine the dilemma of a promoter who has advertised for weeks that the current chart-toppers are going to appear. On the night he has his hall packed with hundreds of people who, having left their 7/6 at the door are waiting for the big moment which just doesn't come. The big name group don't arrive. The poor promoter has an angry mob to explain to and apart from having to return their money he's probably paid a colossal amount to hire the premises. He is going to sue, and how! It's a choice illustration of the need for a contract.

As far as payment is concerned you can wait for any length of time for the promoter's cheque to come through. Unless there's a special clause in the contract there is nothing to make him pay you cash on the night. It's the same as any debt, you leave it so long and then take action.

### PROMOTER'S CHOICE

Once again let's stress the importance of the contract. If there is a contract everything is cut and dried for you. More often than not you will find references to minor points which cut out a lot of wrangling with the promoter.

Obviously now and again some point will crop up which wasn't mentioned in the contract. Then it's up to you to chat it over. If, in a wild drum solo the drummer falls off his stool and drags a cable length of fairy lights with him who's going to pay?

This is where we came in, let's hope you have the friendly promoter who won't dip in your pay packet for a new set. Mind you if you have a contract you'll find that he is unable to tamper with a set sum. You must receive your full amount, then negotiations can begin. It's up to you to either say "yes, we will pay", or make the poor promoter sue you for a new set of lights. But remember, "Give and take", works both ways.

K.S.

*B. B. King—Over 100 singles!*

# MEET RILEY 'BLUES BOY' KING

**LATELY, the success of Eric Clapton and other guitarists has promoted some interest in the American bluesmen, from whom the style has been adopted. It seems strange that a man who has made over 100 singles, a dozen or so albums, and has been recording since 1949, was virtually unheard of until a few months ago. However, this is the case with B. B. King.**

Riley "Blues Boy" King can put in a pretty good claim to have started it all. He has influenced Buddy Guy, Otis Rush, Magic Sam, Freddie King and Steve Cropper, by their own admission. There is a long list of guitarists who owe more than the occasional phrase to B. B. King. Here, imitation is recognition that he is "number one" in the blues field.

## DJANGO INFLUENCE

He started out singing in the choirs of the local Mississippi churches, and first learned to play his guitar when he joined a religious quartet as accompanist. However, Riley King quickly moved on to playing local club dates and singing the blues hits of the day. At this early stage of his career he says he was most influenced by the playing of T-Bone Walker and Django Reinhardt.

After a while King moved to Memphis, where he was given the "blues boy" tag by the owner of a local radio station—Don Kern—who also found him some work. B. B. King joined the Beale Streeters group, along with Bobby Bland, Johnny Ace and Roscoe Gordon, all later to become very big R & B names.

Today B. B. King employs a 13-piece orchestra, which is not as discouraging as it might seem. The band swings quietly in the background, and you can always be sure that the beautiful tone of B.B.'s guitar will be well to the fore.

## LIVE L.P.

He is extremely popular in the States, and it is amazing to watch how quickly he gets through to an audience. He is constantly touring the big cities, topping the bill wherever he goes. The LP "B. B. King live at the Regal" is a pretty good representation of his stage performance.

For a while, his latest record company A.B.C. Paramount tried to turn him into a second Ray Charles and the discs came out with overpowering angelic choirs and violins, which completely drowned any guitar work present. The policy failed, thank goodness, and B. B. King has returned on record to a real blues style.

Until recently you could buy his albums for about 5/- in drug stores and supermarkets in the States. These were Crown LP's largely reissues of the older recordings, but usually B.B. at his best! Ember Records here may well be issuing some of these.

Also, the latest single "Don't Answer The Door" has been high on the U.S. top 100 for some weeks, and has now been released in England on HMV. C.P.

# SCRIBBLES &

Prediction: Another big revival of interest in **Chuck Berry**—starting with **Jan and Dean's** record of "School Day". Chuck has now left Chess and joined Mercury Records—latest record "Club Nitty Gritty" . . . . "Candy" by the **C-Jam Blues** was written by **Steve Cropper** and originally made by **The Astors** for Stax.

**Mississippi John Hurt,** mentioned in last month's Chicago Blues article, died last month in Mississippi. He was 74. . . . . Contractual difficulties was one of the reasons for lack of **Otis Rush** discs to be issued in States.

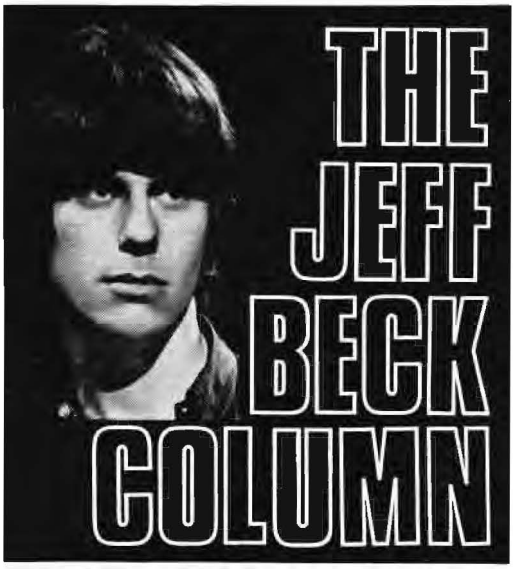
**Jerry Lee Lewis** has a piano-shaped swimming pool at his home, while **Chuck Berry's** Berry Park has a pool in the shape of a guitar. . . . . **Bobby Hebb** very happy with British TV despite that mix-up on Top of the Pops on December 1st when he sang "A Satisfied Mind" . . . . **Bill Medley** one of the Righteous Brothers, is now producing records for the **Royalettes**—latest is "Take My Love"—also written by him. . . .

**Lee Dorsey** now doing Coca-Cola jingles. . . . **Otis Spann** is thought by many Chicago musicians to be the real writer of "High Heel Streakers".

New records in the U.S.A.—**Joe Tex's** "Papa Was Too" (Dial); **Junior Parker's** "Man or Mouse" (Duke); **Ben E. King's** "What Is Soul" (Atco); **Maxine Brown's** "I Don't Need Anything" (Wand) . . . . **Hollies** add very little to "That's How Strong My Love Is" on their LP . . . **Barbara Lynn** has now signed for Tribe Records—home of **Sir Douglas**. . . . **Bobby Marchan,** ex-singer with **Huey (Piano) Smith** and **The Clowns,** completes at least ten years of success with latest U.S. hit record "Shake Your Tambourine". . . . **Booker T. and the M.G.'s** have a new LP out "And Now", which is beginning to sell. . . .

More revivals: "Harlem Shuffle" by **The Traits** and **The Flippers;** "Respect" by **The Rationals;** "My Boy Friend's Back" by **The Chiffons;** "I Who Have Nothing" by **Terry Knight and The Pack**. . . . **Lou Rawls** is the centre of big publicity campaign for U.S. Capitol Records. . . . **Slim Harpo** is like the James Cagney of the blues . . . . Recently shown again in London—"Jazz On A Summer's Day"—with R & B interest in **Chuck Berry** and **Big Maybelle.**

From the Cash Box Top 100 five years ago this week—"I Know" **Barbara George** (5), "Please Mr. Postman" **Marvellettes** (10), "If You Gotta Make A Fool Of Somebody" **James Ray** (19), "Turn On Your Lovelight" **Bobby Bland** (32), "Jambalaya" **Fats Domino** (38).




I have sad news to report this month. I've smashed my Gibson Les Paul, and what is more, it wasn't an accident. I picked it up, swung it by the neck above my head, and smashed it on the floor. The neck came away and the pick-ups flew in two directions. Jimmy Page was horrified, but so was I when I realised what I'd done a bit later.

I had a reason at the time though, in fact, several reasons, and they were all good. I'm afraid this wasn't a good tour. We got the receptions OK, but the conditions were terrible. We were travelling round in a Greyhound bus which was supposed to have air-conditioning but didn't seem to. Sometimes we'd do journeys of up to 400 miles. All the American groups with us on the bus played their guitars non-stop and they were always singing—can you imagine? Cooped up in a stuffy bus with everyone round you singing Beatle songs in an American accent. Then, when we stopped for meals, we were given about ½-hr. instead of the proper time we needed. It usually ended up with us bolting down a greasy hamburger each. That, of course, is an ancient scene with us. We stopped snatching meals and started to eat properly quite a time ago. This starchy food was making me ill. When we got to the gig in Dallas we did two spots, one at 6.30 p.m. and one at 8.30 p.m., and we had to hang around in between them because we weren't allowed to go back to the hotel. This meant we couldn't change, and so we played the second spot in the same sweaty clothes. It was all wrong. At the end of the second spot we were all pretty depressed; then someone said something to me which made me blow up. Hence the smashed guitar.

I got to see Barney Kessel at Shelley Manne's Mannehole, and personally speaking, I found that my technique was improving and that Jimmy and I were getting a much closer sound. We'd play separate solos and then, when we played together, we'd find that our ideas were running into each other. Each of us would play separate solos but, when one of us started a phrase the other would slide into it, so that in the end we got a sort of stereo-sound effect between the two guitars. Now I'm just hoping that we can stay on form through our long-awaited rest period.

JEFF

# THE FIRST STEPS

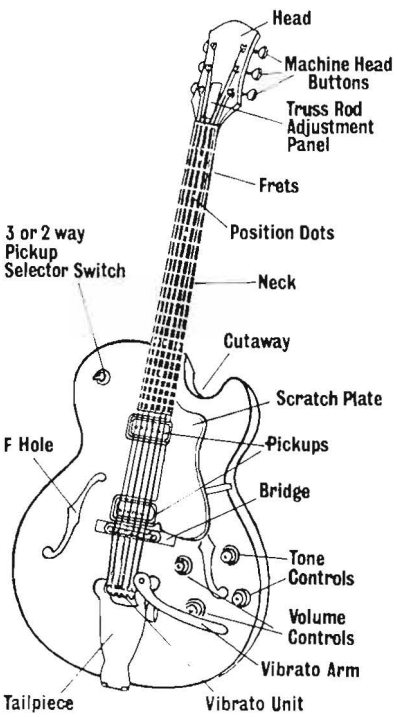
by THE TUTOR

**It's always important to remember that every week there are hundreds of people who have just decided to learn to play the guitar. So I am starting a new series of features especially for them.**

**Let's begin by assuming that you have not yet bought a guitar, but are considering doing so and want to know the sort of things to look for and the snags to avoid.**

**Before you buy any guitar, do make a few simple checks. Firstly, always look down the fingerboard to see that it is reasonably straight. A slight "bow" is common, but any pronounced curve means that the neck is warped, which will make your left-hand fingering difficult, if not impossible.**

**The actual part of the string which sounds is the length between the top nut, where the strings pass over the machine heads, and the bridge bar. If either nut is too high, this will also make the instrument difficult to finger. You can check this quite simply. At the top-nut end the strings should be low enough to retain a 6d. piece inserted between the strings and the fingerboard. At the 12th fret, a couple of half-crowns placed on the 11th and 12th frets should just touch the strings.**




**Also check the frets—the brass or nickel strips set into the fingerboard—don't extend beyond the wood on either side. If they do, it's a sign of of wood shrinkage. It can be corrected, but there's no point in buying a new instrument which is not in top condition.**

**I am assuming that you will start off with an electric or plectrum guitar. A flat-top Spanish model can be used, but the strings should be made of steel.**

**Just to make it quite clear what parts of the guitar we are referring to in this feature, study the model of a typical guitar on this page.**

**Once you've bought your guitar, then you will need some plectrums. There are many different types on the market: thin plectrums, which give a thin metallic tone, thick plectrums, giving a fuller, harder sound, and so on. The best way to choose the right one is to test them all, held between the thumb and forefinger, and see which is the most comfortable for you.**

**Next you have to tune the guitar. You can use a little 6-note pan pipe gadget, which you can get from any music store, or you can pick out the notes on a piano keyboard.**

**When you actually start to play, the position of the left hand is important. Bend your left arm at the elbow and relax. Then clench your left fist. Next, relax the left-hand fingers into a claw position, in which the fingers are square at the first joint and with the tips pointing downwards. When you start to finger chords, hold this position, so that there is an air-space between the palm of your hand and the guitar neck. Don't try and support the guitar neck with the palm of your hand.**

**Every person who starts to play an instrument wants to be able to play a tune or at least accompany themselves singing a well-known song with it as soon as possible, and one of the best ways to do this is by the 3-chord technique, which you probably will have heard about already. It's quite surprising really, the number of hit tunes which can be sung, once you have got this off, and having found that you like playing the guitar, you can then progress and learn other chords.**

# ONE NIGHTER

## with

# THE BEACH BOYS

**IT is a time of tension. Four minutes before stage call and the atmosphere in No. 2 dressing room—the non-smoker—close with nervous electricity. Beach Boy Carl Wilson—plumpest, youngest Wilson brother—approaches a stubborn window, aiming to let in some fresh air. The frame sticks. He thumps it—and his right hand goes right through the glass. Blood spurts.**

Tour P.R.-publicist Derek Taylor and brother Dennis Wilson rush out the first aid box while Carl stands awkwardly, apologetically, trying to staunch the flow with his handkerchief.

Somebody suggests hospital. "No." Carl is emphatic. "It's nothing. Just a scratch. Truly. Look, we only have two and one half minutes. . . ."

The others are silent, anxious. Carl has solo numbers to sing. Carl is the lead guitarist.

"You're sure it's all right . . . ." ventures Mike Love, fellow-soloist and current therimin player.

"Sure I'm sure. . . . Let's get going".

### ON STAGE

Carl examines the lengthy bandage which encases his lower arm. Then he buttons his shirt sleeve over it carefully so it is not seen.

He leads the Beach Boys down the raucous iron stairway from the dressing room to the stage. Brother Dennis mounts his drum stand. Mike Love takes his place on the left wing; Al Jardine, Carl, then bass guitarist Bruce Johnston on the extreme right. Four pairs of eyes on Carl. A returning smile. Then. . . .

"The fabulous BEACH BOYS. . . ."

Without hesitation, they swing into "Sloop John B." with Al Jardine leading. They follow it with "Barbara Ann" and "Surfing Safari". Then they cool the pace.

Carl Wilson steps to the microphone. Not by a word or a glance do the others betray that all is not as it should be.

He starts into "God Only Knows" without faltering. The others swell the refrain, adding the familiar choral effect. The pace stays slow, melodic. Suddenly, the Beach Boys are providing a challenge to the Beatles. They don't see themselves as ousting the Liverpool four. They aren't even aware there's a contest, they've been telling Pressmen all the week.

But it is in their slower numbers that the Beach Boy image begins to establish itself. They sing of beach parties, sunsets colouring the surf, wandering footsteps in the sand. The metaphors are there and they give the audience time to share them. This is not a time to scream; it is a time to enjoy.

What audience members that are not entranced are taking moneyless bets on the finale. Will they? Won't they? It took 90 hours of studio time, tracking and double tracking. Can they?

Then Mike Love adjusts his cloth cap and goes off-stage left. He comes back on with an instrument like a small organ, a zither, a Hawaiian guitar. He tries an experimental chord and it soars round the auditorium.

It's just the first of those "Good Vibrations".

### HOSPITAL TRIP

That's how the show ends —therimin whining, bass pulsing, kids screaming, strong-arm staff recovering a poor-house-cut girl who beat the barrier and got her arms round Dennis Wilson's neck before they moved in.

Carl doesn't go back up to the dressing room. There's an hour and a half before the next spot, enough time to go to hospital . . . . enough time to try for treatment.

Dennis goes with him in an anonymous van. The others return to dressing room two, sit down and think about things.

"I KNEW," says Mike Love, from his philosopher's seat on the dressing room table, canvas boots curled under him. "Dennis has just got over a cold. Al had a bad gut last week. . . ."

A tall photographer in smooth grey check makes his cat-like entry, clicking. He says nothing, taking up screwball positions behind Pressmen and Beach Boys, picturing conversation, Mike Love with his head bowed over his knees, Al Jardine pulling at his lower lip, Bruce Johnstone fingering at the acoustic guitar which seems to be glued to his left side.

### NOT HUNGRY

"Food," says Mike Love, like a revelation. "Holy Mac, we haven't eaten since noon". Nobody's thought about it till now. Coke and sandwiches have been installed in dressing room one, but nobody seems anxious to devour them.

Mike's had his speciality for lunch—roast leaf; that's thin slices of beef with potatoes and veg.

"A couple of boys had French fries," he recalls. "But we try to give ourselves substantial meals. Fill yourself up with rubbish and your stomach soon starts objecting". He looks pointedly at Al.

Carl comes back. His arm is heavily bandaged, his face pale. "Couple of stitches," he tells his inquiring colleagues. "Just a couple. Hey, what's the time?"

He settles back in his cane chair. The bees buzz. Somebody wants a photograph of him with his hand by the broken window. He declines with commendable reserve.

"So this is Cardiff," he says. "Well at least I saw a bit of the city this time." He manages a smile, but the shock is beginning to show. Or rather, he is allowing it a little expression before he goes solid and solo-singing for the second-house.

On just another one-nighter the Beach boys will never forget. P.T.

# Pete Quaife Explains

## TO

## TONY WEBSTER

**FOR six months Pete Quaife ceased to be a Kink. On May 15th, he suddenly left the group after a date at Morecambe, and completely disappeared. If anyone knew the real reason for this disappearance, they kept very quiet about it. Then, on November 14th, it was suddenly announced that Pete Quaife had rejoined the Kinks. As nothing like this has ever happened before, the only way to find out what had really happened was to speak to the person concerned.**

### AMAZED

I met Pete in his publicist's office just off Shaftesbury Avenue. He was accompanied by a gorgeous blonde girl, and looked none the worse for his disappearance. If anything, he was somewhat amazed at the fuss being made over him.

"I suppose you want to know what happened to me," smiled Pete. "so here goes. For some time I had felt ill, and on my doctor's advice decided to go into hospital. Apparently I had some excess fluid on my brain, and the only way to remove it was by an operation".

"Having heard that a hospital in Denmark was much quicker and cheaper than any in England, I decided to go there. I was only in the hospital for two hours. Shows what I meant about speed, doesn't it? After the operation I stayed on in Denmark for a few months to fully recuperate, and also to get a well-deserved rest".

### WHITE LIE

"I *had* to tell everyone I was leaving the Kinks. If I hadn't, it could have affected the whole group business-wise. As we are a limited company, a decision can only be made if everyone is there. A big record deal was going through regarding our releases in the States, and the only way the others could finalise it was if I left. We all knew it was a temporary thing, but couldn't tell anyone about it. The split could have lasted two weeks or two years. No one knew. I suppose I was very lucky to be away only six months".

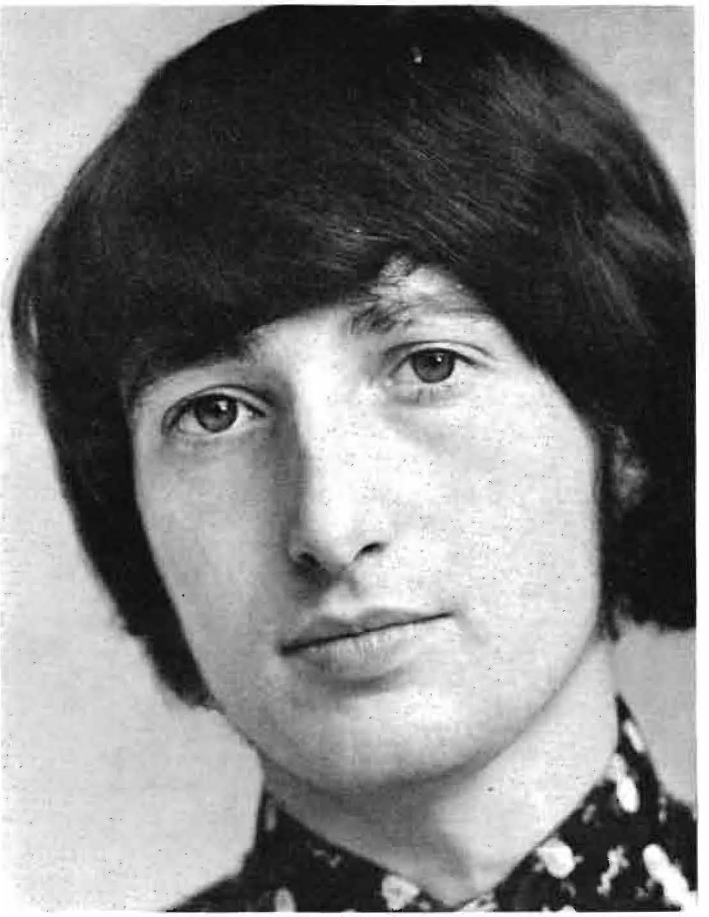
I asked if John Dalton knew what was happening when he replaced Pete.

"Yes he did!" said Pete. "But, once again, he didn't know how long it would be for. He was quite happy with the arrangement, and there are no hard feelings. Most of the group's time was taken up finalising the record deal, so John only appeared with the Kinks about twice".

Once again the Kinks are riding high in the charts with "Dead End Street". Many people think that John Dalton is the bassist on this, but it was recorded before he joined. Pete has been on every disc made by the Kinks. He agreed that "Dead End Street" takes a bit of getting used to, but pointed out that in some ways it can be an advantage.

"I think the trombone put a few people off at first", said Pete "but it doesn't seem to have affected the sales. Basically the sound is the same, but still different enough to create an added interest".

The trombone in question was played by session man John Marshall, and the piano by Ray Davies, who also wrote the song. As usual, the session was A & R'd by Shel Talmy. The engineer for this particular disc was Alan McKenzie, and the recording was made at Pye's Marble Arch studios.



### NEW INSTRUMENTS

Nowadays, Pete uses two instruments. A Danelectro, and a Rickenbacker. He uses both on stage, but swears by the Danelectro for recording purposes.

"We're all trying to learn new instruments. Some of us better than the others", laughed Pete. "Ray's trying the trombone, Dave's doing quite well on tenor sax, Mick is looking round for a sax, and I'm considering a set of vibes".

I asked Pete what the future held for the Kinks.

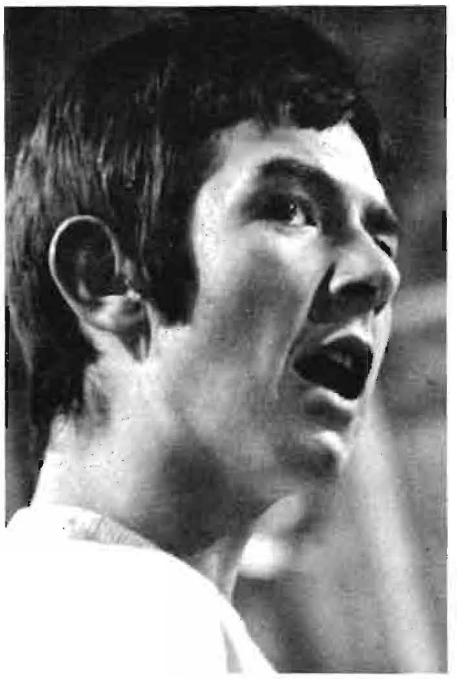
"At the moment we're hoping to get an EP out for the New Year", said Pete. "One thing we'd like to do though, is to try out some of our really old songs. We've discovered some old demos we made six years ago, and some of them are very good. We might even make an LP of them. One I particularly like is of Ray playing 'Maleguena'. He recorded it at home with no accompaniment and stacks of echo. It sounded hilarious at first, but on closer listening, it showed that Ray was a good guitarist —even in those days. In my opinion, Ray is one of the best finger-style players I've heard".

The only personal appearances the Kinks are definitely booked for in the New Year are in Germany. A film is in the offing, but nothing has been finalised. So it looks as though the fans are going to have to be content with records and TV appearances. I mentioned to Pete that he was quite highly placed in the bass players' section of the "Beat Instrumental" Poll.

"You must be joking", he laughed. "I'm a terrible bass player. There are so many others better than myself. I must say it's very flattering though. And thanks to everyone who voted for me."

**THE slight figure in the postman's hat sat at the piano. The hour was late and the music that trickled from his fingers was sweet. That "set 'em up Joe" line came to mind, but the scene here was anything but sad. The figure was Ian McLagan, behind him and his three group compatriots lay a tiring but successful session. It had taken all of four hours in the I.B.C. studios to get just the backing tracking complete for a number by Steve and friend Mike called "Green Circles". Now I know that song backwards. I listened to enough takes.**

I arrived at midnight, on the dot to find Steve, Plonk, Kenny and Mac up in the control room with engineer John Pantry, their mate Mike and a couple of other friends. They were listening to the first track which they had laid down. It consisted of Mac on jangling piano, Kenny and Plonk. It sounded good but, in their opinion, not quite good enough.



# FACES' MIDNIGHT SESSION

**By KEVIN SWIFT**

### VOLUME PROBLEMS

They went back down to the studio floor and ran through it again. There were a couple of goofs but eventually they got it off perfectly. "Now we need 12 string, and another bass," said Steve Marriott, they went down again. Plonk got back on his stool and nursed his unique Harmony bass, Steve picked up a brand new Gibson 12 string and Kenny and Mike grabbed tambourine and sticks. "Track coming down now," said John from the control room. Plonk's voice was heard counting-in and the tracks started with his bass figure which was by now becoming very familiar. He started to play over it, the sticks clicked, Kenny kept the tambourine silent for the time being. Stevie, picked out a figure over the previously recorded jangling piano for a couple of bars then shouted, "Hold it, the track's not loud enough down here". John gave him more volume, ran the track back and once again the familiar voice of Plonk signalled the start of proceedings.

With a track completed the Small Faces appeared once again in the control room. They stood, heads bowed as they listened. "More guitar," said Steve, "The 12 string isn't coming across at all. It could do with being a bit more bassy as well". Plonk suggested that they could add another piano track at the same time. The others looked doubtful, "Just in the breaks, I think," said Steve.

They trooped off back to the studio. "It's coming down now," said John over the mike, and the boys went to work again. By this time the lead-in was familiar to us all. There was a count from Plonk, then a false start, then an "alert" buzzer. After this came the "gen" thing.

The 12-string-plus-second-bass part was perfectly balanced and the Faces were well satisfied, for the time being that is. However it was obvious that Steve Marriott's fertile mind was ticking over. He disappeared down the stairs to the studio and when he was joined by the rest of us he had some plan in mind. He looked round the studio and pounced on a set of chimes. "I haven't got a stand for these," he said, "but if someone could just hold them up for me. . . ." Mike and I looked at each other, for the moment we were both spare parts.

I ended up with an F sharp and unfortunately, the A which is the longest and heaviest. While we inspected our chimes Steve set about finding a suitable instrument to hit them with. He tried one of Kenny's sticks. "Too harsh," was his verdict and he renewed the search. Eventually he settled for wooden mallet covered in a leather glove. "O.K. let's have a run-through," said Steve, I was glad he said that, I wanted to know where my rest periods came.

"Track coming through now," shouted John, we suspended our chimes, ready for the mallet-wielding Steve who, by now, had a strange glint in his eye.

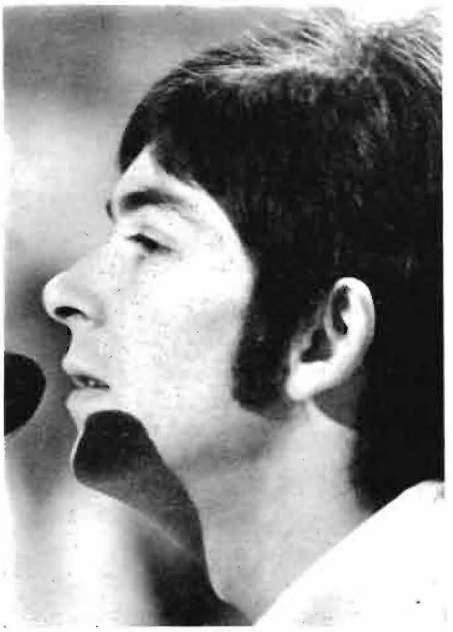
### CHIMES & BONGOS

That old familiar lead-in came across the speakers. Steve struck the chimes, Plonk who had picked up some bells shook them vigorously and another friend of the Faces slapped a pair of bongos. You can't expect to do much on a first run-through and of course, we didn't. Plonk was O.K. on the bells, but the chimes and bongo scene was a bit of a shambles. "Try it again," said Steve. The track started again, "Bong", went Steve and the glove slipped, the next strike at the chimes produced a "clang". "And again," said Steve. The track came through again. The glove misbehaved once more. John who had twigged the trouble told Steve that if he forgot about the glove he could give it more bass in the control room so that the chimes didn't ring too much. Steve agreed, off came the glove and we settled down to do a take.

This was better. Steve muffed once or twice but he decided to carry on just to get a general idea at the end. And what an end! It was clear that this chime thumping job was getting under Steve's skin, he was getting more and more excited as our arms were getting more and more tired. He hit them harder, "wallop". He clouted my A and it swung against the F sharp, it sounded good and it was obvious that we'd have to follow this newly introduced free-form start. Mike was the first to act, he swung his chimes into the affray, I could do nothing but join the two of them in the mad dance and song activities which they started up.

### INSANITY

Soon we were all laughing madly, Steve with typical inventiveness extended his left, pigskin shod boot and proceeded to add a piano solo, although, not for a moment did he stop his right hand movements. This heightened the collective jollity and as the track faded



away the scene was one which somehow suggested complete insanity. Wiping the tears from our eyes we staggered up the stairs to hear the results of our impromptu performance. We waited with baited breath for the track to arrive at the part where our excursion began. When the control room was at last filled with clankings, screams of laughter, agonised piano, we started off again. The surge of laughter passed. We trooped back into the studio and took up positions for a new take. To cut a long story short, the rot had set in and we never did get a completely straight track cut, still, at least the chimes only go "off" in the loud parts when they are not heard properly.

### EERIE EFFECT

The chime fiasco over, the more serious business of mixing the backing track was tackled by John. The Small Faces sat round discussing their vocal tracks, "We'll do the harmonies at the same time as the lead vocal, should we?" asked Plonk, "Yes," said Steve, "that will be best. We can double-track the lead after that, adding a different harmony at the same time". John carried on running tapes back and forth, sorting out a vast selection of leads. Plonk and Mike sat down to write out the words of the song on a tape-box. Steve stood with John when he'd finished preparations and the two of them conversed earnestly about what should come up and what should go down.

After complicated operations the backing track was completely balanced. Steve heard it through and said that he'd like to give the end more excitement. "How about the equaliser? Can that do a lot?" he asked. John explained the effect it could add and started to instruct Steve in the use of it. Steve turned the control back and forth and an eerie "wow" effect resulted. The track was taken to the start and was played back and re-recorded in its entirety, only this time with Steve doing his strange work at the end.

The stage was set for Plonk to vocalise. "Give me five minutes to run through the words," he said, and he went down into the studio and memorised the words sitting on a stool in the semi-darkness.

For about half-an-hour this problem of putting a good vocal track occupied the group's minds. Plonk tried it, couldn't get his breathing, Steve had a shot, still wasn't right. They had a discussion. Plonk did it again, muffed it slightly, the harmonies weren't spot-on. Eventually they took notice of the tell-tale signs. They were getting tired. Steve spoke, "Leave it," he said, "We'll come back another time to do the vocal track. John, just give us a copy tape of the backing track, would you".

Steve and Plonk chatted the vocal situation over once again then left it. Steve made his way downstairs while John made the copy tape. Mac had already seated himself at the piano, Steve took up the sticks and tapped out a quiet rhythm on Kenny's drums. Me? I eyed the chimes, "Know anything in F sharp or A?" I asked. I wasn't to be excluded from this early morning blow.

# WHERE TO BUY R&B DISCS!!

**YOU might not have realised that Tom Jones' "Green, Green Grass Of Home" was first a U.S. Country and Western hit for Porter Wagoner. There are lots of American originals we don't get to hear because they are just never released here. Likewise, there are quite a few Otis Redding and Booker T. tracks which we can't buy in Britain although they are still easily available in the States. If the British output of soul, R & B, or C & W is not enough for you, there *is* a way round it, and that is to import your discs direct from the U.S.A.**

**Judging by the number of enquiries we have had at "B.I.", a lot of readers are interested in doing just this. So, here are a few facts to help you shop wisely.**

**Buying discs from the States-side stores is not difficult, and often, not much more expensive than normal record-purchasing here. Standard price of a single is 98 cents (about 7/-) and that of an LP $3 98c. (about 28/-). However, individual shops have various discount schemes and charge for postage and packing at different rates.**

### INTERESTS

**Which place to buy from depends on where your musical interests lie. Here are some names and addresses of specialists that may well be able to supply the records you need.**

**Ernie's Record Mart, 179 Third Avenue, North, Nashville, Tennessee, supplies soul and gospel discs at regular prices. It's particularly good for material by Slim Harpo, Lightnin' Slim, and Lazy Lester, since Ernie's is also the home of the Excello-Nashboro Record Co. Excello LP's are available at about 22/- each, if you buy two or more. Postage again varies according to how many records are ordered.**

**Randy's Record Shop, Gallatin, Tennessee, sends a particularly thick catalogue of R & B and pop. In addition to discs supplied at normal prices, special discounts are available from time to time. Recently, six soul hits by Messrs. Pickett, Tex, Sledge, etc., were offered for about 26/-, plus postage.**

### BLUES SPECIALIST

**Chris Strachwitz, Box 5073, Berkeley, California, is the specialist to go to for blues albums. Available at $5 each, post paid, are Arhoolie, Origin, Takoma, Piedmont and other labels issuing records by artistes like Lightnin' Hopkins, Mississippi John Hurt, Clifton Chenier and Big Mama Thornton.**

**Finally, here are two shops, who in addition to running a mail order service, also produce some great R & B and Cajun discs on their own labels: Stan's Record Shop, 728 Texas Street, Shreveport, Louisiana. (Jewel label); Floyd's Record Shop, Box 506 Ville Platte, Louisiana (Jin and Swallow labels).**

**There is another way of getting American records. And that's to find yourself a pen friend there, who is more than likely just as interested in hearing the latest stuff from Britain, and who will be pleased to exchange sounds.**

**One thing more; if you're unlucky, the Customs and Excise man may pounce on your parcel, and charge duty for the records you are importing. There's a good chance, however, that even if you don't have to pay for this (and often you don't), you'll still be paying, in all, less for your goods than if you were buying them at the "import" shops here.**

# COUNTRY-BOY TROGGS

**THINGS just seem to happen to the Troggs. Pleasant things like getting three world smash hits inside eight months. And not-so-good things like the fiasco recently when they took their made-to-measure equipment to Sweden to show off the Burns' amplifiers—probably the most powerful in the business—to the local groups.**

A rather over-efficient helper decided, on no evidence at all, that the voltage in Sweden was different to England. So he switched over the adaptors. The Troggs switched on—and saw the equipment vanish in a haze of blue smoke. Luckily they were able to use the gear of top Swedish group the Fabulous Four . . . . but as I was saying, these things do happen to the Troggs.

One thing they're determined WON'T happen is that singer-writer Reg Presley will be regarded as the key Trogg. Said Chris Trogg: "Reg feels the same way as all of us. The trouble is that people generally pick out the singer for all the attention. It leads to break-ups. So our publicist, Kit Wells, makes sure we all take it in turns to give interviews".

*Reg Presley: not claiming all the attention.*

Kit intervened to say: "The idea is to build each Trogg as a separate and complete individual. In a way, being a Trogg is a sort of way of life. Reg needs the rest of the boys to maintain his song-writing abilities. They each need each other to develop their sound—when it comes to ambition, there's no way of separating one from the other, even if they do tend to argue a bit on purely technical matters".

## IMAGES

It's been said that manager and recording boss Larry Page is determined to keep up the Troggs' country-boy "images" . . . . says he doesn't want them hanging around clubs with the "in-crowd" folk. Actually Chris, through his schooling, has pretty much a London accent. He says: "We ARE proud of the rural aura round us—even if almost everybody takes the mickey out of us. We put on an even stronger accent then, calling ourselves 'yuggaduggas', which is Hampshire for country hicks".

## COUNTRY BOYS

But all four boys agree it's impossible not to change a little bit, what with all the travelling and the sight-seeing and meeting folk of different nationalities. They don't mind people regarding them as simple country boys . . . . because THEY know that they are very shrewd and calculating and it'd take a very sharp promoter to do them out of their rights.

Said Reg: "When we were in Sweden, we worked with a brilliant, hip producer named Peter Goldman. Generally, the Swedes seem to be anti-pop but they give this bloke his own programme every month. Anyway, he put us all on the underground there and we spent a day being filmed. It was a sort of free expression for us, the first time we've been able to do whatever we wanted—and it came out very well. We kind of lost our self-consciousness and that's a sure sign that we are developing as performers".

You can argue that the Troggs have had the greatest impact on the scene of any group in the past year or so . . . . that is in terms of immediacy. Only eight months ago there were no Troggs: two of the members knew each other, so did the other two, but they hadn't ever met up as a foursome. Then three initial massive hits. . . .

## NOT BIG-HEADED

Said Chris: "We don't think much about the show business side of it. We're not big-headed but we have this feeling that there'll only be us left in about six months. I mean of the groups who are really big at this moment . . . . can't say about anything new coming up. You have to sum up your capabilities, decide which way you want to go. But our real climax should be around mid-summer next. After that there simply has to be a gradual decline".

And said Reg: "Take our last single, 'Any Way That You Want Me'—I think that shows a fair amount of development. The use of those three cellos gives it rather a classical sound, but over the top is the old Troggs' sound. We ARE a loud group, no denying it. But this is a matter of giving the fans exactly what they want. They like to hear the individual instruments, like to have the beat rammed down their throats. These amplifiers of ours, the special ones made for us by Burns, are really powerful. It's a mistake to quieten things down too much . . . . why the kids, about 2,000 of them, really screamed for us in Sweden, and normally they greet groups with just ordinary applause".

*Chris Britton: ". . . we take turns on interviews."*

But perhaps the best demonstration yet of the Troggs' musical advance is on the LP "Trogglodynamite", which'll be out at the end of January—or early February at the latest. A lot of Reg Presley originals are included . . . . but there is also a lot of shrewdness shown in the arrangements. The Troggs are determined to stay on top.

P.G.

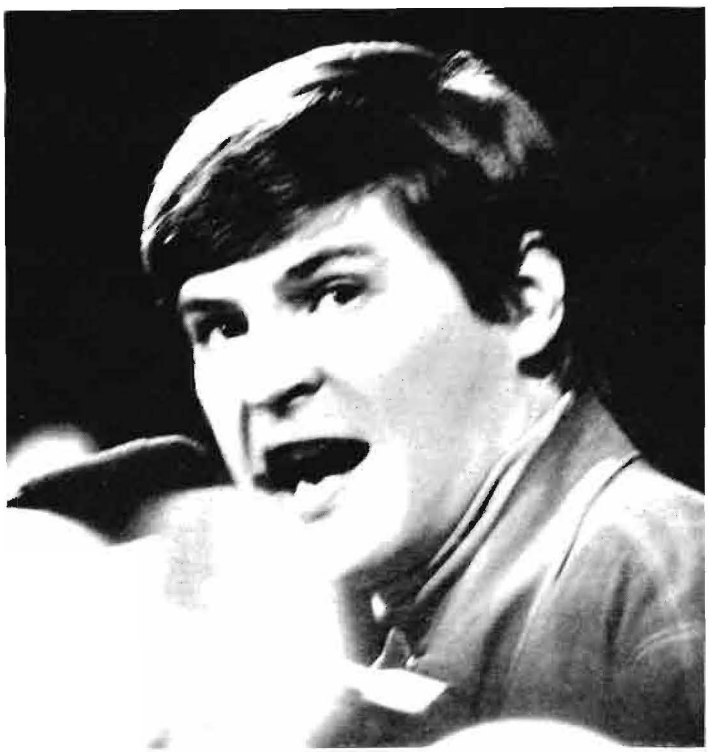
# ALAN PRICE

## RECORDING WITHOUT THE SET . . .

By KEVIN SWIFT

**ALAN Price didn't look terribly happy when I met him at the studios of one of our regular BBC pop productions. He had had a late night. He was probably, although he didn't say so, a little nervous about playing with the resident session men rather than his own impeccably rehearsed Set, and, evidently, the slow movement of "Willow" depressed him.**

We met in the canteen. I asked if there was any part of this record which he'd like to re-record. He paused from his coffee and chocolate biscuit to shake his head. "Nothing," he replied, "I like it as it is, I think it's a good record. I always wanted to record 'Willow'—it's something which I just had to do.



### WOULDN'T SWING

"We recorded it four times, each time at a different speed with different treatments. I had a lot of trouble getting it to swing, it was always a bit too jerky. Also that introduction was very difficult, both for me and the band. You see it comes down like this." He put his cup down and the table immediately became a make-shift Hammond organ, he scatted the intro, and ran his fingers down the crumby keyboard. "Now," he said, "the tenor or the trumpet has to come in, fitting in exactly. It's very hard, they come in on the off beat and one of them has to do some very quick breathing". He played his intro again this time demonstrating the work of his trusty brass men. "See?", he enquired. I did, it had been an amazingly lucid demonstration, even the tea-lady, whose musical education probably stopped at the bell on her till, seemed impressed.

Alan brightened up. "Do you think that the difficulty in playing this has limited the song's exposure through amateur groups?" I asked. "I don't know," he replied, "I think the people who are coming off best using their own material are the Who and the Small Faces. There aren't very many brass and organ line-ups going about just yet but I think that more and more are starting up". I asked if he'd mind when this type of group started to catch on to his material. "No, I'd be very glad if they did," he said, "it's taken such a long time to get this sort of music off the ground, I'm glad people are catching on now. I think the guys who can take the most credit for spreading the good news are Zoot and Geno Washington. They've both got a good act and they are giving the people their money's worth".

If there are going to be more line-ups like Alan's, the established groups will have to be pretty careful if they want to retain their reputation. I asked Alan if he thought that he could claim "a distinctive sound" as far as the brass was concerned.

### DISTINCTIVE SOUND

"The trumpet sound singles us out, I think," he replied, "John is a heavy player. Also, down at the bottom end of the brass section, Clive is a big player, there's a lot of body to his baritone. They achieve a good solid sound between them. Having dealt with the brass men Alan moved on to talk about his guitarist, relatively new boy, Pete Kirtley. "Pete came from the Loose Ends," said Alan, "he's fitted in very well. He was nervous for the first three weeks or so but, I suppose, we pushed him in the deep end. We just gave him the numbers and then left it to him. I told him at first, 'If you see or hear anything that wants doing in the arrangement, do it, don't be frightened to chip in. Just be careful that you are not too pushing'. He came just in time for the LP, well, two tracks of it anyway, 'Mercy' and 'Can't Turn You Loose'."

I commented on the fact that these two tracks and several others on his LP had already had a good thrashing from other groups. "Doesn't matter," replied Alan. "I wanted to put well-known numbers on the LP. I intended it to be a dancing record and I think it's come off O.K. You could say that this was, in a way, a test LP. I wanted to put some originals on it, but there wasn't an awful lot of time. People had been waiting long enough for an album."

### NO PROGRESS

When our coffee cups had been replaced by a couple of "7 Ups" I went on to ask the straw-sucking Mr. Price about his own personal progress. "I haven't made any lately," he told me. "Perhaps I'll get more time to work things out on the organ as the guitar comes to the fore and I'm able to leave my rhythm duties. I've bought a grand piano to work on at home but I don't really practise on it. Just smash around on it, going mainly for sounds. I had a chick in the other day just stamping on the loud pedal while I played away. Sounded great".

Duty called and Alan, still clutching his bottle made his way to the studio. He took up his position behind the BBC Hammond, conferred with the highly competent band and its conductor, fiddled with the tones and voices. The instantly-formed Price big band was ready to swing but how, I wondered, were the brass men going to manage with that rather complicated intro, how did it go again? Bababababa aa bap? No? Ah well, back to the canteen table!

# 'WE MUST DO FEWER SHOWS' SAYS SPENCER DAVIS

**IS Spencer Davis deserting his fans? Is it true that he's planning a sort of group World Domination League—and cutting out appearances in Britain? Well, the way Spen himself answers these questions, there is a sort of yes-and-no solution.**

This highly intelligent, thoughtful and considerate young man of music explained the situation: "We never, for a moment, forget the claims of the fans who have put us where we are today. I mean that sincerely, and the same thing goes for all of us. But it IS true that we feel we must cut down drastically on the appearances round and about Britain.

## QUALITY

"We think the fans will understand when we say that we now think that quality rather than quantity is important if the group is to stay a major attraction. You have, eventually, to work on a sort of scarcity value and that means selecting dates where we can reach the maximum number of people, particularly people who are genuinely keen on the music we play.

"You can rush round the country, seven nights a week, and put on some sort of show. But eventually you get jaded. It shows through in a performance and, quite frankly, we don't think it's fair on the fans who pay good money to see us. There are plenty of venues where the business can't be all that good . . . . so we're being a bit ruthless and cutting them out".

But, I queried, isn't this cutting-down bit the sort of thing that has cost say, the Dave Clark Five a lot of popularity? Charging round the world, building international fan-followings and leaving behind a feeling of "they're neglecting us".

Again that long pause before Spen answered. "Of course you can take these things to ridiculous lengths. But if we go off for two weeks, say, to Germany, then we'd obviously come back and do a much longer spell in Britain, picking the dates and doing as much television as possible. For the fans, additionally, there is the film "Ghost Goes Gear", which should help in the areas where we can't make personal appearances".

## SUCCESS IN JAPAN

Recently, the Davis Group have visited France (where they were completely knocked out by the performance of Bill Haley and the Comets), Scandinavia and Germany. And I happened to talk recently to one of the Spiders, top Oriental beat group, and the one who spoke a little English said: "Spencer Davis very big in Japan. We take home plenty copies of 'Autumn '66' ". Which was encouraging and which had Spencer wondering how a quick trip to Tokyo would go down with his colleagues!

Said Spencer: "Recently we've been talking about what this stardom bit really means to a group. Never really worried about it before. One thing, of course, is that you tend to get more money for playing less! But more seriously there is this question of getting an added responsibility. It's like this question of rationing appearances—you've got to bear in mind that a lot of people are watching your every move and you have to be very careful not to upset them. In the carefree old days, when hardly anybody had heard of us we could come and go as we pleased.

## TERRIBLE ARGUMENTS

"There's also this question of being under the spotlight. All these rumours of Stevie Winwood wanting to leave and go solo—that is a typical thing. Writers have to look for stories . . . . soon everything is built out of all proportion. I can tell you that Stevie and I DO have terrible arguments, but they're all settled quickly. Stevie doesn't want to leave—and he says he certainly doesn't want to go solo. He feels more comfortable with a group around him, following him in his musical improvisations.

"Every group, whatever they may tell their publicists, has arguments. You're living in each other's pockets . . . . frictions start but they're soon oiled once you get out there on stage working".

## CLEAN-CUT SOUND

Stories apart, things on the American scene are improving for the boys all the time. Stevie re-recorded "Gimme Some Loving" for the Stateside market, adding piano, tambourine and maraccas. Both Spen and Steve think the Americans go more for a "thick" sound, a busier sound, than the British buyers. "Generally, we try to keep a clean-cut sound on our British records". And Steve says: "The move is towards greater simplicity in pop music—but simple things presented in a complicated way. The Beach Boys do just this—'Vibrations' wasn't really complicated, but the simple basis was presented in almost an art-form way".

Great thinkers about the scene, these Spencer Davis boys. Fact that they've been hitting the headlines for matters that are "pure rumourmongering" does upset them a bit. They've always preferred to let their music do the talking: and leave the scratched-up gimmicks to others.

But they're NOT deserting their fans.

P.G.

# TOMMY STEELE

**TEN years ago, Tommy Steele achieved overnight stardom as a pop singer. Today he is internationally established as a star of the musical stage with two major Hollywood film musicals scheduled for release.**

The Tommy Steele story began on December 17th, 1936. Born Tommy Hicks, he was brought up in the slum area of Bermondsey. He left school at 15, joined the Cunard shipping line, and spent the next 4½ years as pantry boy, lift boy, assistant steward, and assistant gym instructor. This was really the start of his career. Every voyage included a ship's concert, and he regularly appeared via a comedy routine based largely on an impression of Norman Wisdom.

In 1956, he left the ship in the hopes of finding fame and fortune in the world of show business. One day he wandered into Soho, and managed to chat the owner of a coffee bar into letting him sing a few songs. A free-lance photographer happened to walk in when he was singing. He took a few shots and managed to sell them to one of the Sunday newspapers. In fact, they sold so easily, that he went back to Soho to look for Tommy. This time with an offer to manage him.

Tommy agreed to the deal, but only for two weeks. If nothing had happened by then he was going back to sea. Incredible as it may seem, he was well on his way to stardom before those two weeks were up.

## DECCA CONTRACT

His name was changed from Hicks to Steele. He acquired a recording contract with Decca Records, and five days after the meeting in Soho, recorded a song called "Rock With The Caveman". The song was written by Tommy, with the help of a budding young songwriter named Lionel Bart. Ten days later, the record was in the shops, and a few weeks later, entered the hit-parade.

The first time Tommy Steele ever appeared on a professional stage, was as a star. This was at the Empire Theatre, Sunderland. Ten years later, he's still a star.

He packed theatres everywhere. His name was on the front page of every newspaper. The BBC launched a new television programme based on his personality—it was "Six-Five Special".

## 'the golden boy of pop'

And in 1957, he starred in "The Tommy Steele Story", a cheaply-made film that broke many existing box office records. Tommy Steele had become "The Golden Boy Of Pop".

Record after record followed "Rock With The Caveman" into the charts. Remember "Butterfingers", "Singing The Blues", and "Handful Of Songs"? All hits, and all helping make Tommy Steele into the star he is today.

He toured the world, topped shows, was presented to the Queen, made more records, filmed "Tommy The Toreador" in Spain, and finally did a tour of Australia.

It was here that he decided to end his association with the pop world. He appeared as Tony Lumpkin in the Old Vic production of "She Stoops To Conquer", and committed the most cardinal of all sins—got married. To the record fans, this was the end. Their idol had deserted them, never to return. But Tommy wasn't really worried. He had done what he thought was right. Not what the fans wanted him to do.

The next step was a musical. But it had to be the right one. Eventually it was decided that one should be written especially for him. The title? "Half A Sixpence". The critical moment was March 31st, 1963, when the show opened at the Cambridge Theatre in London. It ran for nearly two years.

The show could easily have run for another two years, but Tommy had been requested to take it to Broadway. This decision was the one that finally acclaimed Tommy Steele as an international star. He had proved that a pop singer could also be an actor, dancer, and comedian.

## UNAFFECTED

In Hollywood, he made "The Happiest Millionaire" for Walt Disney, and is currently filming "Half A Sixpence" in England. Both these films will be released in 1967.

So much for Tommy Steele the star. But what of Tommy Steele the person?

I had the pleasure of working with Tommy during a summer season in 1961. He is one of the nicest, most unaffected people I have ever met. He doesn't use the "I'm a star" bit. With him, everyone is equal. If he can help someone, he will.

As a singer, he can't be classed as a great. But as a personality, he's in a class of his own. He would wander in and out of dressing rooms, chatting to everybody, no matter how high up on the bill they were. At the time, his personal musicians included Licorice Locking and Brian Bennett. If Tommy hadn't started work on "Half A Sixpence", I doubt very much if they would have left to join the Shadows.

Tommy was a natural guitarist. Everyday he could be found practising on his Martin jumbo. Once shown something, he would immediately remember it. I remember how happy he was when he learnt "Trambone" in a couple of hours.

At the end of the season, he gave everyone in the show a present. Mine was an address book.

It's impossible for anyone to dislike Tommy Steele. Apart from his overwhelming personality, it takes a real kind of talent to achieve his kind of success. The lasting kind.

TONY WEBSTER

# CRYSTALBALLING INTO '67

BY JOHN HUGH

**1967 is going to be a very important year for everyone in British pop music. Ever since the Beatles showed the way in '64, "Made in Britain" has been stamped on hit discs in charts all over the world. But whether it's going to stay that way in the future depends on our top popsters and the new stars during the coming year. So let's do a bit of crystal balling and try to forecast some of the possible trends over the next 12 months.**

## NEW FACES

But, before we start, let's just recap on the state of the market right now. Who's big, who's small, who's forgotten? Well, there's no doubt about it that the Beatles and the Stones are still up on top, but they're following the same pattern as all previous well-established pop stars and rationing their records, appearances, photographic sessions and interviews. During the past year, new faces, particularly of the Small variety, have emerged and created their own following. Many of the other big chart spinners of '63 and '64, like Gerry and the Pacemakers, Billy J. Kramer, Freddie and the Dreamers, the Fourmost, Brian Poole, the Searchers, have failed to keep up their chart status. Apart from an odd flash by Sounds Orchestral and a bigger one by Herb Alpert, no steady instrumental seller has emerged.

The mixture is very much the same as it was at the beginning of '66, with a sprinkling of new names, like the Troggs, New Vaudeville Band, the Cream, etc., to liven things up. O.K. now let's start looking into the future.

The first obvious fact is that old age never helps, and so I believe that the coming year will produce more young stars. There'll always be the exceptions to this rule, like the Doonicans, the Four Tops, etc. But future trends must be to teenage stars as they are in the States. Dino, Desi and Bill were only in their early teens when they first created a tremendous following and boy appeal was one of the main factors which helped Herman to hit it so big in America.

The reasons are not hard to find. The people who make the stars, the fans, want somebody in their own generation. Daddy-year-olds are O.K. at a distance but teen-year-olds are much better at close range.

Secondly, I think there will be a demand by the fans for personal appearances, and they will tend to support the stars who are willing to tour round the country regularly, rather than those who want to stay in the recording studio, make records and do nothing else. But tired package shows with second-rate acts will never generate any interest. Unless there's fun and excitement, as well as good music and attractive personalities, nothing will happen.

## ROUGHER MUSIC

Thirdly, I can see a rougher and wilder type of music being injected into the charts. Too many of the present day hits have such a complicated backing that it's almost impossible to reproduce any of them authentically on stage. This, of course, was the secret of the Beatles early success. Their stage sound was identical to that of their records. But I defy anyone to reproduce "Good Vibrations", for example, with exactly the same feel every time on a tour of one-nighters. Unless the sound is the same, the audience feels disappointed.

Fourthly, no instrument so far has emerged which is going to push the guitar out of the limelight. Organs are fine and in many cases have taken over the role of rhythm guitar and helped to create a fuller backing sound, but the guitar itself must stay. No other instrument is so easily handled and so adaptable, so convenient to play whilst singing, and so reasonable to buy. The banjo was the basis of the 1870 boom in music and I believe that, 100 years later, a stringed instrument will still be leading the boom of the '70s. Extra instrumentation, of course, will emerge and can only help to create new sounds.

## BACKING GROUPS

Fifthly, groups, or whatever name you like to give to a bunch of instrumentalists, are here to stay. So much rubbish has been written about this particular subject, but not one single writer has yet come up with an alternative. If there are no groups or instrumentalists around, who the heck is going to back the so-called single vocalist or ballad singer when he makes appearances. To get arrangements done, rehearse and hire professional musicians to back an artist on a one nighter, would cost several times what the artist would receive in payment. Also, that all-important personal feel would be completely lost. Package shows could not continue. And if all recording sessions had to be made with session musicians, the number of recordings would fall drastically. No, it just would not work.

## NO GREAT CHANGE

If you think I am forecasting much the same again, only younger, rougher and more tuneful, you're right. But what one can't see in the crystal ball is the actual faces of the new stars of 1967. I don't think that either the type of music they play, their clothes or hair cuts, will be the main distinctive feature. It will be their personalities which will be different.

I remember talking to a music publisher in early 1962 about future trends. He said that he couldn't say what the next "thing" would be, but he was absolutely certain that he knew what it wouldn't be. After three years of the Shadows, the next big "thing" couldn't possibly be a group with three guitars and a set of drums, and we all know just how right he was. . . . .!

All right, I've had a go at looking into the future, now let's hear what you think. And if you actually know of some artist or group who you think could be the big name of 1967, let's hear from you.

# BACK to the 30's

## BY ALEX HAYES

**I caught Bob "Pops" Kerr in the middle of making props for the Vaudeville Band. By accepted pop world standards the hour was early, but Bob was bright and breezy. "I've been up for hours," he said, "I've had to get down to making these, haven't had a chance until now. It keeps me healthy, especially when I have to saw up great lumps of wood".**

He was obviously in high spirits, and for good reason. Behind him was a successful American trip, in front of him a seemingly bright career with the type of band he loves to belong to. Previously the trumpet-toting Bob was with Spencer's Washboard Kings and the Bonzo Dog Doo Dah Band. Crazy, but musically competent outfits, who are spearheading the movement which demands a return to the 1930s.

### WILL THEY LAST ?

Will the New Vaudeville Band be just another freak, old time group with a great deal of talent but very little staying power? Bob doesn't think so. "This band has managed to combine a new approach and old time music with commercial appeal," he said. "Our guitarist Mick Wilsher is a strong point for the group. The guitar is a symbol of today, the audience have come to expect one on the stand. It keeps us in touch with the scene, and I think that we'd be very unwise to swap to something like banjo".

The New Vaudeville Band had their hit and immediately disappeared to the States, leaving their new followers back home, wondering what to expect from them. I asked Bob to comment on the group's policy. "Well," he said, "for the time being, we've got a bit of everything in the act. There's 'If I Had A Talking Picture Of You', 'Tap Your Feet And Go Do Dee O Do' and even a special treatment of 'Lili Marlene' the great war-time favourite. On the other hand we've got a stack of modern numbers. We do Beatles songs and beaty pop stuff. We do it in our style, of course, but it supplies the need in the dance halls". I asked if the band found that their act and their music was appreciated in the ballrooms. "We can't do much of an act in the ballrooms," said Bob "but, even so, people stand at the front, amazed when we come on. As far as the music is concerned, well they dance to it. We'll be introducing more and more 30's numbers as our work turns more towards cabaret. This is where we'll be happiest I think".

### ENTER BASSOON

And as the band progress toward cabaret work they are becoming more and more "old time" in their appearance. "We've ordered more '30 style suits," said Bob "and we'll be bringing the bassoon in when we get a chance to get to work. Geoff Stephens has looked up this number for us called 'Muldoon's Big Bassoon', should be good".

They are working towards greater individuality in other ways. Bob described drummer Henry Harrison's set-up. "It's all on a big frame which you can wheel about," he explained, "there are drums and cymbals on swan-neck holders and, of course, there's the inevitable big bass drum. It's 28" across and has a setting sun, palms and things on the front. Henry brings it on and people say to him, 'Where's your drums?'. We also worked out a lighting system which Stan K. Wood operates with his feet. We couldn't take it to the States because it was too heavy. It's just to add effect, we are not going on the Psychedelic thing. We saw some of that in the States and, to be quite honest, I wasn't impressed. About the only large prop we took with us was the picture frame which Neil stands in. He isn't very active on stage so we frame him and let him stand and play. I'm afraid we had to leave it in the States because of the terrible amount of duty we would have had to pay".

But even if the band left the States without their frame they did bring back with them a brand new confidence in their venture. This was the formative period in which the Vaudeville Band of the record scene became a live and hard-working stage outfit. Bob told me, "Naturally the record was a damn good start and we are all very grateful to Geoff for starting the whole thing off for us. But as he told us himself, now we were on our own we have to build the act up. Geoff has encouraged us to write some of our own songs especially for the new LP. The pianist, Stan K. Wood has written a great deal of good stuff.

### MORE TIME

"I'm hoping that we'll get more time on the next LP. The one that's out now was put together piece by piece. Whenever we got a couple of hours off we'd run down to the studios and get to work. Sometimes Geoff would come in and say, 'Right, listen to this,' then he'd play a new song of his, 'What can you do with that?' he'd ask, 'you've got about half an hour' ".

But the finished product seems to be quite acceptable to the Vaudeville followers even after three weeks of release it's obvious that the Vaudeville Band can look forward to quite a lot more, "Dough Dee O Do".

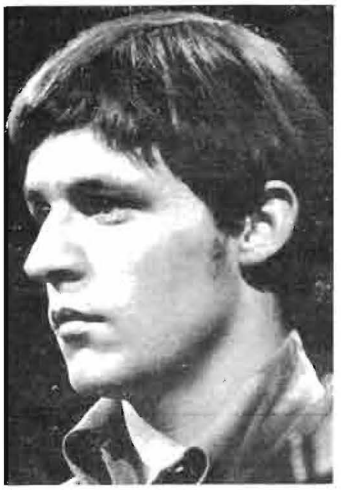
*The Band; L. to R. Hugh Watts, Alan Kline (bottom), Stanley K. Wood, Mick Wilsher, Henry Harrison, Neil Korner, Bob 'Pops' Kerr.*

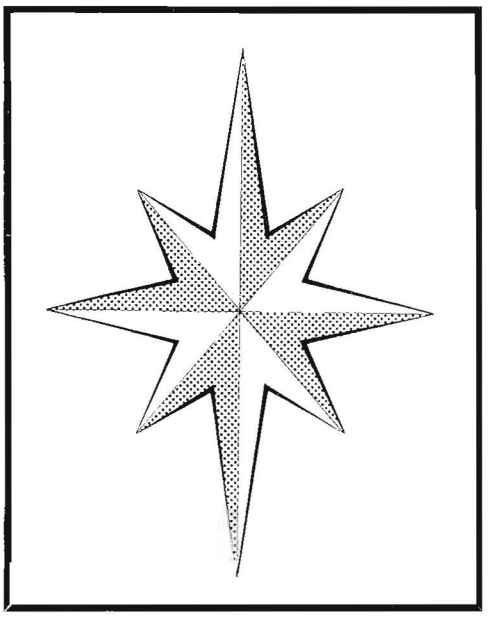
## Lead Guitarist

1. **Jeff Beck**
2. **Hank Marvin**
3. **Eric Clapton**
4. George Harrison
5. Steve Winwood
6. Keith Richard
7. Tony Hicks
8. Steve Marriott
9. Pete Townshend
10. Dave Davies

## Bass Guitarist

1. **Jack Bruce**
2. **Paul McCartney**
3. **Bill Wyman**
4. John Rostill
5. John Entwistle
6. Pete Quaife
7. Chas. Chandler
8. Ronnie Lane
9. Eric Haydock
10. Muff Winwood





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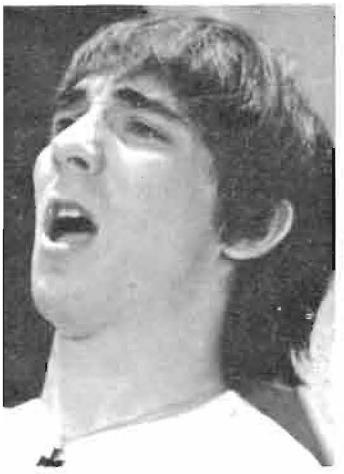
**"Beat Instrumental's" unique poll for 1966 was only s stars fighting hard for the top spots. Jeff Beck just ma the Lead Guitarist section. Fellow Shadow Bruce W Guitarist of '66. The Cream have done well. Eric Clap Bass section; and "Ginger" Baker retains the Drumm Keith Moon. Alan Price romped away as leader of the to the winning-post as leading Brass or Woodwind Player top Songwriters or that George Martin is Recording M**

## Rhythm Guitarist

1. **Bruce Welch**
2. **John Lennon**
3. **Spencer Davis**
4. Brian Jones
5. Jimmy Page
6. Graham Nash
7. Chris Dreja
8. Tony Munroe
9. John McNally
10. Beaky

## Brass or Woodwind Player

1. **Mike Vickers**
2. **John Entwistle**
3. **Jnr. Walker**
4. Griff West
5. Herb Alpert
6. Kenny Ball
7. Tubby Hayes
8. Acker Bilk
9. Dick H-Smith
10. Lyn Dobson



## Drummer

1. **Keith Moon**
2. **Brian Bennett**
3. **Bobbie Elliott**
4. Ginger Baker
5. Jim McCarty
6. Ringo Starr
7. Pete York
8. Kenny Jones
9. Mike Hugg
10. Kenny Clare

## Recording Manager

1. **George Martin**
2. **Brian Wilson**
3. **Phil Spector**
4. Norrie Paramor
5. Andrew Oldham
6. Mickie Most
7. Ron Richards
8. Mick Jagger
9. Shel Talmy
10. John Burgess

# AT
# TRUMENTAL'S
# 6 GOLD
# AR AWARDS

led after some very close finishes, with all the established ged to reverse last year's result and beat Hank Marvin in n did the same over John Lennon and becomes Rhythm jumps up to No. 3 in Lead Guitarist; Jack Bruce tops the 's No. 4 spot, which he reached last year. Top stixman is eyboard division. John Entwistle just pipped Mike Vickers obody will be surprised that Lennon and McCartney are the nager of the year.

## Group on Stage

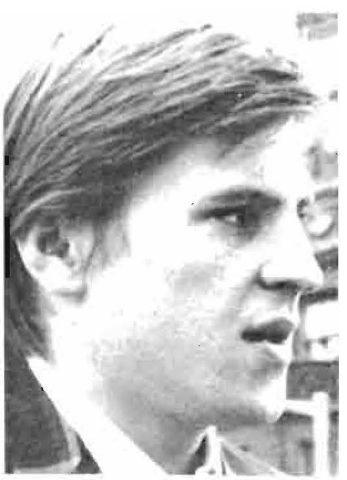
1. **The Who**
2. **The Hollies**
3. **The Shadows**
4. Rolling Stones
5. Yardbirds
6. Cream
7. The Beatles
8. Dave Dee, etc.
9. Alan Price Set
10. Small Faces

## Best Arrangement

1. **"Good Vibrations"**
2. **"Eleanor Rigby"**
3. **"I'm A Boy"**
4. "I'll Be There"
5. "River Deep"
6. "Shapes Of Things"
7. "Sunny"
8. "Got To Get Into Life"
9. "Stop Stop Stop"
10. "I Put A Spell On You"

## Recording Vocalist

1. **Steve Winwood**
2. **Cliff Richard**
3. **Eric Burdon**
4. Paul Jones
5. John Lennon
6. Keith Relf
7. Allan Clarke
8. Chris Farlowe
9. Scott Engel
10. Mick Jagger



## Song Writer/ Writing Team

1. **Lennon & McCartney**
2. **Jagger & Richard**
3. **Shadows**
4. Pete Townshend
5. Ray Davies
6. Brian Wilson
7. Marriott & Lane
8. Holland/Dozier/Holland
9. The Hollies
10. Bob Dylan

## Folk Guitarist

1. **Bob Dylan**
2. **Donovan**
3. **Bert Jansch**
4. Julie Felix
5. Davie Graham
6. Joan Baez
7. Pete Seeger
8. Paul Simon
9. Keith Potger
10. Bruce Woodley

## Keyboard Player

1. **Alan Price**
2. **Steve Winwood**
3. **Georgie Fame**
4. Jimmy Smith
5. Manfred Mann
6. Graham Bond
7. Dudley Moore
8. Ian McLagan
9. Zoot Money
10. John Mayall

# SECOND-HAND INSTRUMENTS

**JUST at the moment the market is packed with some very good bargains in the second-hand, top-name line. Guitars which you might have once considered unobtainable are now around at prices which are a great reduction on the originals.**

The same goes for amps and drums and the majority are in good condition. On the whole it's a very healthy scene, but if you are going bargain hunting, what points should you take into consideration—especially if you are looking for a bargain privately? "B.I." asked the experts in the West End shops for their opinions and, as usual, they had plenty.

As far as guitars are concerned the neck is the most important feature. At least that was the opinion of most of the sharp-eyed salesmen. "Look along the neck", they advised, "watch out for even the slightest bow. If the guitar has a truss rod you can rectify this, otherwise leave well alone." On the subject of body condition the general opinion was that you should scrutinise the whole body for cracks or tiny scratches, which could, in fact, be the start of cracks. "Beware of different shading in parts", said one salesman. "If you are buying a guitar from someone privately, make sure that he hasn't tried to do a quick job of disguising cracks by painting over them. You'll soon be able to tell if this is the case because it's very hard to match the colour and gloss on the original finish. Patches which have been 'renovated' will never quite fit in with the overall colour shade."

### CHECK THE FINISH

How can you tell if a guitar has had a "face lift" in the form of a re-spray? The same salesman told us: "Here again you can tell by the finish. The person who does the new job will never be able to match the previous high gloss and their renovations will always be slightly duller. If someone is truthful he'll tell you that the guitar is so many years old, but has had a re-spray. If he doesn't let on, then he's probably trying to disguise the fact that the condition of the body is pretty bad."

The experts were not terribly concerned about the electrical side of a guitar because they contend that they are easily adjusted and that any faults are always small. Frets also seem to be on the "unimportant" list. A salesman told us: "If the frets are worn by all means knock the seller down a couple of quid, but don't worry too much, it doesn't cost a great deal to have a guitar re-fretted."

Incidentals to be checked on the guitar are machine heads, tone and volume controls, pick-up, selector, toggle switch and the bridge and nut, which should be checked for wear.

Moving on to amps the salesmen of the West End combined to pass the opinion that speakers are the main thing to watch for in this field. "Watch out for inferior speakers which have been fitted in place of the originals", said one, "also check, in the case of bass amps that the speakers are, in fact, bass speakers."

Another salesman told us: "It's possible to feel the condition of the speaker. If the cone is very flappy then it's probably on its way, but keep in mind that some are looser than others." He went on to say: "Amps should always be tested for distortion. Pretty well all amps distort at full volume but they should be O.K. round ¾-level. Listen for any hissing or buzzing. Check your control panel over. Ensure that you do, in fact, getting more or less volume when you turn the volume control: also that you are getting treble and bass in sufficient quantity.

In the drum line the experts explained that there was very little to examine when buying a second-hand kit. Drums are not so prone to deterioration as guitars and amps. "The main things to watch for", said one drum salesman, "are cracks in the shells, although these will make themselves pretty obvious once you start playing the drums. Check over all the fittings because on some of them the threads might have gone or seized-up completely. Heads on a kit are easily replaceable, but, here again, you don't want to spend money needlessly. If heads are heavily pitted or have tiny holes in them you are quite entitled to knock a couple of quid off. You'll have to replace them so you don't want their price included in the amount asked for. Really, the only way to tell if your second-hand drum kit is going to do a good job for you is to sit down and give it a good bashing."

One last point which covers guitars, amps and drums came from the manager of one of the shops which always has a large stock of second-hand gear. "Make sure you get a good instrument for a good price", he advised. "That's the most important point of all."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# MYSTERY GIMMICK DID THE TRICK

**SO the age of gimmickry is dead? Ho-hum, he said with a wan smile. Then how come that (?) Question Mark and the Mysterians have done so well both sides of the Atlantic with their release, a debut disc, of "96 Tears". Take it quite basically, as a sound and as a performance, and you must come up with the theory that it is merely an ordinary beat-blues production.**

Dozens similarly styled come out every month of the year. Yet this one hit the charts with such a wallop that the only crying of tears was by the Mysterians as they rushed to the bank to pay in their royalties!

### GIMMICK PAYS OFF

The gimmick? Well, the boys put it round that their lead singer had to be known purely as "Question Mark". They said: "We just don't know who he is. Honest! He came to a club where we were working, came up on stage wearing dark glasses and we haven't the foggiest idea even where he lives. He's a mystery. Why, there's a radio executive in Michigan, name of Bob Dell, who launched us as a group—and he doesn't even know who the lead singer is". Oh well, as I was saying before; I mean-to-say don't they write out any cheques to the lead singer? If they do, are they made out: "Pay Question Mark (?)"? No argument about the gimmick—it's paid off. It's hoodwinked a lot of knowledgeable people, for a start. One top disc reviewer wrote: "The lead singer is actually a very well-known star of yesterday. I know his name, but I'm not letting on".

*The Mysterians with Question Mark in the middle.*

If he had let on, he'd probably have looked a right proper mug. It's just a gimmick. Only thing is that I feel a bit sorry for the "nameless, unidentifiable" singer, because the other boys' names are already being well-known through "96 tears". Mainstay of the instrumental side is organist Frank Rodriguez. Drummer Eddie Serrato is being hailed locally in Detroit as one of the outstanding new finds in the percussion field; lead guitarist Bobby Balderamma knows his business; and bassist Frank Lugo manages to keep going with a steady plod-plod-plod even when the others get into a semi-freakout mood.

### WEE WILLIE?

But the singer must take chief honours in the success of the boys' one-and-only single. Mr. Mark—you can call him Question if you're one of his friends—has an expressive way with lyrics and a quite startling range if in the mood.

Take a look at the accompanying picture. Question, or good ole ?, is in the middle there, wearing the dark glasses. Does he remind you of anybody? One thing's for sure: it's not Wee Willie Harris in a dark wig?

P.G.


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# INSTRUMENTAL NEWS

## JIMMY RUFFIN PRAISES GUITARIST

JIMMY Ruffin knows he's got a good voice. But he's not big-headed. Some of his remarks make him sound a bit vain, but only because he truly believes in himself. Much of his time is spent shouting the praise of one Billy Johnson, a gent that goes everywhere with Jimmy to "sort out any musical problems".

"Billy is a great guy," said Jimmy. "He's a great guitarist, and has been around for quite some time". I discovered that Billy plays a Gretsch Anniversary, and appeared in many of the old Rock films with such groups as the Moonglows.

The success of "Brokenhearted" means a lot to Jimmy. For years he was a struggling singer/guitarist, and is now a star. Jimmy gives most of the credit for his success to the Tamla team. "They made the record different from the usual Tamla sound. The song was written by James Dean. No, not THE James Dean, and produced by a guy called William Witherspoon. Great. My voice definitely helped to sell the song, but arrangement, lyrics, etc., were all important. I've got nearly the same team on my new disc "I Passed This Way Before".

## TROGGS USE BURNS

The Troggs and the New Vaudeville Band are the latest groups to turn to Baldwin Burns for amplification. Both groups are now completely fitted out with Burns amps and P.A.

## *SELMERS TOUR CONTINENT*

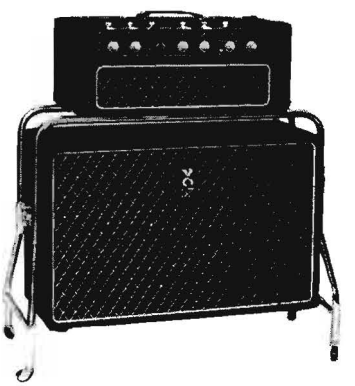
**Just back from a tour of the Continent is Michael Cowan of Selmers. His trip entailed meeting various dealers, and generally promoting all the Selmer ranges.**

**Selmers are now distributing a new DeArmond pick-up. This is designed especially for 12-string guitars, and retails at 20 gns.**

## SOLID STATE AMPS ON SALE SOON

**In our report on the 1966 Trades Fair in the October issue of "B.I.", we mentioned that a new range of Vox amplifiers would soon be on sale. This has now become fact. The revolutionary range of Solid State amps will be in the shops by the end of January.**

**The models range from 10 watts to 120 watts. The prices will be approximately 10% dearer than their current counterparts. One feature not mentioned in the report is the fact that the amps are impossible to short-circuit.**



*The Vox Solid State Conqueror.*

## U.S. MIKE NOW MADE IN BRITAIN

America's RB brass and woodwind microphone is now being made in England under licence by Rosetti. Called the R.B.2, it is suitable for all brass and woodwind instruments. As there will be no import duty to pay, the new range will be cheaper.

## SEAN RETURNS

Sean Philips, the talented American, was one of the unluckiest guys on the scene. I said "was" because his luck appears to have changed. After being refused entry to Britain several times and having to return to America when work permits ran out, after losing a valuable sitar in the midst of his immigration adventures he now seems to have found his feet. He's signed to record for A.I.R. His songs, which are acknowledged to be excellent, are to be published by Dick James and offers of work are numerous. Sean will be using sitar a great deal on public appearances and is not at all discouraged by the fact that several group members have already had a bash at the ancient Indian instrument. The reason, he says, is that they haven't taken it seriously enough. "Anyone who uses a flat pick on sitar just doesn't know where it's at", he says. Sean hopes to release a new single, "When things are a little quieter".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# ARTWOODS HAMMOND

In the August issue of "B.I." ,it was stated that Jon Lord, of the Art Woods, had had his Hammond organ cut in two by the manufacturers. Hammond wish us to point out that this needs some explanation.

What happened was that Jon Lord's organ was cut in half by the dealer he bought it from. Not by Hammond. This is something they would never do. A spokesman for Hammond says that the story has "caused us a little confusion".

Hammond do, in fact, produce an organ cut in half for portability. It is the M.102, and retails at 645 gns. About 31 gns. more than the standard model. Carrying covers can be supplied, but only if they are specifically asked for.

## FIRST RELEASE FOR JAZZ DRUMMER

A couple of years ago, Phil Kynora was a very respected jazz drummer. He has now changed his name to Julian Covey, and with his group, the Machine, has a disc called "High Tide" scheduled for a January release.

The Machine feature a gospel-soul type sound with a jazzy "feel" running through it. The group feature two drummers. One is Julian and the other is an ex-Sonny Stitt sideman called Charlton Webb. Together they perform their own version of the "Art Blakey Drum Suite". A real show-stopper.

Julian is also the featured singer and says he doesn't think of himself as a drummer these days. He is currently using a Gretsch kit, and really believes in keeping fit. He says that every night he does 50 press-ups and thinks other drummers should do the same.

## NEW FROM HOHNER

A new idea from Hohner is the Clavinet. It is really an electric Clavichord with strings which are struck as on a piano, running cross-wise to the keyboard. As the wire strings intonate as on a piano, the Clavinet's volume depends on the player's own touch and finger pressure.

Although the instrument is only on sale in a few shops at the moment, it will be obtainable in all areas by the end of January. The two models available are the standard one at 115 gns., and one with a small, built-in amplifier and speaker at 125 gns.

# *BRIAN AUGER "more blues"*

"I'm fed up with the British jazz scene," says organist Brian Auger. "That's why I'm concentrating more and more on the Blues". That statement will probably lose Brian a few fans, but, at the same time, will get him accepted by the masses.

The new name for the group is Brian Auger (The Other Thing) and Julie Driscoll. The two have teamed up together, and the prospects look very bright. The rest of the team are lead guitarist Gary Boyle, drummer Clive Thacker, and bassist Roger Sutton. Apart from playing organ, Brian shares vocal honours with Julie.

At the moment, Brian is working out arrangements of Gustav Holst's "Planets Suite". At the top of the list is "Mars".

*Brian Auger*

# Help find Pete's Rickenbacker

**After a recent date in Carlisle, Pete Townshend discovered that his Rickenbacker guitar was missing. He has asked "B.I." to try and help him recover it. If anyone in the Carlisle area knows what happened to it, please write to Pete via the "B.I." offices. It is a Rickenbacker model 1996, serial No. DE522.**

## NEW FROM FENDER

A new Fender bass guitar is now on sale. Called the Mustang Bass, it is a two pick-up, short-scale solid, based on the Fender Precision bass. It retails at 104 gns.

## A VERY SATISFIED CUSTOMER

One of the first things that Billy Davenport, the drummer with Paul Butterfield, did when he reached London, was to visit Premier to see their new drums. He tried out a kit, and was so pleased, bought it. The surprise is that it was one of the smallest there is, including an 18″×15″ bass drum, and a set of 12″×8″ and 14″×14″ tom-toms, complete with a new 2,000 snare drum. Billy flew back to the States a very happy man.

### HAYDOCK SQUEEZE

Eric Haydock who is building up a following with his "Rockhouse" uses a Fender Telecaster bass and a Fender Bassman in which he's fitted two 15″ speakers. "Bit of a squeeze," he said, "but it's a good sound.


# MUSICIANS

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## BLUE TRUMPET FOR ALAN BOWN

WE'VE often heard of trumpeters playing the blues, but it's not very often, if ever, that someone finds a coloured trumpet. Alan Bown has just this. His trumpet has been re-lacquered with a deep blue finish. All except the bell, that's silver.

Discwise, the Alan Bown Set have so far been unlucky. But they're hoping for better luck with their newie. This will be released in January, and is being kept on the secret list. All we know is that it was recorded a couple of years ago by a top American artist. In the New Year, they tour Belgium, which will include a Tom Jones/Dave Berry TV spectacular.

# 'I ALMOST GAVE UP!' SAYS GINGER

**GINGER Baker is a well-respected drummer. What's more, he's a good drummer, by any standards. Observers of the sometimes "strange" music scene will bear witness to the fact that being respected and being good don't always go hand in hand.**

The Baker success story is a long and full one. It embraces such material objects as a perspex drum kit which he made for himself, and also touches on such spiritual aspects as desperate depression. Ginger told me some of his story when I met him recently and he added authoritative views and some advice which should cut the sad paragraphs out of the stories of other, less advanced drummers.

The large, sad chunk in the Baker story comes right at the start but, fortunately, it doesn't last for long. Any gloom cast in the early stages is instantly dispelled by Ginger's musical godfather who bears a striking resemblance to top British stix man Phil Seamen.

## TERRIBLE PERIOD

"I always thought I was good," said Ginger, "the great pity was that not everybody agreed with me. I was going through this terrible period when I just didn't have enough work to live on. I intended to give the whole thing up but one day Phil Seamen saw me down at the Flamingo, came straight up to me and started chatting. He said that he liked what I was doing. After that we got together quite a lot, he took a real interest in me. This gave me a lot of heart and spurred me on. Phil knew that I had something in me and I suppose I did too. He managed to show me what it was. He played me hundreds of records which featured drums. They weren't all by white drummers either. He played me African drum music, Indian drum music, and I began to realise that at that time only Phil and myself could understand and appreciate this kind of thing. Our appreciation was something that we were born with".

## WORK HARD

But, if Ginger was born with a "feel" for his drums, he acknowledged that he would have to work hard if he was to present this feeling to the best of his ability. He admits that he is very bad at practising. "I went through a lot of different bands," he told me, "and I played a lot of different kinds of music. I started off in trad, went through modern jazz, played with big bands, tried 'Palais music', then went back to modern jazz. I was always accepted wherever I played but, when I came back into modern jazz, people found that I was a bit too much like a rock 'n' roll drummer. I always used a heavy off-beat. Another difficulty was that I used my bass drum a great deal: you rarely use bass drum in modern jazz drumming and I had developed this technique of using my feet almost as hands".

## FOOT TROUBLE

I asked if Ginger had found particular difficulty with any aspect of his drumming. "It's back to the footdrum again," he replied, "I found that I had some trouble when I was trying to break away from the usual four-in-a-bar pattern. I had sometimes found it hard to adjust my work on the right foot. As time went by, of course, things became automatic. I developed by being able to single out one thing at a time and work on it, improving it. Once I had them all going equally well I developed different permutations. I always put in my practice on stage, I learn more by doing a drum solo at a performance then by practising all day on my own. I'm writing a couple of special numbers for the act now so that I can have plenty of scope for my solos. As you probably know I'm using the two bass drums, I switch my left foot between the hi-hat and the left bass drum".

## TIME MACHINE

Drummers will be interested to hear Ginger's views on the drummer's job and his relationship with timing. "There are a lot of reasonable drummers about," said Ginger. "If a group just wants someone to keep time, all well and good, they do their jobs well, but in my estimation a drummer is something more than a time-keeping machine. If you listened to any of our numbers carefully you'd find it goes up slightly, it goes down, a good drummer will recognise this. Put a metronome on one of our productions and we'd be in trouble".

Ginger's final words of advice were these. "Try and feel it, hear it, then play it. But don't forget that to be able to play what you feel you have to develop a good standard of technical ability. Still, it's not hard if you have what I consider to be the first essential for a drummer, enthusiasm."

# THE AMERICAN GOSPEL SCENE

**By CROTUS PIKE**

**DO you know how ninety per-cent of the R & B and soul singers started? Or what music makes some of the highly-praised harmonies of our top groups sound very simple stuff indeed? Or where you can hear some most exciting instrumental combo work? The answer to these questions lies in American negro gospel music, which, despite its familiar side-effects and influences, still remains something of an unknown quantity for most people in England.**

It may surprise you to learn that, like most things in America, gospel music is big, and expanding, business. The old image of the unaccompanied group singing "Joshua fit the battle of Jericho" has to be complemented by the more extrovert one of electric guitars and wild dancing in the halls.

## GOSPEL RADIO

But performances are not limited to the Church. Groups play TV dates, clubs, concerts and tours, like artistes playing any other style of music. Many of the "coloured" radio stations devote entire Sunday programming to gospel music, some of the more successful groups having their own shows.

Competition is keen to record gospel artistes, and many of the famous R & B labels are also the leaders in the spiritual field. Duke Records, with Bobby Bland and Junior Parker, has the Peacock label, with the Dixie Hummingbirds, Sensational Nightingales, Rev. Cleophus Robinson, the Highway Q.C.'s, and many others. Excello R & B records—despite Slim Harpo's success—are completely outsold by the gospel side of the company—Nashboro—who have the Swanee Quintet, Brother Joe May, Morgan Babb, the Consolers and others. Recently Stax introduced a gospel line called Chalice, recording the Pattersonaires and Dixie Nightingales.

*The Sensational Nightingales*

*Sam Cooke*

Initially, the negro slaves brought with them their dances and rhythms from Africa. America gave these people a religion, and consequently the early gospel music was comparatively similar to the work-song—styles which have gradually moulded themselves into the expression of more sophisticated gospel, blues and jazz.

## DEEP BASS

Some groups aim for a sound involving voices of a wide range. One of the deepest on the scene must belong to William Bobo of the Dixie Hummingbirds. Ellis Johnson of the Harmonizing Four sings bass too, but can also sing tenor and alto!

The sound some of the younger groups make is pretty close to what is commercially popular today in the R & B market except for the latter's secular lyrics. The similarity is not particularly surprising when you remember that many of the "soul supply" first enjoyed a fair amount of success as gospel singers, like Lou Rawls in the Pilgrim Travellers, Sam Cooke with the Soul Stirrers, and Joe Hinton from The Spirit of Memphis. Most recent example is that of O. V. Wright leaving his group and making the big hit "You're Gonna Make Me Cry"—very much in the religious style.

Gospel's influence has been a lot wider than this, however. Tamla-Motown records invariably employ a strong gospel beat. In fact, Chuck Berry, Bo Diddley, Billy Stewart, the Isley Brothers, Little Milton, B. B. King, Little Richard, Marvin Gaye, Gary "U.S." Bonds, Johnny Nash, Solomon Burke, Wilson Pickett, the late Nat King Cole, Ray Charles, and most of the other coloured pop stars have started in the church.

## FEW VISITS

But how much of the real gospel music can we get to hear in this country? Mahalia Jackson and Sister Rosetta Tharpe have paid a couple of visits, and a stage show called "Black Nativity", with Professor Alex Bradford and Marion Williams, was highly successful in London.

There is also a show called "The American Negro Gospel Festival"—a package which, over two years, has brought to England Bishop Kelsey and Rev. John Little and their Congregation from Washington D.C., who conducted a miniature revival meeting, the Original Five Blind Boys—one of the very best groups, The Harmonizing Four, and from Ohio, The Gospelaires, who gave a very wild performance.

For this music on record, the best, no doubt, will have to be imported (see article page 13). However, there is, on the budget line M.F.P. label, an album by The Roberta Martin Singers and a couple by Sister Rosetta Tharpe on other cheap labels. The Staples Singers also have some records available—one of the most interesting items being "This May Be The Last Time", something to do with the Rolling Stones.

# HAVE YOU MISSED ANY OF THESE BACK ISSUES?

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DECEMBER
Contents include: The Chicago Blues Scene; Paul McCartney's Music Room; Why the various charts differ from one another; the Shadows; Hollies; how the Beach Boys use Therimin for Success; Mickie Most, Recording Manager for Herman's Hermits; etc., etc.

NOVEMBER
Contents include: special feature on gimmicks used by various recording artists; Rolling Stones; Eric Burdon in America; Otis Rush; the wild Tamla-Motown sax-blower; Jack Bruce; John Entwistle's views on brass playing; Isley Brothers; Jim Reeves; etc., etc.

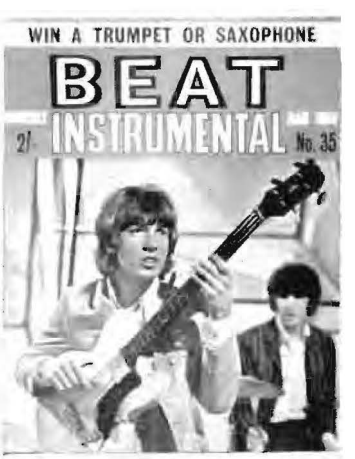
OCTOBER
Contents include: special article on the new instruments of 1966; Stone's Mick and Keith's song-writing; Ringo answers questions on playing drums; funny records of recent years; British groups in Italy; how Frank Sinatra founded the modern screaming era; etc., etc.

SEPTEMBER
Contents include: Hank Marvin looks back over the Shadows' recent successful years; the making of an amplifier; Bobby Bland; Brian Wilson; Player of the Month—Al Lee; One Nighter with the Merseys; the drum-manship of Gary Walker; etc., etc.

AUGUST
Contents include: special article by top session man Jim Sullivan on playing the sitar; EMI's famous No. 2 studio; Norman Smith, A & R man; The Golden Boys of Pop; Jerry Lee Lewis; Phil Spector; Otis Redding; Eric Clapton; Drum Talk by Tony Newman of Sounds Incorporated; etc., etc.

JULY
Contents include: Fats Domino, Heavyweight of Beat; Phil Franklin, the Drummers' Friend; Secrets of the Nashville Sound; Mike Leander, Top Record Producer; Jimmy Saville, Zany DJ; Guitar King, Steve Cropper; Mindbenders in Session; Hank Locklin; Mick Jagger on stage; etc., etc.

MAY
Contents include: special "Beat Instrumental" survey of the Rhythm and Blues Scene in Britain and America; on Stage with Zoot Money; Those Days in Hamburg Part 3; Hank Marvin's Instruments; Eddie Cochran; Songwriting Part 5—Facts about Contracts and Royalties; etc., etc.




MARCH
Contents include: special feature on TV pop shows; Pete Townshend talks about making your own recordings; the Mariachi sound; Those Days in Hamburg—remembering the 1962 German beat scene; Songwriting Now—Part 3, Demonstration Discs; In the Factory—Making a Keyboard; etc., etc.

# RECORDING Notes.....

Off to a good start in the New Year is **CAT STEVENS.** He has high hopes of emulating the success of **"Dog"** with his new, weirdly-titled **"Mathuw And Son"**, which isn't, as you may think, a comedy song. The "B" side is also a Stevens original called **"Granny"**. At the moment Cat is working on an LP for a March release.

If you do fancy a good giggle, take a listen to **SPIKE MILLIGAN's** hilarious send-up of **"Winchester Cathedral"**. It's titled **"Tower Bridge"**. In a completely different vein, though similar in title, is **"Trafalgar Square"** by the **GOOD TIME LOSERS.** This was written, arranged and produced by **BARRY FANTONI.**

'It's been a few years since we've seen **"White Christmas"** in the charts. Could be rectified this year. American star **JACKIE EDWARDS** has a new, beat version out. Shame that **GERRY'S "Girl On A Swing"** didn't go higher. Most people in the business thought it was a cert for the Twenty.

Interesting EP out now. It's called **"John Mayall's Blues Breakers"** with **PAUL BUTTERFIELD.** The disc was produced by **MIKE VERNON,** and consists of **"All My Life", "Ridin' On The L & N", "Little By Little",** and **"Eagle Eye".** Says John—"Paul didn't know about the session till about two days before. Everything was arranged by Mike Vernon. It was really his idea. I think it's a success. We recorded it in Decca's No. 1 studio in one 12 to 5 session".

January 6th sees the release of the next disc by the **MONKEES.** Called **"I'm A Believer",** it is backed by **"I'm Not Your Stepping Stone",** the "A" side and hit in the States. Mid-Jan. is the date for their first LP. Another January album is **"Cass, John, Michelle and Denny"** from the **MAMAS AND PAPAS.**

Some tracks on the next album by the **TROGGS** have been recorded in Germany. This was arranged by **LARRY PAGE** during their recent tour. The Album will be released in early January, and is titled **"Troglodynamite".**

The **HOLLIES** are being very secretive about their next single. We know that they were in the studios recently and are due to tape more tracks from the 11th-13th January. The boys are still using E.M.I.'s No. 2 studio in London's Abbey Road, and the producer is still **RON RICHARDS.** Some of the tracks are originals, and we hear that the newie will probably be one of these.

Could be a long wait before the **SEEKERS** next release. They have no tracks in the can, and have no plans for a new session. **"Morning-Town Ride"** might have to last the fans for six months.

**BOB AUGER** of Pye Records is currently raving over some tracks recorded by **JULIE DRISCOLL.** "These are absolutely fantastic," he says. "The arrangements by **REG GUEST** are a knock-out. I don't know which tracks will be released, but any of them should do the trick". It's interesting to note that Pye is really branching-out these days. Every now and again, the backing tracks for R.S.G. were recorded there instead of at Wembley. Other TV companies are catching on fast, so it could be the next big thing for all the record companies.

Having written the complete score for the film **"Privilege", MIKE LEANDER** has scored a complete musical round **"Lady Godiva".** This will be seen sometime in 1967, and is quite a feather in the cap of songwriter/arranger Mike. Eight of the tracks on **DAVE DEE's** next LP are written by **ALAN BLAIKLEY AND KEN HOWARD.** The album title is **"If Music Be The Food Of Love . . . . Prepare For Indigestion".**

It's amazing how every **CHUCK BERRY** record sounds the same. Let's face it, all he does is write a new set of lyrics to a 12-bar. His newie **"Club Nitty Gritty"** will appeal to all his fans—and there are quite a few of them—but doesn't stand much chance chart-wise.

In many people's opinion, **"I've Got You Under My Skin"** by the **FOUR SEASONS,** was the best arranged record of 1966. Their next single will be out in early January, and while losing the affect of "Skin", will do well on advance orders alone. It's called **"Tell It To The Rain".**

A new LP by **HERMAN** will be out in February, and is called **"Mad About Fourteen"** which, surprise, surprise, has 14 tracks. It will be produced by **MICKY MOST,** as will the two albums by **DONOVAN.** One of these **"Sunshine Superman"** will be released in January, and the other, **"Mellow Yellow",** a few weeks later. It's interesting to note that the single versions of **"Yellow"** and **"Superman"** have both passed the million mark in the States.


REGD. TRADE MARK

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### STRANGE HOFNER

Dear Sir,

I have a Hofner Professional Bass guitar but it differs from the catalogued version in that is has another pickup close to the bridge. It also has a tone and volume control for this pickup. On removing the scratchplate I've found that this pickup was added after the guitar had been finished. I bought the guitar new from a local shop and I wondered if this was a rare model or, even a unique one, as it has never appeared in any Hofner catalogue and I have never seen another like it. I was told it might have been made especially for a musical exhibition. Is it, in fact, rare or even unique?

C. BURDETT,
King's Lynn, Norfolk.

**ANSWER:—There are two possible explanations to this. It might well be that you have been sold an Artiste. This is exactly the same as the Pro except for that extra pickup. If, however, the pickup which has been fitted looks like a different job to that already on the guitar, ask your shop once again whether the guitar is, in fact, new.**

### MAYALL BASS

Dear Sir,

Could you please tell me what bass guitar and amp John McVie uses on the LP "John Mayall's Blues Breakers with Eric Clapton"?

D BROWN,
Hatfield, Herts.

**ANSWER:—A Fender Jazz Bass and a Marshall 50 watt, separate unit job.**

### STRING TENSIONS

Dear Sir,

Could you answer a couple of questions for me, regarding string tensions? What is average string tension on a 12 string, bass guitar and six string guitar? Also does top E produce less tension than a bottom E?

S. PORTER,
Carlisle.

**ANSWER:—A leading string manufacturer gave us the following approximate tensions. On the 12 string there's a pressure of about 230 lb., on the bass 160 lb. and on the normal six stringer it's 150 lb. With regards to your query about the two Es, if a set of strings is well made neither will outweigh the other in terms of tension. Our informants told us that it is the chief aim of the string manufacturer to produce a balanced set of strings so that each string offers the same resistance and is of the same feel, amplitude and tension as the rest.**

### HEAD TROUBLE

Dear Sir,

I have recently purchased a Gibson 335 T.D.C. and as it is new I've been having some trouble with the machine heads which seem to slack off. The guitar is fitted with Kluson machine heads. Can you please tell me how I can remove the head covers for the purpose of tightening the worm and cog?

M. STEER,
Grimsby.

**ANSWER:—Trouble with a guitar like Gibson is pretty rare. Are you positive that you are threading your strings correctly? If in fact you think that the trouble does lie with the machine heads, take the problem to a local Selmer agent.**

### BURTON'S GEAR

Dear Sir,

Could you please tell me if you know the equipment used by Jimmy Burton, Rick Nelson's guitarist? This is something I've wanted to know for six years or more.

I would be grateful to know whether he is a "studio sound" or if he gets that sound live.

R. PICKLES,
Burnley, Lancs.

**ANSWER:—Jimmy has used the same Fender Telecaster, an original with the maple neck for many years now. His amplification is usually by Fender also. As for his live sound, correspondents in America give glowing reports of his work on such shows as "Shindig".**

## *Instrumental Corner*

### DRUM TUNING

**The question of tuning drums seems to be a vexing one. It's hard to get a comprehensive statement from any of the experts because, being experts they recognise the fact that the whole business is purely a matter of personal taste.**

**There are, of course, set principles which one is able to follow, but they are no more than a basic guide from which the drummer can develop his own sounds. A spokesman for a major British drum manufacturer, after stressing once again that this was a question of personal preference, gave some pointers for the tuning of drums.**

**"The snare drum head should be adjusted so that it gives a good sharp sound," he said, "if it's too tight you'll get a flat sound and if it's too slack your sound will be dull. Tighten the tension rods in pairs, making the pairs the ones which are opposite to each other. It's a good idea to ensure that the two rods at either side of your snare mechanism are more taut than the others. You will be able to tell when you have made the head uniformly taut when you hear an even sound all round the skin as you tap about $1\frac{1}{2}$" in from the rim. The lower head should be more taut than the top.**

"Don't make the mistake of trying to tune to any set note, try to get them off pitch if anything. The deepest tom should give a low deep thud, and the small tom should sound brighter but not give any special note. The bass drum presents a few problems because there are so many tones which you can get from it. Here, again, you want a good thud rather than a flat note. Here your dampers are of tremendous value".

Louie Bellson, brilliant American drummer had this to say when approached about his own views on tuning. "I think of my drums as a choir, the snare is the tenor, the small tom the alto, the large tom the soprano. The bass drum of course is my bass voice. As a general rule I like to have my top heads slacker than the bottom but I must have a sharp, crisp sound especially on the snare. On the bass drum I use a dampening strip on the inside of the front skin. If I am using a 22" I use just the one, but if I'm using a 24" I use dampers on both skins. However, I do try to get just a little 'ring' into my drums. I feel that it's this ring which carries the sound to the audience".

This is the opinion of one of the world's top drummers, but, don't forget, even this is a personal opinion. If you think you know better as far as your own kit is concerned, good luck to you.

# THE AMBITIOUS TOM

**AS 1967 gets under way, that vocal volcano Tom Jones can only be described as "sitting pretty". He's beaten his nearest rival, Cliff Richard, in several popularity polls . . . . and, while Cliff's immediate future seems clouded in mystery, our Thomas makes it clear that he is ambitious in the extreme.**

This time two years ago, incidentally, Tom was pretty much an unknown quantity. His "It's Not Unusual" wasn't released until January 22 in 1965, so he's reached his current star status in pretty quick time.

But which way will he develop during this year? There is, for a start, the question of whether, legally, he will be allowed to switch to the Tamla-Motown label in the States. Decca, in Britain, have guided his career this far, through nine singles, but Tom has this burning ambition to get in Tamla's Detroit studios and work with American "soul" musicians.

## CONFUSED

About this, Tom is understandably confused—and he'll probably remain confused for a few months yet. Decca say they have him under contract until 1970. It takes time to sort this type of wrangle out. But Tom DOES say strongly: "So far, I've kept off the really bluesy sort of single simply because you can't get authentic blues sounds from British studios. I'm not being anti-Britain or anything—it's just that for some artists the American way of recording is best".

Tom, these days, is a very talkative man. He's completely in control of himself and his career and his enormous success has given him confidence. Only a year ago, he was nervous, on edge, coming to life fully only when he faced an audience from a stage.

He lowered his drink in double-quick time and said: "I know I haven't been very consistent with my singles. But it's just darned stupid to say I've grown out of worrying about hit records. 'Green Green Grass Of Home' was reckoned to be not right for me by some of the critics, yet it got to number one. You probably know I got it from Jerry Lee Lewis's album 'Country Songs For City Folks' . . . . and I certainly did try to take some of the toughness out of it. Maybe the strings we added made it sound mushy and slushy, but you can't argue with the fact that it got to number one.

## NASHVILLE POP

"I picked it, so that's one up to me. I'll be having much more of a say about what I record in future. The other important thing is that it is a popular record in Nashville, in the States, and if the musicians there like you it has a big advantage. I admire the way Americans go about recording and I'd like to be big enough over there to be a regular visitor. That way I can build on the bluesy side of my work—they have the 'feel' for it".

Tom, a near six-footer with his jet-black hair now neatly barbered, is delighted that a Jerry Lee Lewis song did him such a "favour" in the charts. He says: "Right from the early days, when I was whacking about little clubs in Wales and playing drums, I dug Jerry Lee, I used to try and copy him. That's when people called me 'The Tiger' on the grounds that I kinda mauled songs. Why sometimes in those days I'd go on singing for two-and-a-half hours without a break. That's how keen I was, and am, on working. I don't like people who become stars and then start giving short-weight shows".

## FILM PLANS

How does he see things happening in 1967? "Well, the Tamla idea is a major matter. Then there's this filming thing. All we need is the right script . . . . then off we go. Obviously with an accent like mine, there's no point in me being anything but Welsh in a film. I've not even had a screen test, but some very important people in the business assume I'll be okay as an actor. I think playing in some sketches on television with Bruce Forsyth did me a lot of good. I want to try films but I'd rather do nothing than go in one of those crummy little pop pictures. They're death, man!"

Tom gave one of his reflective little smiles. "I suppose my heart is still in Welsh Wales," he said. "I'd rather live in the country than in a city. I'd rather have a pint in a local pub than a champagne in a night-club. But I suppose I have inevitably got a bit more sophisticated in the past year or so. I always used to say that if I made it big, I'd buy my father, who was a miner, a coal-mine to himself. Never thought I'd get this far.

"This year I'd also like to build up on my cabaret work. I love working theatres and so on, but there's a lot of satisfaction in tackling a night-club audience—really getting AT them so they've got to listen".

And Tom, ready to go home, suddenly said: "Playing to an audience is the greatest thing. Each time you go on, you die a little. I mean that. It's just like death. Then you start singing and you live again. Hey, man, that was quite a poetic little speech, wasn't it?"

PETE GOODMAN.

# SONG-WRITER'S COLUMN

**Every record by Dave Dee, etc, has been completely different. This has mainly been due to the work of the group's managers and song-writers Alan Blaikley and Ken Howard. I phoned Alan to find out how they got the idea for "Save Me".**

**"The thumping Afro-Cuban beat came first", said Alan. "The song was then based round it. One night we went to the Round House in Chalk Farm, and were so impressed by the psychedelic atmosphere, we decided to write a song vaguely about a mind being somewhat unbalanced. This inspired the middle-eight and the falsetto bits, and the rest just followed. We both write the lyrics and music, depending on who thinks of something first. Once either of us gets an idea we try it out on the other and a sort of ping-pong match ensues. If we can't finish a song within twenty minutes, we know it's no good".**

**A question that intrigues many arrangers is "Should the arranger of a record get royalties, or just a flat sum?" Mike Leander is both an arranger and a song-writer. (He wrote "High Time", "Lady Godiva" and "Knight In Rusty Armour"), so he seemed an ideal person to ask.**

**He told me: "I think we should be given a choice, when first commissioned to arrange a song. As far as I know, there is an old ruling of the Performing Right Society, which states that an arranger should be paid a farthing on each record sold. Although it isn't enforced any more, it could be. I think I'm right, but I'm not 100% sure".**

**I decided to check with the P.R.S., who said they knew nothing about this fact, and transferred me to the Mechanical-Copyright Protection Society.**

**The answer here was the same, so if there is such a ruling, it's probably been lost in the archives.**

# THE SESSION MEN

## No. 16

## TOMMY REILLY

**THAT harmonica strain on the Springfields' world biggie "Island of Dreams" was the work of Tommy Reilly. Those harmonica passages on anything up to six different pop records a week: Tommy Reilly again. Or the "Rawhide", "Gunsmoke", or radio's "Navy Lark" themes: T. Reilly, Canadian-born genius of suck-and-blow again.**

A session-man with a difference. For Tommy also tours the world, playing concertos with full symphony orchestras. He's just finished a continental tour, playing to packed audiences, getting standing ovations. And talking to Tom emphasises that here is a man who really does live for the harmonica. His wife, indeed, tells acquaintances that she is actually MARRIED to an harmonica.

### STARTED IN CANADA

It started for Tommy as a young lad in Canada. He started on violin, then switched to win prizes with harmonica bands at the Canadian National Exhibitions. He came to Britain in 1935, later touring the Continent. And he spent five years and eight months in a German prisoner-of-war camp. "It was tough", he says in his so-quiet way. "But it gave me plenty of time to study harmonica, to build my technique. I learned to play all the parts of an orchestra".

Now he has only one instrument—a Hohner chromatic. He says: "People tend to look down on the instrument. It's regarded as being . . . . well, cheap. They underestimate it. My life is dedicated to making it more and more accepted in a strict musical sense. . . .

"It's an easy instrument to fake. Lots of the people who say they play really know nothing about it. I love teaching anyone who wants to play. But it's noticeable the ones who go for harmonica don't have much money—if they did they'd go for more expensive instruments. But I don't worry about money if a boy really WANTS to learn".

### POSTAL COURSE

Tommy, having fought for his beliefs for so long, is anxious that his efforts be perpetuated. So he's starting a postal course of instruction on harmonica. A world-wide effort. He makes no bones about being basically a classical man . . . . says: "But I do sessions on pop—maybe half-a-dozen a week. It's an odd fact but, years ago, the harmonica was only for the very rich. I've seen old models in solid gold, or ivory—one belonged to the Kaiser.

"I don't have rigid hours of practice. You've got to be in the right mood even to practice—maybe if dinner's not ready I'll go off for half-an-hour of playing.

"I get the session jobs obviously because I sight read. That's important if you want a full career on harmonica. It's vital if you go into the classical field. I've left a recording studio, with some group or other, then gone on to solo work in front of a Royal Festival Hall audience".

His wife handles his business life. She says: "So many professionals who THINK they can play just can't. It's annoying when people ask where Tom is, thinking he's not working—when he's touring the world. I hardly ever see him. We had a cutting from Judith Durham, of the Seekers, the other day. It was all about the pop group harmonica-users. Mick Jagger talked most sense. He said that there WAS music for the instrument . . . . said the best thing for a beginner was to go out and buy one of Tommy's tutors. But most people talk rubbish, I'm afraid. They just don't know the range of the instrument. . . .".

Tommy Reilly, quiet man of the session world, has a jam-packed 1967 already. And it'll include a load of sessions. Who knows how many records he'll help up the charts during the next twelve months? P.J.

# PEOPLE BEHIND THE STARS

## No. 1 Sound Balancer BOB AUGER

**BOB Auger is a sound balancer. He has worked at Pye Records for nearly ten years. The only break being a two-and-a-half year stint as chief of sound for Granada TV. He is currently the chief engineer at Pye, with 23 others under his control. Add to this the fact that he is joint head of the classical records department, and the mind boggles as to how he finds the time to act as balancer on sessions. The answer is that he loves it.**

Many of our readers are becoming aware of the existence of sound balancers. But what exactly do they do? To help find out, "Beat Instrumental" paid a visit to Bob's office at Marble Arch.

### UNKNOWN MEN

"Before I talk about my job, I would first like to thank you for this interview," smiled Bob Auger. "We are the least-known people in the record industry. A & R men get all the credit for records, and to the general public, we are simply 'the men that fiddle around with a few knobs'. I would like all sound balancers—or balancing engineers as we prefer to be called—to get the credit deserved. If the panel of 'Juke Box Jury' consisted of engineers it would be great. I wonder how we could get on?" (Memo to "J.B.J." It's not such a bad idea, is it?).

"There are two types of balancing engineers. The classical and film ones, and the 'Pop' and light music ones. Once again, these engineers are divided into two categories. Those that just obey the A & R man, and those that co-produce the session. It depends on which A & R men they work with".

"Basically, the job of an engineer is to make sure that all sounds produced in the studio are accurately captured on multi-track tape. After the session, the sounds are then balanced and reduced to the mono master tape. It's a well known fact that if the session is bad, the engineer gets the blame, and if it's a success, the producer gets the credit. You just can't win".

### NO QUALIFICATIONS

As you see, Bob has some very definite and outspoken views about his work. It seems a very dedicated job, so what qualifications are necessary? And more important, what are the financial aspects?

"At the moment I've got a pile of letters on my desk," continued Bob, "all from budding engineers. I tell them all the same thing. No real qualifications are necessary. What you must have is a real love and feeling for music. Without this, any session you engineered would be a fiasco and many thousands of pounds lost as a result. A knowledge of tape recorders would be a help, but again, not absolutely necessary. You're not expected to be a technical genius. That's left to someone else. If something should go wrong during a session though, and a repair man is called in, you must know exactly which

*Bob Auger pictured here with Sammy Davis Junior, just one of the many big-name artists he has recorded at the Pye studios, Marble Arch. When this shot was taken Bob was working with Sammy on a special album to commemorate one of the American star's rare visits to London*

session—put the correct mikes in the many switches, levers and knobs you really need eyes like a hawk. One day you will be operating such a control board, and you can't afford to make mistakes. After a few weeks you will be expected to operate the tape machines, and help with the tape dubbing.

### SMALL BEGINNINGS

"For anyone starting in the business, I would recommend a small, independent studio at first. Music publishers and song-writers use these for demonstration disc sessions, and after a while you will be allowed to engineer them on your own. This is now an accepted practice. Not a great deal of money is at stake, so no-one will be declared bankrupt if the session is a drastic failure. Most engineers, including myself, started in this fashion, and then moved to a bigger studio".

"The money is obviously very important. It varies from studio to studio, but the basic wage would be about £9 at 16, £15 at 23, going up to around £2,000 a year. As most studios are open at least 15 hours a day, the amount of overtime expected is ridiculous. As this includes week-ends, you really have to be dedicated".

Does a budding engineer HAVE to come to London, or can he start in one of the provincial studios?

"To the best of my knowledge, there are no really good studios in the provinces," said Bob. "If a son of mine wanted to get into this business, I would definitely get him to start in London. The provincial studios serve their purpose and that's all. Most of them just concentrate on making demos, and while this is very good experience, it won't get you very far".

### SPECIALLY REQUESTED

Many people think that luck plays a great part in putting a sound balancer into the higher wage bracket.

"Yes. This is very true to a certain extent. You can say you've 'made it' when A & R men specifically ask for you. There are two reasons why they will do this. Either you're a fantastic engineer, or you've worked on a couple of big hits. A combination of both is ideal. Many A & R men now use the Pye studios even though the artist is contracted to another company. They did this with Georgie Fame. The result was 'Yeh Yeh'. Then came Spencer Davis and 'Keep On Running'. I was the engineer on both of these. I was very lucky to be the sound balancer for all the Kinks' hits, even though I have since put one of my assistants in charge of these. I've also worked with Sammy Davis, Paul Anka, and Gene Pitney and many other U.S. and Continental names".

Can a balance engineer move onto bigger things?

"Some turn into very good A & R men. Shel Talmy is an excellent example of an American engineer turned into a British A & R man. This is a great help when trying to explain things to the engineer. Another alternative is to get into TV".

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# PROFILE

# JUDITH DURHAM

**HER real name is Judith Cock, she's only 5ft. 3in. and rather nicely rounded if I may say so. She is undoubtedly THE BIG VOICE of the Seekers. It was her beautifully mellow, gimmickless singing that led the foursome to three number one hits on the trot soon after they arrived in Britain a couple of years back. And even if she is the only girl in the group, she still makes herself heard when it comes to talking musical policy for the Seekers.**

In fact, this little brown-eyed talent, blessed with an impish sense of humour, is an exceptionally good jazz singer. Mr. Acker Bilk played for her when he toured Australia and she's also sat in with Ken Colyer's band in London. She says: "If I hadn't been given those chances to dabble in jazz, I'd probably be lost right now. The idea was that I tackled classical singing and anyway I'd had nine years of private study on piano, classics again. No, I don't play piano on stage with the group. I think it's rather a sophisticated sort of instrument for folk music . . . . anyway, the folk experts insist it can only be a substitute for guitar.

## GOSPEL SINGING

"Oh, yes—please tell people why we call ourselves the Seekers. It comes from a religious sect of pioneers, so you see it really is appropriate for a group of people with roots in folk."

Judith was born in Australia, in Melbourne . . . . she'll be 24 on July 3. She has one sister and was educated at the Royal Melbourne Technical College. At school, she took part in the school plays but isn't too sure she could have a future in acting.

But one day, I'm sure, Judith will take a bigger part in Gospel singing which, anyway, is allied to jazz. She remembers with pride being given a standing ovation by 3,000 fans at a jazz concert after singing "The Lord's Prayer". And there are Gospel records a-plenty in her collection . . . . notably by Sister Rosetta Tharpe, Marion Williams and the Spirit of Memphis Quartet.

At home, Judith is quite a domestic character. Apart from playing piano for her own enjoyment, she's a dab hand at dress-making though the NEED for making her own vanished years ago. She is a compulsive letter-writer. Ask her about her feelings on success and she simply lavishes praise on Welsh-born manager Eddie Jarrett who guided the Seekers literally from the moment they landed in Britain.

## PROBLEMS

She says: "Being a girl with three boys has its little problems. Sometimes we argue like a cat with three dogs but it's all for the good of the act. Personally I like peace of mind as a way of life, but you can't have it roses all the way in show business".

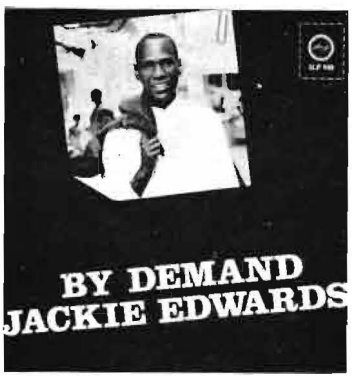
Judith, who also plays tambourine, guitar (a little), harmonica and castanets, says that one day she'd like to marry, settle down, raise a family. She avoids the dim lights of the in-crowd settings. She's free from gimmicks and tantrums.

But if you want to see her dark-brown hair shiver a little with rage, put it to her that she should leave the Seekers and go solo. "We're a group," says Judith (watch out you don't call her just "Judy"), "and it's going to stay that way. . . ."

She is, in short, a nice, unspoiled, talented girl—who still recalls she sang one wrong note on their first hit "I'll Never Find Another You"! P.G.

# LP REVIEWS

## BY DEMAND

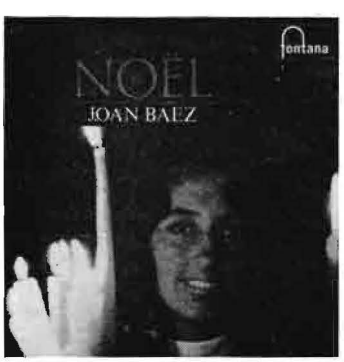



### JACKIE EDWARDS
### ISLAND ILP 940

All we seem to hear about Jackie Edwards is, "Jackie Edwards, the guy who wrote so many hits for the Spencer Davis group". Forget about that, he's a great artist in his own right and this album is here to prove it. He has a voice which is extremely versatile, it's smooth, and even when he sings the type of number which has made his composing and the Davis group famous, he refrains from playing the "soul" singer, although evidently he has plenty of the required commodity. The effect of numbers which are given a simple treatment elsewhere is heightened by Edwards' insistence on a good arrangement behind him.

Side One: I Feel So Bad; Raindrops; I Who Have Nothing; L.O.V.E.; Think Twice; Darling.
Side Two: Tell Me Right Now; Only A Fool Breaks His Own Heart; Somebody Help Me; Summertime; Oh Mary; The End.

## NOËL




### JOAN BAEZ
### FONTANA TFL. 6073
### Stereo STFL 6073

Beautiful album in the true sense of the word. Joan's simple guitar work is augmented by a whole set of classical instruments. Oboe, Clavinet, French Horn, tinkling bells blend together unbelievably well and the result is heavenly in more than one sense of the word.

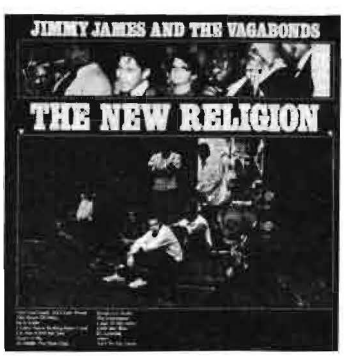
Joan's voice is, as always crystal clear and tuneful in the extreme, what a delight to hear a singer who does not have to slide into a note, a singer who can command respect just by singing simply and sincerely.

Side One starts with "O Come, O Come Emmanuel" and one is captured from the start by the delicate balance between Joan's soaring voice and the subdued woodwind backing. "Coventry Carol" introduces Clavichord and this tune runs into an instrumental rendering of Good King Wenceslas which, although it only lasts for a few seconds runs long enough to present an exercise in instrumental harmony.

This album is obviously intended to be a Christmas album but don't worry if you won't be able to buy it until the new year because on this LP the songs are only incidental. The main sttractions are the voice of Baez and her superb backing.

Side One: O Come, O Come Emmanuel; Coventry Carol/Good King Wenceslas; The Little Drummer Boy; I Wonder As I Wander/Bring A Torch, Jeanette, Isabella; Down In Yon Forest; The Carol Of The Birds; Angels We Have Heard on High.
Side Two: Ave Maria; Mary's Wandering/Deck The Halls; Away In A Manger/Adeste Fideles; Cantique de Noel; What Child Is This; Silent Night.

## THE NEW RELIGION

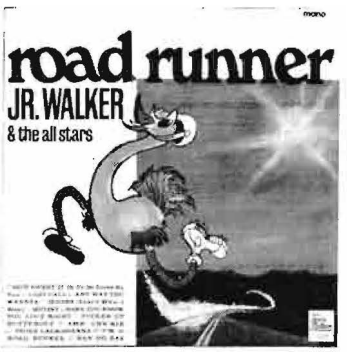



### JIMMY JAMES AND THE VAGABONDS
### PYE NPL. 38027

This is the album we've heard so much about, and it lives bang up to expectations. Peter Meaden, with the help of a round £1,000 and numerous session men, has produced a first class LP. Side One is jam-packed with heavy beaters, typical of the Vagabonds stage sound. "The New Wave R & B Scene" with the strings and things is in evidence here and there but mainly it's good solid American thump. Jimmy sings well and any vocals that need to go on behind him are supplied by the other frontsmen. Instruments are well to the fore but don't drown out Mr. James, who is anything but semi-detached as far as a good vocal versus backing goes. Drums are featured prominently and they lead nice jumping bass, crisp guitar, mellow Hammond and stabbing brass. On the flip James and his party cool down to give tasteful offerings like "People Get Ready". Here they are backed up admirably by well-regulated strings. The type of Impressions sound which they were aiming for is achieved, but they manage to retain most of their own identity.

Side One: Ain't Love Good Ain't Love Proud; This Heart Of Mine; Do It Right; I Gotta Dance To Keep From Cryin'; I'm A Fool For You Girl; Honest I Do; Hi-Didley Dee Dum Dum (It's A Good Feelin').
Side Two: People Get Ready; The Entertainer; Come To Me Softly; Little Boy Blue; It's Growing; Amen; Ain't No Big Thing.

## ROAD RUNNER




### JUNIOR WALKER AND THE ALL STARS
### TAMLA MOTOWN
### T.M.L. 11038.
### Stereo STML 11038

A very good album this for dancing and for listening to while you are doing something. On all tracks the sax is wild, the Hammond strong and the drums and guitar tastefully beaty. Most of the tracks are new to us, but "Road Runner" and "Money" need no introduction. Junior's sax and vocal efforts are as strong as ever. He uses, as always that predictable yet unpredictable sax style and he shines brightly on "Last Call' one of the most outstanding tracks on the album. His vocals? I think that they could have been brought to the fore a little more, in places he is singing with a great deal of enthusiasm but seems unable to penetrate the sound laid on by his Stars. Perhaps this comes about because the group is more interested in the sound of their instruments than the vocals.

Side One: Road Runner; How Sweet It Is; Pucker Up Buttercup; Money; Last Call; Any Way You Wannta.
Side Too: Baby You Know You Ain't Right; Ame' Cherie; Twist Lackawanna; San-Ho-Zay; Mutiny.

## TUTORS column

### A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

***MUSIC TEACHERS***
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# YOUR LETTERS

Dear Sir,

**I have a message for all those who like people to think that they are eccentric. As I write I have "guitar mutilators" in mind, those guitarists who hack their boxes about and get up to all sorts of strange tricks to make them look "different".**

**I have a friend who had one of the dearer electrics, it was a solid and had a marvellous tone. He was deeply in love with it and decided that as he would never part with it he would do something to make it look more individual. First he got a plane and altered the shape very subtley. Next he stuck all sorts of ridiculous signs on it like, "Watch Your Step", "No Spitting". As if this wasn't enough he gouged a couple of channels in the body and placed little dolls in them. Of course the tone wasn't changed at all but he was ever so proud of his achievements.**

**Unfortunately the group he was with broke up and as he was a little tired of the game anyway he tried to sell his guitar so that he could put something towards a new organ. You can imagine what success he met. None at all, apart from making a few people laugh.**

**S. King,**
**Dundee.**

**S. King wins the two LPs of his choice, Ray Charles and The Artwoods.**

Dear Sir,

I've been reading "Beat Instrumental" and before that "Beat Monthly" since it started. I'd just like to say how pleased I am that you have always given the Shadows a good "look-in". They certainly deserve it. How excellent and I have noticed that they often bring out the fact that only talent stays the course in the pop business. Thanks again.

**T. Martin,**
**Stourbridge, Worcs.**

Dear Sir,

I have been a fan of the Chicago blues men for many years. Buddy Guy is my god, Rush and Junior Wells, his angels. I feel that I must register a very strong protest about these so-called British Chicago-style blues bands. How often have we heard the phrase, "They play in the Chicago style". Whoever "they" are, they are not playing in the Chicago blues style—they are murdering it. They don't seem to understand that blues comes from inside, not from an extraordinary ability to copy great blues men note for note. What's the world coming to? The blues world that is.

**"Chicago bound",**
**Tottenham.**

Dear Sir,

I must ask for a few lines space in your mag. so that I can put a plea across to group drummers. Every group I have seen lately has had a drummer who thinks he is Keith Moon. I watched carefully and it all made me sick. There are good and bad "Moon" drummers. They all use the extravagant arm gestures, they all knock their kits about, but the mark of the true "Mooner" is the ability to extend his tongue just far enough to achieve a perfect semblance of the Who man and not overplay.

It's all very well, Keith is a superb showman and a good drummer, but can't these

# Mike Rabin *digs* the Livingston Sound . . .

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☐ I want literature on the Countess only.
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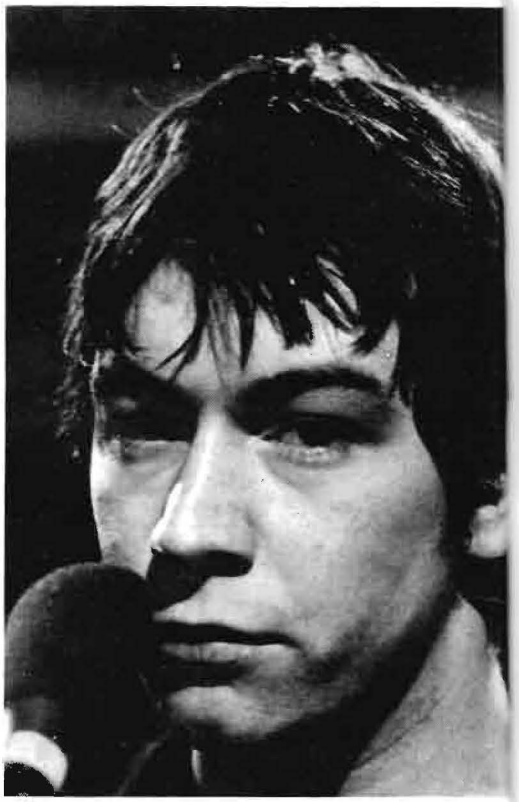
# ERIC THE SOUL PURIST IS DEAD!



**ERIC Burdon is on the move and gathering momentum rapidly. He's left the Animal days behind, although reporters still insist on bringing them up, and he's even left a part of his own image with 'em. No longer can we talk of Eric Burdon—soul purist.**

BY KEVIN SWIFT

He told me, "In my act with the new group I've been doing 'If I Were A Carpenter' and 'Paint It Black'. I used to be caught up in the scene where people talked about guys who'd 'gone commercial' or who sang, 'genuine down-home blues'. Now I've got a better attitude. To my mind, music is music no matter who wrote it. I've been greeted by boos and yells when I've done 'Paint It Black' once or twice but it's only the Stones fans who give me any trouble and usually they go quiet, then applaud at the end once I'm over the first few bars.

### NEW TREATMENTS

"I've kept a couple of Animal 'pops' in but we've given them brand new treatments. After our version of 'Rising Sun' people often come up and tell me that they prefer it to the original. We have no organ now so we have to work things out for just two guitars. I've got Johnny Weider and Vic Briggs on lead guitars and they both read and write music. I'm still doing numbers like 'Shake, Rattle and Roll' and 'Jailhouse Rock'. It's always been my aim to get back to the roots of music, the very basis of it. I like to think that with this set of numbers I'm breaking down prejudices."

The team which is helping Eric Burdon break down these prejudices consists of the afore-mentioned guitarists Johnny and Vic, Danny McCullen on bass and of course, Barry Jenkins on drums. This group had only a week of rehearsal before they were thrown in at the deep end with a trip to Paris. It says a great deal for their musical ability and Eric's leadership that they not only played competently but added to their act great originality. Thanks to Johnny Weider they were able to feature violin. Said Eric, "Everyone uses strings in the studio and we thought that if we could use just one violin, but put it through echo chambers and things, we'd get a big sound. Johnny gave it a try but it wasn't very effective. We tried it without the extra gear and the empty sound came across well. This is one of the reasons we went down so well in Paris. I don't mind admitting that I was nervous about it all because the French audiences are very hard to please, but with that violin we went down a storm. Now Johnny's waiting to get an attachment made by one of the big manufacturers, which splits the note of any instrument into two, the original and the harmonic. He's been talking to them about it and we should have the first one made.

### EXPERIMENTS

"We'll be doing a lot more experimenting with things like this, if we can get the chance. It's always the same problem. We get so little time. Especially in these first stages, we practise a great deal and we are all writing like mad for a new LP. The first one, using tracks from the States should be out in January, all being well, but I've had a lot of trouble getting the tracks across here. They've been arriving in ones and twos. The office was distraught. Most of the tracks were cut under Tom Wilson in the London studios. He gave me some discipline, which is a thing I've needed for quite a time. I've been so used to singing just the way I wanted. Tom wanted the numbers sung properly and he'd say, 'Look, Eric, are you going to sing this properly or should we forget it?' The scheduled LP for the States is going to be called 'Fragmentations' so it will probably be called that over here, although they used to change the Animal titles quite a lot".

### POETRY AND HUMOUR

Eric has plans even beyond the second LP for which he is now writing with the help of a giant four track stereo recorder. "I want to do a 'poetry in sounds' album,' he told me. "I've been talking about it with Vic Briggs, I mean a proper album, not just a collection of weird electronic sounds. I also want to bring some humour onto the album. It'll be something like the Mothers Of Invention I suppose. I like them very much. They are good musicians and also have a sense of humour which is creative.

"Of course, this album could be a complete waste of time and money because the record company might not accept it even if we got round to doing it. Another of my projects is to make a sort of informal album with all my friends on it. I'd have people like Georgie and Zoot, I think it would be very funny".

Perhaps this plan isn't too far off realisation. The news is that Eric will be appearing at the Scotch on both Christmas Eve and New Year's Eve. He is going to turn both dates into party occasions and if that four track machine goes along it could well be that before long we'll see a two part album called "Burdon and Friends at the Scotch".

# THE MISUNDERSTOOD BAN DRUGS

**RIGHT now, everyone is waiting for a "new sound", a new concept in pop music. I say they are waiting but possibly they're waiting in vain, perhaps they have missed the start of the next "big happening".**

### PROPHETS

From California, home of the Beachboys, the "Misunderstood" arrived, and they did their arriving with all the drama of the prophets of old. They claim to be the prophets of new, if such a phrase can exist. They have many, very relevant views on present day life and its myriad of problems. People jump at the chance to call 'em "yet another Psychedelic group". Perhaps they would go along with this terminology if only other groups had not got there before them and left around the scene a rather disturbing odour of drugs. L.S.D., daddy of 'em all, seems to have taken its position as head of the new "Freak-Out Scene". The "Misunderstood," who I consider to be sincere and hard-working without the use of such mind twisters, are faced with the terrible choice of being unknown or, on the other hand, being known via the channel of drug taking, which has seized people's imaginations.

### NO DRUGS

When I spoke to them recently they were very careful to avoid the mention of drugs and, even when they were touched on in passing, they quickly followed up by saying, "But that's not our scene. We have nothing to do with drugs, we do not need drugs to say what we have to say". From here things became a little confused because they attempted to fill me in on the true nature of their music. Singer Rick Brown and steel guitarist Glen Campbell were delegated to do the explaining.

### THE TRUTH

"We have no set message, no path to offer," said Glen, "We just hope that our music will help people towards a better awareness of the world around them. We hope that it will help them find the truth in life". I asked if they could tell me anything at all about the truth. "The truth," said Rick, "is freedom from such man-made evils as fear, hate and envy. When awareness is complete throughout the world these are abolished and love is left. That's what our music is, 'love music'. Over here the Who are playing hate music, which is exactly the opposite of our style".

### NO LIGHTING

With the explanation semi-lodged in my brain I later had the opportunity to hear and see them playing. Before they started they told me that they were a little nervous as some of their gear had blown and their intricate light system refused to work. "Usually we couple lights to our amps so that as we play the lights respond to the different frequencies," said Glen. "We found this was the best system, other groups used lights in the States but very few of

*The Misunderstood — "We do not need drugs to say what we have to say."*

tion to the music, as ours does".

They went on stage and to be quite frank, yes, they were exceptional. Glen, the steel guitarist is a wild little feller who seems possessed as he pours forth intense, highly creative screams from his instrument, singer Rick has just the right sort of personality to capture attention, drummer Rick More plays with such enthusiasm and abandon that his drums take on character, bass player Steve Whiting is unorthodox in his sound and methods and occasionally uses a steel and the sole Englishman Tony Hill from Sheffield plays fierce guitar. They appear to have the whole free-form scene sewn up. Their music is sometimes terrifying, it does reach you and it does bring you out of yourself. It builds to crashing crescendos then fades to acoustic guitar work which suggests utter peace. They are a good group, sincere, both on and off stage

## TOP TWENTY—FIVE YEARS AGO

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

| | | |
|---|---|---|
| 1. | The Young Ones | Cliff Richard |
| 2. | Let There Be Drums | Sandy Nelson |
| 3. | Stranger On The Shore | Mr. Acker Bilk |
| 4. | I'll Never Find Another You | Billy Fury |
| 5. | Johnny Will | Pat Boone |
| 6. | Happy Birthday Sweet Sixteen | Neil Sedaka |
| 7. | Moon River | Danny Williams |
| 8. | Midnight In Moscow | Kenny Ball |
| 9. | Multiplication | Bobby Darin |
| 10. | So Long Baby | Del Shannon |
| 11. | Run To Him | Bobby Vee |
| 12. | The Twist | Chubby Checker |
| 13. | Language Of Love | John D. Loudermilk |
| 14. | Walk On By | LeRoy Vandyke |
| 15. | Toy Balloons | Russ Conway |
| 16. | Son This Is She | John Leyton |
| 17. | Goodbye Cruel World | Jimmy Darren |
| 18. | Peppermint Twist | Joey Dee and the Starlites |
| 19. | Tower of Strength | Frankie Vaughan |
| 20. | The Lion Sleeps Tonight | The Tokens |

Records Entering The Top Twenty During The Last Weeks of the Month

| | |
|---|---|
| Forget Me Not | Eden Kane |
| Crying In The Rain | Everly Brothers |
| The Comancheros | Lonnie Donegan |
| Lonesome | Adam Faith |

## 'Beat Instrumental' Polls 1966

# THE WHO...

# STEVIE WINWOOD of the Spencer Davis Group

# JEFF BECK of the Yardbirds...

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WHAT THE AUDIENCE WANTS

# BEAT INSTRUMENTAL

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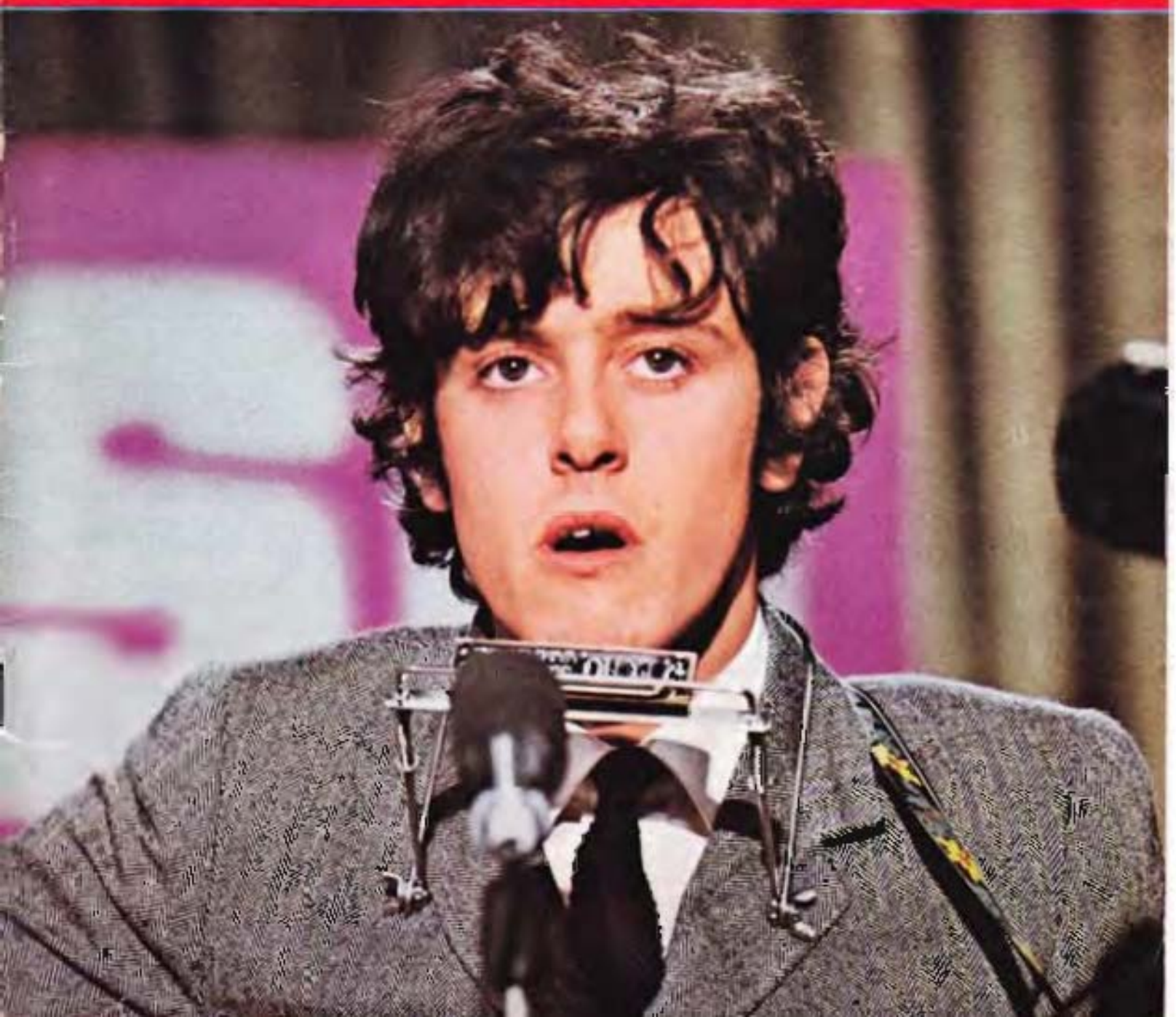

# BEAT INSTRUMENTAL

NO. 46 FEBRUARY 1967

**EDITORIAL & ADVERTISEMENT OFFICES:**
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Manager: TONY WEBSTER

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## Editorial

**Our December issue contained a special feature titled, "Crystal-balling Into 1967", which made some forecasts about the future trends in '67. It included the following opinion: "I don't think that either the type of music they play, their clothes or haircuts, will be the main distinctive feature. It will be their personalities which will be different." We certainly didn't have to wait long before that forecast became a reality. The Monkees have arrived.**

**Like every other big attraction before them, who has enjoyed sudden popularity, the Monkees have received big praise and big criticism. Their critics, however, are treading on dangerous ground. Many of them are saying that the Monkees cannot be put in the same class as the Beatles. But didn't they attack the Beatles in exactly the same way only four years ago, stating that they couldn't be put in the same class as the earlier greats? One of the things that their pens are scratching away at most, is whether the Monkees provide all the musical backing on their discs. But the company producing the television series, has always stated that the Monkees are four actors. Nevertheless "Teen" magazine reports Peter Tork as playing the guitar, ukulele, five-string banjo, bass, piano and French horn and Mike Nesmith—the tall one with the woolly hat—as a self-taught guitarist and songwriter.**

**One good thing about this Monkee business, is that it has come at just the right time to kill stone-dead all those stories about groups being out. They can never be out, because, if ever instrumentalists stopped forming themselves into small, playing groups, who the heck is going to play the music anyway? Even solo singers have to have a backing group on tours and personal appearances. They could go back to having pit orchestras, but somehow, I don't think that will ever happen.**

**The Editor.**

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Printed by S. Tinsley & Co. Ltd., Manor Farm Road, Alperton, Wembley, Middlesex
Distributors: Surridge, Dawson & Co. Ltd., 136-142 New Kent Road, S.E.1. Telephone: RODney 5440

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CH.17

# DAVE DEE'S MASSED ASSORTED INSTRUMENTS

By TONY WEBSTER

**DAVE DEE & Co. are definitely very off Germany. They went there for two weeks just before Xmas, and needed no encouragement to tell me about the problems they had.**

I met the boys at the BBC's Lime Grove Studios where they were doing "Top Of The Pops". After the usual exchange of greetings, I presented Beaky with a copy of *B.I.* open at the Poll Winners' page. In case you didn't notice, Beaky came tenth in the Rhythm Guitarist section. At first he looked a little despondent, but then noticed that the others hadn't come anywhere. He proudly showed it to DD, D, M & T, who immediately fell about the floor in a heap of brightly-coloured shirts.

### RECOVERED

Having recovered from his state of jocularity, Dave picked himself up from the floor and looked at the front cover. It was a colour photo of the boys, but once again, no Beaky. Rest of the boys immediately become hysterical again. Suddenly Beaky's eyes lit up. "How about me doing all the talking this time instead of Dave? Oh yeah, you'd better include Mick, he's not on the cover, either."

"It all started when the 'plane landed", said Beaky. "There was supposed to be a car to meet us at the airport, but it was nowhere in sight. I don't want to sound big-time, but we were treated as a 'nothing' group. We were doing a tour of huge stadiums, each holding about 12,000 people. There were six or seven other groups on the bill, and the protection we got was nil."

"The fellers over there are really funny", chipped in Mick. "One of them jumped on the stage and kissed Dave. Full on the lips, too. The rest just sat there and screamed. Just like the English girls do. Very weird indeed. In a way it was like the old Bill Haley days. Spencer Davis was on the same show, and as they played all blues, we gave them beat. Just a long succession of bash, bash, bash. Hey, Beaky, tell him about that TV show we did."

"I suppose it was quite funny, really", smiled Beaky. "We were supposed to rehearse one day, have the next off for Christmas shopping, and do the show on the third day. The rehearsal went OK, but they decided it should last two days instead of one, so bang went the shopping. On the day of the show we had a dress rehearsal first, but instead of an empty theatre, we found that there was an audience of about 300 people. It was ridiculous. They'd all been charged 5 marks (about 10s.) to come in. Our contract said one actual performance, and as far as we were concerned, this was it. Anyway, everything got worked out, and after a five-hour wait, we recorded the actual show. That's right, in front of another audience. The company must have made a fortune.

### FED-UP

"We weren't allowed to leave the studio at all on the final day so you can imagine how fed-up we were. You might think that three days is quite average for a big TV show. *But to do one number?* And then it was only a mimed version of 'Bend It'. The worst part was the fact that we had to pay all our own expenses. Out of £250, we made about £20."

DD, D, B, M & T are currently the top-selling group in Germany. They've had three number ones on the trot, and while they were over there saw "Save Me" shoot straight in at No. 14. Further proof of their popularity is the fact that after "Hideaway", they released an LP. One track, "It's So Hard", was immediately covered by a German group, so Philips released the boys' version as a single. There was no publicity whatsoever, but the disc went into the charts.

Sound-wise, the group are raving over the P.A. system they used on the tour.

"It was great", chirped Beaky. "There was an amp for each speaker, with about five mikes going through them *via* an echo unit. The cabinets were about 6' x 4', and had separate controls on the back. We wouldn't mind a system like that. At the moment we're about to get some new gear ourselves. Tich has been using a couple of AC.30s, but there's not enough volume. Looks like it'll have to be some 200-watt gear."

### MUSIC SHOP

Over in the distance I could hear Mick saying something about a music shop.

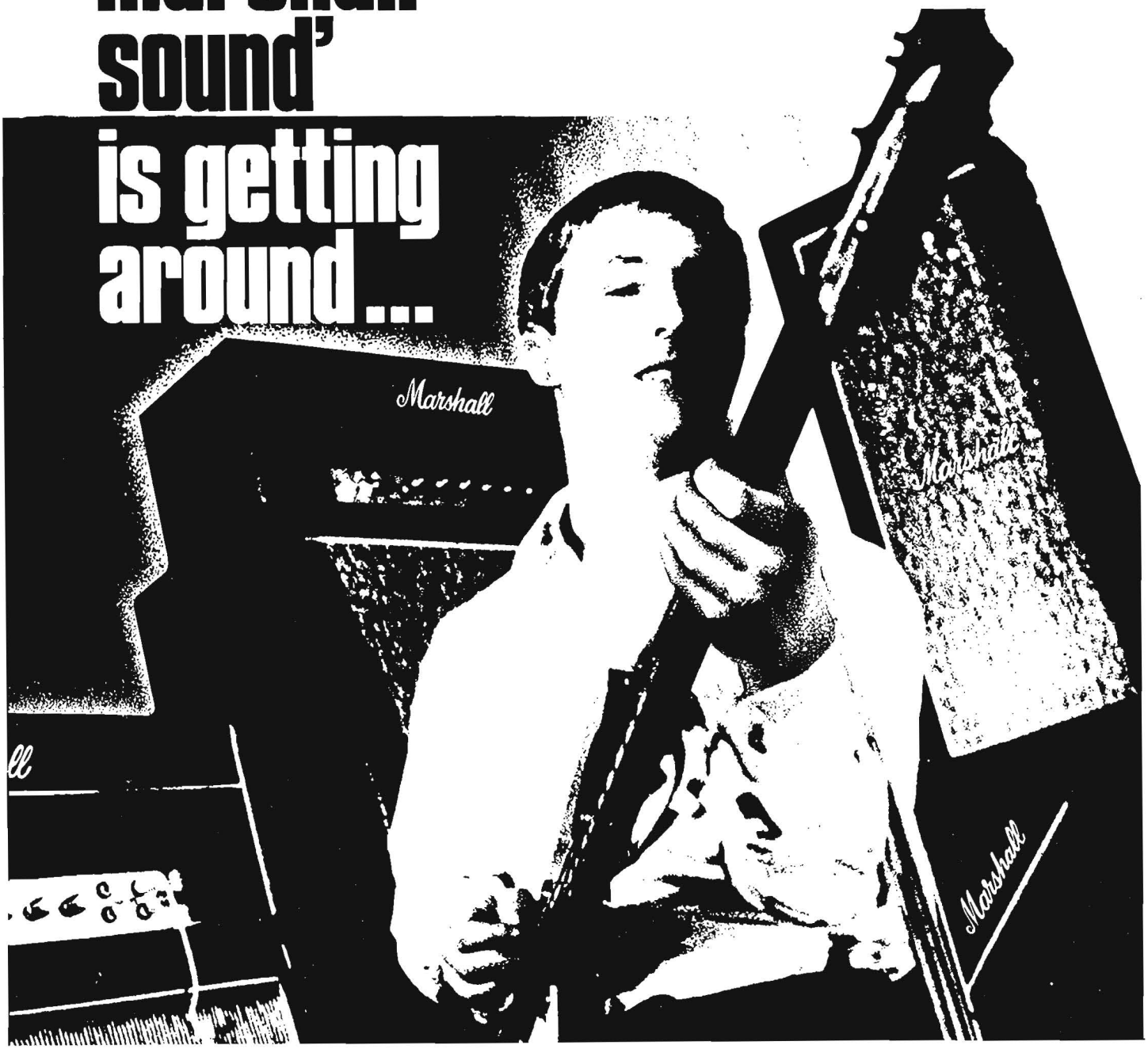
"Do you realize that we've had to buy a new instrument for every record we've made? For 'Hold Tight' we bought four tambourines; for 'Hideaway' we got finger-cymbals and wooden blocks; there was the octave Mandola for 'Bend It'; and for 'Save Me' we had to get a set of timbalis and a cowbell. I reckon we've spent about £200. It might be an idea to make a record using the lot of them. At least we'd get our money's worth. Can you imagine the billing—'DD, D, B, M & T's Massed Assorted Instruments'. If not, we could easily open up our own music shop."

Enter Beaky again . . . "I've just realized. 'Save Me' is No. 5 in the hit-parade, and we've never played it live in England, yet! Surely we can't still be classed as a 'new' group when something like this happens?"

"Come on Beaky", shouted Mick. "Thank all the readers for voting you tenth in the Poll."

"Thankyou, fans, wherever you are", yelled Beaky at the top of his voice. "I'm very, very pleased, and my New Year Resolution is to try and learn to play the instrument."

# the 'marshall sound' is getting around...

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# PLAYER OF THE MONTH

# KENNY JONES

KENNY JONES might well have been a banjo player. He went into a shop with the express purpose of getting one but, on his way to the counter, saw a set of drums, tapped the snare instinctively and immediately gave up his minstrel-orientated aspirations. He bought a full kit of Olympic. When he got the kit home he sat down to start the laborious job of teaching himself to play. However, in Kenny's case, it wasn't quite so laborious. He says, "I started doing a jazzy beat right away on the cymbal, and it just went from there. I suppose you could say that I could play my drums as soon as I got them. Funny thing, I bought these sticks with the kit and I broke one almost right away. I didn't realise that you could get replacements so I stuck it together with glue and used it for another month or so. Eventually I went back to the shop and asked if I could buy another pair.

After three months of self-instruction, "I never went to a lesson or looked at a tutor book in my life", says Ken, he joined up with "Plonk" Lane. He admits to being a little "dodgy" on timing his fill-ins for a while, "used to do them in the middle of a bar, sometimes, instead of the end", but he seemed to progress pretty rapidly. He remembers being greatly impressed by the work of Kenny Clare, especially when he was matched against the mighty Joe Morrello at the Notre Dame Hall in a "Battle Of The Giants". He also says that he is impressed by the drumming of Brian Bennett and Bobby Elliott. "Ginger" Baker gets a mention, too, "great bass drum work", says Kenny.

Kenny has only suffered because of his trade once. "I was doing a drum solo in the early days with 'Plonk'. I went so mad that I poked myself in the eye with a drum stick and fell backwards off my stool. I walked round with a patch over it for a while."

Now he plays confidently, without fear of personal injury and he takes a drum solo in a Booker T. number called "Plum Nellie". Says Ken: "I think every drummer should be able to do solos; they give him a chance to show just what he knows." Ken uses two kits of Ludwig drums. "They are both standard kits", he says, "I haven't messed around with them at all."

Now Kenny wants to have a shot at drum music but he's learning the instrumental variety first. "I'm learning guitar with the help of the other guys", says Ken. "I've learned a few chords already. I'll learn guitar music and then progress to drum music." Any ambition to be a session man in the future? "Yes", answers Ken. This Mr. Jones has just as much ambition as the other three. K.S.

# Things YOU should know..

## No. 2. HIRE PURCHASE

**WHEN is someone ready to take on H.P.? When they can easily afford the payments would be the ideal answer, but it's not as simple as that. When the goods being bought on H.P. are musical instruments it's pretty certain that the buyer is hoping for improved circumstances, e.g. plenty of money-culling bookings or salary increases.**

There's no doubt about it, H.P. makes things easier for budding musicians. But does it make them too easy? We asked the opinion of one of London's most popular salesmen. "Sometimes," he said, thoughtfully, "but we always try and give our customers a clear picture of the agreement that they are entering into."

### UNDER AGE

Let's take a closer look at the mechanics of H.P. After all most people who fall down on payments do so mainly because they don't understand how the whole thing works. To enter into an H.P. agreement you must let the company, who does its own H.P. or more often a Finance Company, that you are, in fact, capable of keeping up your payments. After all, would you lend up to £500 to a stranger?

If you are under 21 you need not bother yourself with H.P. forms. You will not even be allowed to sign them. And, if you are over 21, but are not a householder you still won't be accepted. You must have a guarantor, someone who, in effect, tells the H.P. firm that he will take full responsibility for the payment of terms. Once upon a time the person under 21 or non-householder was able to act as the hirer, with a householder over 21 as his guarantor. Now it is common practice for the H.P. firm to accept only the person who is to act as a guarantor as the hirer. It's immaterial whether or not the payments are coming directly from his pocket.

### THE FORMS

The forms, which you or the person who is acting for you must sign, are complete in every detail, and if you look at them closely, you'll see that not one relevant point has been overlooked. The firm from which you are getting the "loan" wants to make sure that you understand fully, all the rules of H.P., together with their own special stipulations. When you sign these forms you are, in fact, saying, "O.K., I get the picture. I know what is expected of me and now I wish to start paying for the goods I want." If you were going to lend someone a large sum of money then you'd want to know just where you could get hold of them at any given time, that's why the hirer of the goods must be a householder. Imagine the dilemma of an H.P. company who had to chase a fancy-free, 18-year-old who was moving from one place to another all the time.

Your deposit, the amount of money which secures the article or articles you want, is due in part, or whole, as soon as the H.P. forms are signed. After this event it will take around seven days to get the forms cleared. During this period the firm will have a careful look round to see if you are the type of chap they would like to deal with.

If, for instance, you are bankrupt, this is the time they find out. Naturally if you have had previous, satisfactory dealings with the firm the clearing of forms will be decidedly quicker. When the forms have been passed you can start the H.P. process. But you have four days to reconsider your decision.

### SECOND THOUGHTS

If you suddenly start feeling that perhaps you don't want the gear, or that you have bitten off more than you can chew, you can stop the whole H.P. machine right there—even if deposits have been paid, forms have been completed and cleared and the goods delivered! You're not even obliged to bring the goods back, the firm which sold them to you has to collect them from you.

If you decide to stay in, as most people do, of course, you can pay your instalments by banker's order, cheque, postal order or, in some cases, by hand. Let's now consider the grim part of H.P., the time when something goes wrong, the time when you can't meet the payments or decide that you just don't want to. If you pay only one or two instalments, then simply refuse to pay any more, you don't have a leg to stand on, the company can whip the goods back right away, or at least after they have tried their best to make you start paying again. If you have paid a third then they will need a court order to get their goods back. But what happens if you decide that you no longer need the goods? Before you can voluntarily surrender the goods you have to pay half the total price. You are not entitled to any rebate.

While the goods are in your keeping they are still technically the property of the hire purchase company and there are clauses in the agreement which state what you can and cannot do with them.

One final point, H.P. can either be a help or not. It's up to you to make sure that everything runs smoothly. By the way, insure your gear, it's no fun paying instalments on equipment which disappeared seven months ago.

*Otis Redding*

# FAX ABOUT STAX

*William Bell*

**JUDGING by the messages on the many Christmas cards we received at B.I., it seems you want to read more about the Memphis soul sounds—in short, more "fax about Stax wax". So, here we are.**

Stax was born in Memphis in 1957, and christened "Satellite". It wasn't a very popular baby until 1960 when it was fed on R & B. The company moved to its present address on East McLemore Street, Memphis, and soon after changed its name to Stax.

In 1960 a deal was made with Atlantic to distribute the records. This has been one of the most important factors in the Stax success story. It's proved to be more than simply a sales tie-up for the two concerns. Wilson Pickett, Don Covay, etc., make some of their Atlantic records at the Stax Studios. Steve Cropper has done session work for Atlantic with non-soul stars like Bobby Darin.

## MAMMOTH SELLERS

A couple of mammoth selling discs dispersed any early doubts about the Stax policy of entering the R & B market. 1961 saw the Mar-Keys' "Last Night" almost on top of the U.S. Hot 100, and Booker-T's "Green Onions" sold a million the following year. These, and William Bell's "You Don't Miss The Water", kept everyone happy —financially and otherwise.

Volt Records was formed in 1962, and over half the catalogue of releases has since

*Top Stax Group—The Madlads*

seen the American charts—mainly through the efforts of one, Otis Redding. The Madlads, who recently toured England, are also with Volt.

The rest of the story is, by now, pretty familiar. It's been a long line of hits for Rufus Thomas, the Mar-Keys, the M.G.'s, Carla Thomas, Wendy Rene, and so on. But, just where is Stax going to move from here?

If there is a problem, it seems to be that the number of sides than can be produced is limited. First of all, Steve Cropper, who is still doing most of the A & R work, is getting busier every day. Then there is difficulty over a studio. The Satellite recording studios consists of a converted theatre, and although it certainly seems capable of producing fine sounds, there is only ONE studio.

Many of the hits made at the Satellite studio have been recorded on a one-track machine with a multiple input of microphones. This usually ensures that a live performance is equally as good as that on the disc itself, since double-tracking and dubbing have not been used. All this is rather surprising, and in a way, humiliating, when you consider how many tracks some of the other top sounds occupy. Last year, however, Stax had more equipment installed that will also cater for this style of production.

As yet, any troubles have not proved crucial, and Stax are still expanding. A local label—Safice—was adopted last year, and one of its artistes — Eddie Floyd — has already notched up another Stax winner with "Knock On Wood".

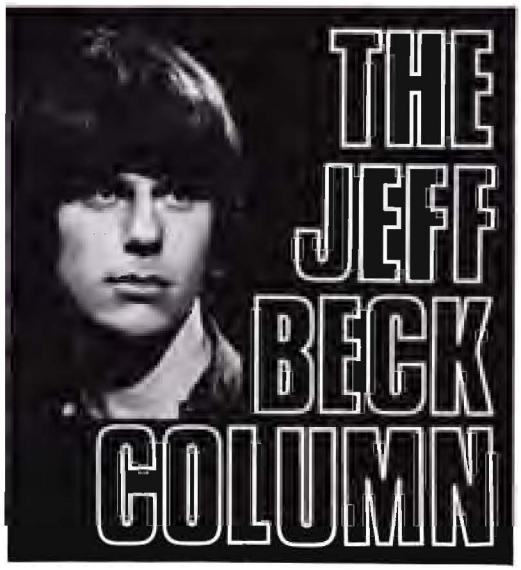
The Stax recording machine has also been listening to other new sounds: there's Albert King—a fretboard-melter of a guitarist from St. Louis, who made "Laundromat Blues"; Mabel John put "Your Good Thing" into the charts; Johnnie Taylor, who used to be with Sam Cooke's Sar company, made it with "I Had A Dream"; and selling most consistently of late, Sam and Dave, a duo producing a far superior sound to their earlier Roulette Aides. The Astors, the Four Shells, and Ruby Johnson, are also on the roster of talent.

## GOSPEL ISSUES

Last year, the first Stax gospel issues were put on the market under the Chalice banner. Jim Stewart also said he was thinking of starting a label for the release of some British material.

Talking of England, a package show of Stax artists is scheduled to appear here very soon for a series of concert dates. Booker-T and the M.G.'s should be included on the bill, although it's hard to visualise Steve Cropper leaving his duties in Memphis to come.

Stax-Volt has never been a more successful venture. Each disc issued inevitably makes the R & B charts and many the national sellers. It's the story of the growth of a very small company to one of the leaders of the field. If it can endure the perils of expansion, it will, no doubt, remain the body at the heart of soul.




As you must have heard by now, I've left the Yardbirds. I can't say I'm sorry and, in fact, now I can't think why I didn't do it sooner. I'm only too happy to use this column to give my proper account of the whole business.

As you probably realise there's always more to something like this than meets the eye. In this case, yes, there's a great deal of information which I couldn't really pass on. It concerns all sorts of things like money, ungratefulness, sheer stupidity and thoughtlessness. It all really boiled down to my relationship with the rest of the group as a person, Jimmy Page excepted, of course. You wouldn't believe the stupid bickering which went on between some of us.

That smashed Gibson incident arose out of something Keith said to me. You see, I was never really fully accepted into the group and when things got a little rough, as they did on the last American tour, most of the moans were directed at me. Trouble was, it never worked the other way round.

I wasn't really allowed to pass an opinion on the other guys' playing or group policy. There are so many incidents which helped to cause the separation. I can't say much about the money side of things, but I'll just say this, you'd laugh if you knew how much I came away with when I left the group. And, all modesty apart, I feel that Keith Relf and myself were the main figures in that group. I was looking through the back copies of *Beat Instrumental* and other papers a couple of months ago and it struck me that the others were never mentioned.

It might sound corny, I know, but I put a great deal into the Yardbirds stage-wise and record-wise, and to tell you the truth, they just don't care. I was ill on the tour and they had to do some dates on their own. They came back to me and said that they had been O.K. on their own; they'd got by. Evidently they didn't think that they needed me, they certainly don't want a good guitarist with them. They will probably get a session man in to do their records. They'll probably tell him to sound like me, people might even think it is me. One thing's for sure, it just won't be me. What will I be doing? Well, there's a lot of things in the air. Next month I'll tell you exactly what's going on.

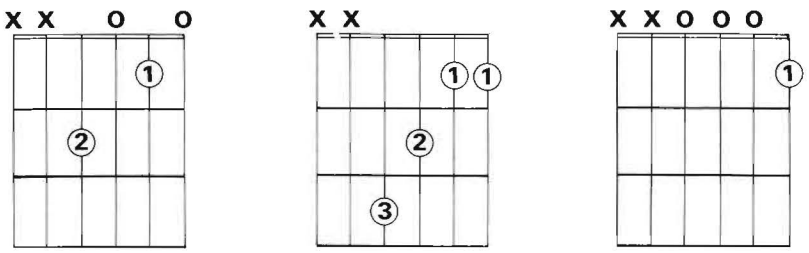
JEFF.

# THREE CHORD TRICK

by THE TUTOR

**The almost-legendary three-chord system is the easiest, and one of the most widely used, methods of guitar accompaniment. It is easy because it means just what it says . . . you only use three chords throughout a song. If you remember some of the old rock 'n' roll songs like "Good Golly, Miss Molly", "Whole Lotta Shakin' Goin' On" and "Tutti Frutti", then you'll know what a 12-bar (a three-chord song) sounds like. Many songs have a lot more chords, but there are still a large number based on the same three.**

**Take the key of C major. This is the easiest key to play in as it has no sharps or flats. The three chords are C (the root chord), F (the sub-dominant chord), and G7 (the dominant chord).**




**C major** **F major** **G7**

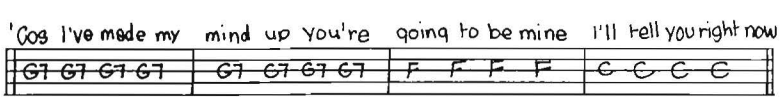
In the diagrams above, the bold circles represent open strings which are not fingered with the left hand but are struck with the plectrum; the crosses, strings which are not fingered or struck and the larger circles the strings which are both fingered (numbers inside circles give actual finger) and played.

**If you wish to play in a different key—you might not be able to sing in C—here is the easiest, and least technical, way to find the necessary chords. First, decide on the key. Say it's A major. The note A is therefore the "root" note of that particular key. Find it on the fretboard (it's the 5th fret on the 1st string), and then move your finger up five more frets. This is D. Now move up two more frets, and you are at E. The three chords in the key of A major are therefore A major, D major, and E7. Try this in all the major keys, and you will soon know the basic three chords for each.**

**It's one thing to learn the chord shapes, but considerably harder to put them into use.**

**You know how you sometimes tap your foot in time with a tune—1 2 3 4, 1 2 3 4, 1 2 3 4—especially when it's a song you really like, it's just the same with a guitar. For every beat, play a downward stroke across the strings. Try to hit the strings as smoothly as possible, otherwise you'll end up completely across the beat. Study the chord changes carefully, and practise them a bit before actually playing the song. After a bit of practice, you'll be able to "feel" where the changes come.**

**If you look below, you will see four bars of "Sunshine Superman". You've all heard the song by now, so tap your foot to it, then strum your guitar at the same tempo. Where there are four G sevenths in a bar, then strum G7 four times.**

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**If, by any chance, you find any difficulty in the formation of these chords, don't give up. Try and enlist the help of a friend who can already play guitar. Very few people can learn everything from a tutor, so friendly advice is always useful.**

# ...RAY DAVIES REPORTS ON A KINK VENUE

**"I SUPPOSE the most memorable one - nighter we've done recently was in Vienna", said the surprisingly cheerful Ray Davies. "The City Hall to be exact. We were on a European tour at the time. One that was going pretty smoothly, until Vienna.**

"We'd played in Germany the night before, and were supposed to catch a 'plane in the morning to get us to Vienna in time for the show. Something happened though. The 'plane was cancelled, and we had to hang around the airport for about three hours. Eventually, they managed to find us seats aboard another flight. A slow one.

"When it began to get dark, we got a bit worried. We were due on stage about 9 p.m., and the minutes were ticking away far too quickly. Luckily, the airfield was quite near the hall. In fact, we flew right over it. That was funny. The roof of the hall was made of glass, and from the 'plane we could see all the kids raving away to one of the other groups. The 'plane touched down with just over half an hour to go. We rushed through the airport, flashed our passports, and were away.

## POLICE ESCORT

"We had a police escort to the concert hall. On arrival, we immediately dashed off to the dressing room to get ready. While we were doing this, Dave Duffield, our road manager, was setting up the gear."

Over now to Dave—"The Kinks always try to take their own gear with them everywhere. But usually we arrive with plenty of time to set up. As it was, I had to go on stage with all the amplifiers while the compere was chatting to the audience, who were getting a bit restless. I was bending down to plug in Ray's Vox A.C.30 when there was a loud explosion behind me. This seemed to be some kind of signal, for as I turned round, half the fellers in the audience started to throw fireworks onto the stage. Some of them had bottles between their legs which they used for letting off rockets.

## STORMTROOPERS

"All around the stage were Austrian Stormtroopers. About 300 of them, all armed with rifles. While this was a bit frightening, it also gave me a sense of security. Especially with the fireworks zooming around. As the boys don't use a great deal of gear nowadays, I was able to get off the stage pretty quickly. Apart from Ray's amp, there were two A.C.30s for Dave, and a Vox T.60 with a 100-watt amp for John Dalton."

Back now to Ray—"It was a good job the 'plane was late for this date, and not one of the others. We were only doing one show in Vienna, as against two a night elsewhere. While we were getting ready, the manager came to see us. This was very handy, because we would have had to find him otherwise. We had been told by our manager to get our money before we went on. Some groups who played in Europe never saw their loot, so we decided to make sure we got ours. Luckily, the manager was a very agreeable chap, and after a 'phone call to the front of the house, somehow managed to get it.

"When we eventually reached the stage, the audience went mad. We opened with 'Sunny Afternoon', and then straight into 'All Day And All Of The Night'. The kids were great. Really appreciative. One thing that impressed us was the P.A. It was a huge house system with about 200 speakers scattered throughout the hall. You need that many with an audience of 12,000. The sound was beautiful, and we managed to get a balance right away. This was very lucky, because after the show we discovered that the whole act had been recorded for an Austrian radio programme.

## WHAT THEY WANTED

"We did a 30-minute spot which consisted of all our hits. That was what the audience wanted, so that's what they got. When we got to 'Dead End Street', they went wild. All the fellers were jumping around, the girls were screaming, and the old Stormtroopers just stood there like a wall. Come to think of it, we weren't too far from Berlin.

"After the show we belted out as quickly as possible. We didn't fancy running a gauntlet of fireworks. Once again we had a police escort, this time to the hotel. With so many late nights and early starts we were beginning to get really tired. We had an average of about three hours sleep a night. I don't know how many miles we travelled, but in five days we went on 12 different flights. Good job we don't mind flying."

# MY THREE YEARS WITH THE MANNS

## *TOM McGUINNESS LOOKS BACK AND AHEAD*

**THE foreman looked at the furniture carrier. "Where do you fink you've been?", he demanded. "You've got some cheek coming back here after that long holiday of yours, you should get your cards, you should." The furniture carrier looked at him in disdain. "That's what I've come for", he countered, smugly.**

The furniture carrier was Tom McGuinness. The time? Just about three years ago to the month. What's the relevance? Well, it's the anniversary of Tom's joining the Manfred Mann group. Tom told me: "I was doing this casual job with a furniture firm, carrying the stuff about. One night, or rather morning, about 3 o'clock, I got this note through my door. 'Come and join us, we are desperate'. It went on to tell me that I should meet Manfred and the others at their next booking in Chigwell, Essex. When I got there they told me that their bass player was leaving and they wanted me to take his place. We talked for hours, but I left without being any the wiser. To tell the truth I didn't believe they'd ever sort themselves out, but strangely enough, they got in touch with me and I played with them the very next night. It was a case of 'take this, plug in there, and play'. I didn't have a bass of my own at that time."

### STOPPED PROGRESSING

I asked Tom if he considered that the Manfreds could have progressed further than they have done over the three past years. "I don't think so", he said, "we haven't wasted any time. We did go through a stage when we stopped progressing. That came after 'Do Wah Diddy' and persisted for some time. Then came the LP 'Mann Made', and I think that was quite progressive. Now with 'Semi-detached' I think we're off again. There are some sounds I like very much on that. This last LP was a bit of a rush, but again, I was pleased with the result." And personally speaking? "Completely fed up", said Tom. "I'm playing worse now than I have done for a long time. I think it's a stage everybody goes through. I'll be getting a new guitar soon, probably a Gretsch, and one of the new Vox solid-state amps. That will probably give me a fresh approach."

I asked him if there was anything else he was interested in apart from pop. "I certainly don't want to produce records, I have no flair at all for that. I think that I'd like to open an antique shop. Manage that by day and play guitar at night. I haven't any qualifications, although I got part of the insurance exams. The thing is that fortunately I have this ability to always try and make a good go at whatever I get interested in. An antique business would suit me ideally, if I have enough money left, that is. My cash goes terrifyingly quickly. Only today I had a letter from my bank manager, reminding me how quickly it was, in fact, going. I'm not a raver by any means, but I think that is the idea he has of me."

The Manfreds are considered to be a "good group" in the true sense of the word. I asked Tom if he could see any young groups on the scene who, for his money, closely resembled the early Manfreds. "Can't say that I can", said Tom. "You see, we came from a completely different period, a different background. We were born out of R & B and jazz, I suppose. Groups like the Who, Small Faces have different roots. But hang on a minute, you are making me sound like an old man, looking back on his youth and the new generation." I looked at the now sideboard-less features of Tom McGuinness. No, he's certainly not old or grey-haired, and if one was going to refer to him as "an old man" that extra "N" would be, oh, so hard to resist.

*Tom McGuinness with his bass-playing compatriot Klaus Voorman. Note that he's using his rare National guitar. He hopes to buy a new guitar and amp soon.*

**by KEVIN SWIFT**

# STRANGE ACCENTS AND A DRIVING BEAT!!!

**THE most interesting thing about the Easybeats is one which I couldn't hope to convey to you through the humble typewriter. If you meet 'em lend an ear to their fascinating accents—it's quite a mixture. And if you re-cap on their points of origin you'll see what I mean.**

Rhythm guitarist George Young was born in Glasgow, drummer Snowy Fleet is a Liverpudlian, Dick Diamonde and Harry Vanda, bass and lead guitarists, are both Dutchmen, and Little Stevie, the singer, hails from Leeds. Think of their original accents, add on the result of several years in Australia, then top it off by taking into account the fact that they have been long enough on the London scene to acquire such words as "drag, man, bag", and . . . well, as I say, see 'em, hear 'em, but don't bother trying to imagine what they sound like.

*The Easybeats: L to R at back: Bass guitarist, Dick Diamonde; lead, Harry Vanda; drummer, 'Snowy' Fleet. At the front: Singer Stevie and rhythm guitarist, George Young.*

## ORIGINALS

They even claim that their sound can't be categorised. Not for them the quick, clean, straightforward tag, "Motown group", "Rock group", "Pop group". Perhaps we have heard this story before but it's never been told in such an engaging manner. "We are not influenced by any one style", said Harry Vanda. "We are doing a lot of different stuff. The only thing we keep in mind is that it should have a driving beat. That's something we have retained from our Australian gigs, although we did very different numbers out there. The funny thing was that we were able to get the American releases there ages before anyone else. We were doing Junior Walker's 'Roadrunner' many months ago. But the kids wouldn't let us do that sort of stuff. They kept yelling for our own compositions, and so we obliged."

## NO CONFIDENCE

But, when they reached England any confidence in their compositions was shattered by A & R man Shel Talmey. Stevie explained: "Shel agreed to record us, and said, 'What have you got?' We played him one of our songs. He shook his head, We played him another. We were proud of this one, in fact we were smiling. He said 'no'. After half-a-dozen of our songs had been turned down we began to think that perhaps he wasn't quite bright enough to appreciate them. We went away and wrote 'Friday', and at last he said 'great'." "I think what sold the record", volunteered Harry, "was the riff halfway through." He demonstrated "lala, la, la la, la la, la". "That was double-tracked", said Stevie. But no matter what recording tricks were used it gave them a hit. "We were very lucky", said Harry Vanda, with sincerity.

But there was worse to come. They had to meet British audiences who, they thought, were extremely hard to please. "First big date was the Wimbledon Palais", said Stevie. "I was so nervous I had a dry throat. We started up and I was singing flat. Our manager was in the front row and he buried his head in his hands. We did improve though and, in the end, the audience was with us."

## PRAISE INDEED

At the Four Top show, which they did, they came off even better. How do they know? Because Brian Epstein came up to them and told them they'd put on a good show. "He was swaying in time to the music", said Stevie, proudly. Now there's a lot more work to do and hardly any play. Dick Diamonde broke his customary silence to explain: "There's still not a lot of money to play about with. We've used the money we brought from Australia, but now we are getting the money in from bookings. We allow ourselves fags, food and keep, but that's all; no flash clothes for us."

## MODEST

Modest in dress, the Easybeats are modest in attitude as well and, at a time when they should really have been blowing their own trumpet like mad, they even managed to slip in a commercial for a guitarist friend of theirs called Vince. He is also over from Australia having sold everything to get here. To be quite honest he sounds like a good investment for any group which is seeking the new Clapton because the boys told me quite sincerely that he would give Eric a good run for his money. "B.I." will keep you posted. K.S.

# VOX HALL OF FAME No. 3

***BILL WYMAN*** Born Lewisham, London, October 24th, 1941, Stones Bass Guitarist, occasionally accompanies Mick Jagger on vocals. Bill's favourite artists are Chuck Berry, Jerry Lee Lewis and John Lee Hooker. Off stage, Bill finds relaxation in his many hobbies—astrology, photography, collecting antique weapons, paintings and old musical instruments, amongst them beautifully veneered mandolines, elegant old guitars from Seville and stern looking fretworked harmoniums. But pride of place in Bill's home, and on stage, goes to his VOX 100 watt Bass Amplifier and his five VOX guitars—the latest specially designed for Bill by the VOX team, called the Wyman Bass, now in production. Says Bill "to work one's best you need to be completely relaxed and to be relaxed requires full confidence in your equipment—that's why the Stones use VOX".

**JENNINGS MUSICAL INDUSTRIES LIMITED, DARTFORD, KENT**

# HOLLIES ★ STATESIDE REPORT ★

**IT'S only comparatively recently that the Hollies have really built a reputation in America. While the "lure" of the previous big groups is fading in the U.S., the mighty Mancunians are now in a position to strike . . . and strike hard. They're just back from a hectic one-nighter tour, which did their "image" a lot of good. And here's a Hollies' eye-view of the Stateside scene, reported by group leader Graham Nash.**

"The Americans ARE coming much more into the picture. There's a lot of absolute rubbish being recorded, and doing well, but the handful of artists and groups who have real ability are influencing the scene. Who are they? . . . I hear you asking. Well, it's Simon and Garfunkel, the Mama's and the Papa's, the Lovin' Spoonful. And good old Donovan. Alright, he's a British boy. But his influence on the American market is tremendous.

*"There's a lot of absolute rubbish being recorded, and doing well . . ." says Graham Nash.*

### TOO BUSY

"Then you hear people like Question Mark and the Mysterians, or the Royal Guardsmen, and you wonder if the business IS improving! No, we didn't get to hear any really good new groups, mainly because we were so busy. But I liked what I heard from the Left Banke . . . worth watching.

"But when I talk about, say the Mama's and the Papa's, you've got to remember that they were originally Beatle-influenced. I'm not guessing. They admit it.

"The Monkees? They had to happen, after all the money poured into them. It had to work. But they get in a television series which owes a lot to 'Help'—and everybody laps it up and nobody stops to think if they really are much of a performing group.

"There is a lot of this psychedelic rubbish, too. No, I don't think it's had much effect on record sales even in the States—can't think of one in the charts, even. But I think eventually, when it settles down, it will become an important part of the scene. We don't want to know about it, but some of it will stay.

"Oh yes, we had an idea while in the States. There was this big television set in a hotel room, with the record-playing equipment added. We were playing the new Simon and Garfunkel album. And it seemed to us a knock-out idea if, while the LP was playing, there was a way of having a film, on TV, tying up with it. Not the boys performing as on a show. Say film of them making the record, in the studio, working things out. Not like, say, 'Top Of The Pops' — a documentary-type film if you like.

"But back to America. We ran into the usual union trouble. We carry our own P.A. equipment . . . cost about £1,000 and came from Sweden. Incidentally, it took five years of research to make it, and we're sworn to secrecy when it comes to talking about how it is done. Anyway, it costs a fortune in excess baggage to cart it off to America. So what happens? At one date, the unions move in and say our bloke can't work it. The unions apparently own the hall. There's all the threatening and ruddy stupid talk. We weren't working without it; they said we couldn't work with it, unless their man operated it. Eventually we reached a deal . . . our man set it correctly, then their fellow sat by it for the show.

"The travelling was ridiculous. Like leaving Florida one time in a 60-degree heat, then getting to Wisconsin where it was 34 degrees below! They had to sweep snow off the aircraft wings. We thought we'd never make it. Herman's Hermits were with us . . . Herman kept saying: 'Boy, what a fantastic memorial album they'll get out of us—they've got enough material in the can'. Funny, but worrying!

### A 'GAS'

"British influence in the States? Oh, it's still there. It's not so big as it was, and the Americans are fighting back. Sorry to keep on about it but the new Simon and Garfunkel album, 'Parsley, Sage, Rosemary and Thyme' . . . that's THE gas! Listen to tracks like 'Feelin' Groovy', or 'Cloudy', or 'For Emily' and you're hearing what new American music is all about. The new groups just don't come near the Mama's and the Papa's. Television? Well, it's alright. But we saw some Mexican TV when we were in El Paso. Terrible. Some guys singing 'Mustang Sally' in broken English. They get in close-up and a stage-hand reaches out to adjust the microphone. Very funny.

"Our own popularity is good there now. We were late in the scene, but Ron Riley, a guv'nor disc-jockey in Chicago, dug our sound and plugged away. You get a break-out in sales in one region . . . then it's picked up nationally. Different scene to Britain. 'Course, we might have had an earlier success if the Four Seasons hadn't done 'Stay'.

"But now we're in, we plan to stay in."

P.G.

*The 'backroom boys' working on repairs and maintenance at Bill Lewington's Shaftesbury Avenue shop.*

# Selling by Day—Playing by Night

## This month meet the salesmen of Bill Lewington and Rudalle Carte

### THE BACKROOM BOYS—Bill Lewington

The backgrounders, the guys who work hard during the day ensuring that their musician customers can blow the night away on an instrument which is as good as new.

Many of these back-benchers play in groups or do "gigs" occasionally. They are a happy crowd, and all know their job well.

### PETER BROWNING—Bill Lewington

Lewisham born, Peter Browning has been a salesman at the Lewington establishment for 2½ years, and is well qualified to advise customers on the various brass and woodwind instruments which the shop is noted for.

He's 22 years old and has played trumpet for eight of those years. He moved on to tenor sax first and eventually mastered bari and alto. In other words, he now plays the lot.

He is a jazzman at heart and, in fact, played a lot of this style of music before he joined his present outfit, the "Shannons", from Richmond. Now he's playing the solid beat and R & B gear.

### ALAN HAWKINS—Bill Lewington

Bill Lewington's is noted for its brass and woodwind selection and also for speedy service on these instruments. It came as a bit of a surprise, therefore, to find a young beat group drummer behind the counter of this Shaftesbury Avenue shop.

Alan Hawkins plays with a group called the "Hotrods" around the Catford area. He's only 16½ but talks a lot of sense. He enjoys his work but admits that he would take to the open road if a good offer came for him to turn pro. His favourite drummers are Gene Krupa, Buddy Rich and Louie Bellson. He's been working at Lewington's for five months.

### DICK BARREL—Rudalle Carte

Dick isn't exactly a salesman, he's what you might call "a prominent figure" at Rudalle Carte's Denman Street shop. From 1941-1956 he was a professional trumpeter with Eric Winston and Lou Preager. He moved on to West End pit theatre bands where he sat and played through many an evergreen show, then gravitated towards B.B.C., where he worked as musical director and arranger for shows which starred such notables as David Hughes, Anne Shelton and Charlie Chester. At one time he was working at the Lewington shop.

### EDDIE RYAN—Rudalle Carte

Eddie is at present operating on a Gibson E.S.335, but his story wasn't by any means, guitars, guitars all the way. No, Eddie started his musical career on the clarinet, an instrument which is affectionately known as "the liquorice stick", but now he and his six-stringed friend play at the select clubs and restaurants of London's fair city. He defines the music he plays as "danceable". He's 24 years of age at the last count, but has been playing for nine years in all. His early devotion for the clarinet took him through many lessons, and then a couple of exams but, unfortunately, he failed them.

He's been in charge of the classical guitars and drums department of Rudalle Carte's for eight years now.

*Alan Hawkins and Peter Browning.*

*Dick Barrel.*

*Eddie Ryan.*

# WAYNE FONTANA

**"PAMELA, PAMELA" appears to have started a whole new era off for Wayne Fontana, the man who split from a group, seemed as if he was down and then sailed back on to the scene! He never even heard the rumours that he was quitting the business altogether and, if he did, then he refused to comment.**

Periods of absence from the rough-and-tumble world of pop music were enforced by a bad throat. "I used to have a lot of trouble", he told me. "In fact, it still comes back regularly. But, of course, now I'm not doing the very long stints. I do 45 minutes with the group, then I'm off."

Let's tick off the goodies which the new year holds for our Manchester friend. He seems to have kicked the Tizer habit. Now he's moved on to milk. Advertising the creamy, white stuff of life on TV commercials will make him a packet and get his countenance on many a TV screen.

★

*"It's so much better now"*

★

### PURE ENTERTAINMENT

He has an obstruction-free path in front of him which should lead to more hits, and extremely successful and remunerative cabaret spots. His own compositions have already been taken up by several recording artists and there are plenty more where they came from. He will probably be turning more to the world of pure entertainment and develop an act which will be classed as a "jolly good show". For this the astute Mr. Fontana will be bringing in someone to guide his, and his group's, steps. "I want someone to show us what we should, and what we shouldn't, do", he told me. He has a wife, and through her has found more stability. Now he feels relaxed, more sure of himself. He still finds the Mindbender era a little hard to forget, but when he talks of those days, which were slightly black for him, he always finishes his narrative with: ". . . but it's so much better now". He is proud of his new group but he doesn't see as much of them as he did the 'Benders, and anyway, the group isn't with him for such long periods at a time. But, when he does turn that appealing face of his in the direction of the murky past, he is ready to admit that there were some bright patches. In fact, some very bright patches. "I still can't believe that we got to number one in the States, twice", he said. "That was great, a marvellous feeling." And for further doses of nostalgia he plays his first LP which he recorded with the Mindbenders. "S'funny", he said, "just the other day I got the LP out, put it on and gave it a good run-through. Know what? I was pleased with it. I wasn't sure how I'd react because I hadn't heard it for some time. It was OK. Rick is a great drummer and Eric's lead guitar was fantastic."

*Wayne Fontana: A lot to look back on, a great deal more to look forward to.*

### PROGRESSIVE TAMLA

Now his rather polished cabaret act contains stuff by Ben. E. King, Sam Cooke, the Four Tops. "The whole Tamla thing is great", said Wayne. "The thing about it is that it is progressing all the time. It's up to the minute, never stops progressing. This means that no one can ever put it in a category and leave it behind. You will never hear people talk about, 'Going back to the days of Tamla', it's always there. This is the type of stuff I'd record if I got the chance to be a producer. I wouldn't touch rock. It's a dirge, too empty, and I don't think that it's at all constructive. It's always the same three chords swapped around. Not for me!"

### STRANGE PAMELA

And to think that this new success, or should we say renewed success, might not have gone as it did. "Pamela, Pamela" was nothing like the version we are now singing to ourselves. "Graham had some very strange words to it", Wayne said. "I liked the tune though and took the whole thing down to London to record. I wasn't too happy about the words, they went something like this: 'Let the world change as it will and it must . . .'. Then Graham sent some new lyrics down to me. When I got them I didn't know what to think, 'Laurel and Hardy, sticky red lollies?' I didn't like it at all, I didn't think it was right. But I was proved wrong . . . I'm glad to say."

Thanks to "Pamela", and Graham Gouldman, a good solo artist tightens his grip on the success which he deserves.

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# LONNIE DONEGAN—

## "BRASH 'N' BREEZY CHEEKY CHAPPIE" BUT HE PIONEERED TODAY'S SCENE!

**HE was born in Scotland (1931, April). Nothing Irish about him except his name. Nothing American about him except a lot of his hit songs and the accent he employs to sing them. Nothing Cockney about him except the "voice" he uses when telling gags. And certainly nothing pigeon-holed about his music—he's tackled just about every single style of song.**

But his influence on the British group scene has been enormously important since mid-1954 when skiffle was "in". A heck of a long time, even though now he is more an all-round entertainer than a dedicated musician. But as Lonnie knows all too well, if you branch out into singing, gagging and dancing—well, people forget your basic jazz skills.

Let's look closely at this volatile character—a brash 'n' breezy cheeky chappie whose exuberance is sometimes mistaken for big-headedness. Glasgow-born, dad a skilled violinist, Lonnie latching on to music but not getting to grips with his first guitar until he was 17. National Service . . . Lonnie, a squaddie in Vienna, home of the swirling waltzes, playing purely for his mates at camp get-togethers. Demob . . . back to London, haunting the jazz-clubs. Forming his own band. Then getting together with Chris Barber, still an elder statesman of the British trad field. On banjo and guitar, but mostly banjo, Lonnie became an outstanding character among other jazz musicians but to the general public he was . . . obscure.

### SOLO CAREER

On to 1954 and a skiffle group formed inside the Barber band. Two guitars, Chris on bass, drums, plus the nasal voice of Lonnie. A recording session for a long-player. One track: the folk traditional song "Rock Island Line". That did the trick. Skiffle had arrived with this million-seller. And Lonnie departed, to follow a solo career.

Immediate, and quite incredible, success. Lonnie went off to America and sang American folk songs to the natives. They didn't resent him: just called him "The Irish Hill-Billy", which was quite inaccurate. Anthony Donegan set a new trend in single releases—chalking up 100,000 ADVANCE sales on each one. Okay, the Beatles have had half-a-million, but Lonnie was still the pioneer. And all over Britain there were skiffle groups by the thousand mushrooming, with dustbin basses, cheap guitars, snare-and-cymbal drum kits. As with Elvis, Cliff, Beatles, Stones later, it seemed a million youngsters wanted to be another Lonnie.

As was inevitable, Lonnie had to swing away from the skiffling jazz field. Bill-topping meant he had to adapt his act, and he included comedy, proving he was a natural entertainer. He fooled around mercilessly with the long-suffering members of his group. And he went on to become "Wishee Washee" in "Aladdin". The kiddies loved him, but the music fans still turned up, enduring the slapstick for the sake of the Donegan act towards the end of the show.

Inevitably there were sneers. Musicians who had worked with Lonnie on a strict jazz basis criticised him for departing so far from his original musical ideals. Sour grapes? Almost certainly. But though Lonnie retained all his original skill, as he proved on LPs, he was something of a laughing stock. From the sour-grapery department came the stories that he was a big-time star . . . and that wasn't meant in complimentary style.

### SENSITIVE TO CRITICISM

Lonnie was sensitive to the criticism but he had his own life to look after. Which included a film debut in "Six-Five Special", a Royal Variety Performance, a Blackpool season, foreign tours, a television series "Putting On The Donegan"—another pantomime with the part of Billy Crusoe specially written for him. And the recording of "My Old Man's A Dustman", recorded during a live performance at

the Gaumont Cinema, Doncaster.

The knockers had something else to bite on soon afterwards. Lonnie hauled himself off to America for a recording trip. He took some experimental tapes along, with him singing to a full string orchestra. Full STRING orchestra! "Yeek" wailed his old jazz mates. First of the "new-style" Donegan records was "I Wanna Go Home". And Lonnie continued galloping round the world on personal appearances . . . Australia, New Zealand, America again, then into a consistent sort of routine with a summer show and pantomime and television and records each year. "Does Your Chewing Gum Lose Its Flavour On The Bedpost Over Night"—another smash-hit both sides of the Atlantic. Was he comedian or musician by now? Lonnie let the others do the worrying. He was simply entertaining to the best of his considerable ability.

### ANOTHER LONNIE

So happens that Lonnie himself had wanted to be another Lonnie . . . Lonnie Johnson. This New Orleans blues-singer was one of a family of 11, but by 1915, when Lonnie J. was 25, nine of them had died in the world flu epidemic. Later he was to work with Duke Ellington, Louis Armstrong, with that brilliant guitarist Eddie Lang. Lonnie's own career soared, then nose-dived. But in 1952, at London's Royal Festival Hall, Lonnie Donegan appeared on the same bill as Lonnie Johnson. Gold Discs, bill-topping shows, hysterical mobbings—Lonnie D. has had 'em all . . . but that evening, in the company of Lonnie Johnson, remains his greatest thrill.

But skiffle had to die. Create a boom and eventually you find you have created a slump. Lonnie made "Bring A Little Water Sylvie" to follow "Lost John". Then "Don't You Rock Me Daddy-O"—"Cumberland Gap" made it four massive hits in a row under his newly-signed deal with Pye Records. He broke house records all over Britain, including one sensational spell at the Prince of Wales in the West End of London for three packed-out weeks. On April 29, 1957, his 26th birthday, Lonnie topped the bill at the London Palladium for the first time.

But hear Lonnie on, say, his "Lonnie Donegan Folk Album", tackling material like "Diamonds Of Dew", or "She Was T-bone Talking Woman", or "Where In This World Are We Going", and you hear a still-dedicated musician. An eloquent folk artist of original and intuitive skill. Some of these tracks were recorded in Nashville, Tennessee, by courtesy of Hickory Records. If it's authentic enough for the folk down there, then it's authentic enough for me.

### COMEDIAN

But equally his singles had to reflect the new wide audience he had found. He even recorded "The Market Song" with the late, great Max Miller—and Max was convinced Lonnie would go on to become a magnificent comedian. He went Country 'n' Western on "Louisiana Man"; modern ballady on "Get Out Of My Life". Months and months before the World Cup series, he recorded "World Cup Willie" as a theme—Lonnie owns up to supporting Leyton Orient.

Hard, then, to predict which way Lonnie will go in future. The past, though, is crystal clear. He led, as forerunner and pioneer, what is now the British group scene. Even the Beatles in their earliest days followed the Donegan trail. So did umpteen others. The stars among them will soon face the same terrifying decision that Lonnie had to face: to stick resolutely to their basic musical love, or branch out into that all-round entertainer category . . . a phrase that has become a mis-used cliche.

Unpredictability has always been a Donegan habit. Who knows, he could even bring back skiffle all over again!

PETE GOODMAN.


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# WHAT DOES THE AUDI

***If you are going to be successful you must satisfy your audiences. What kind of things do they like? Here are the answers in a special B.I. report which was compiled from information sent in by B.I. staff and resident correspondents in all parts of Britain.***

## WHAT TYPE OF CLUB OR DANCE HALL IS MOST POPULAR?

It's a known fact that everyone is affected by their surroundings, club-goers more than others. This being so, you will get varying receptions from club to club if only because the lighting, sizes or facilities differ. Even the best of groups would fail miserably in attempts to whip up excitement if they had to work in a bare hall with lights blazing. What type of clubs do the majority like? Said Christine Booth, 17, of Paddington, an ardent London club-scener: "I like the small clubs, the atmosphere is much better. I feel lost in bigger dance halls". She gave her favourite type of club as The Flamingo. Up in the Coventry-Birmingham area the mood is the same. Pat Townshend, 20, of Moseley, had this to say: "I think most of us prefer the small, dark cellar clubs. We used to go up to London for weekends sometimes and we always used to make for the Flamingo."

Strangely enough, less people than might be expected said that they wanted all-niters. This was a general opinion. In Norwich, Janice Peters, 17-year-old inhabitant of the Cellar Club, said: "I'd like the clubs to go on until about 1.30 a.m. because they shut quite early in this area. I wouldn't like to go to any club that stayed open all night though. I should think that the people get tired, the groups get fed up and the whole thing gets boring after about 2 a.m." This was borne out by many of the people that *B.I.* interviewed. Not many of them saw any real reason for the clubs to stay open all night and some came right out and said that they thought it was just an excuse "for the younger kids to get kicks by thinking that they are being daring staying up all night".

## HOW OLD IS THE AUDIENCE?

The answer to this one was arrived at by totting up the ages of all the club-goers we interviewed, then taking an average. The result was surprising. The clubs, dance halls, whatever you wish to call them, were strangely devoid of the proverbial "mini-mods", 14—16. Where they appeared they were invariably outnumbered by older people. There was a surprising number of 20-plus club-goers and this meant that the average age was pulled up to 18. We discounted the clubs which had dancing but made their main profits on gambling and drinking, as these were naturally for 18-plus clients only.

## IN LONDON THEY DON'T MIND PAYING HIGH PRICES

Price is no object to most people in London, who often pay 15s. to £1 a head to see the big names but, further north, they don't like to be stung for more than 12s. 6d. Only two of the clubsters we interviewed in the Twisted Wheel, Manchester said that they would be prepared to pay anything even approaching the London sums. Andrew Walton and Christine Herbert from Stockport said that they'd go to £1 if someone like the Drifters was on.

## WHAT DO THEY LIKE TO SEE?

We asked if club-goers liked to see uniformed groups, whether they wanted their groups to have an act. Answers were varied but most of them took the negative form. It was pretty well "no" from everyone on the subject of uniforms. But groups, who have an act were preferred by 20% of the people we asked. The main point is that no matter who plays, no matter what they do, they must give a dancing beat or, if they are going to be bad, they should play softly and be content to serve as background music for the people who go to clubs solely to meet their friends. Only 2% of these people, however, reckoned that groups were playing too loud.

# IENCE REALLY WANT?

## WHAT DO THEY WANT TO HEAR?

The answer to this one was almost always, Tamla Motown, Otis Redding. So what about the groups who insist on remaining "purists" either in the rock or blues field? What is their fate likely to be? In England they won't be given much stage space; up in Scotland they will probably give the rockers the best reception to be had in the British Isles. Ireland's musical tastes were presented by Miss Sheilagh O'Sullivan, a 20-year-old Dubliner: "We like anything with a melody", she said. "It's true that we are very folk and country conscious, but we also love the pops as long as they are played well."

So those are the facts. We believe they will be of use to you. In your travels make a note of the receptions you get at various clubs. Find out what music they go for and, if you come across any startling departures from the norm, drop us a line and we'll pass it on to other groupsters through the pages of *B.I.* I'm sure you'll agree, the more groups who know what the audience really wants the better, both for them and the audience.

### TOP TWENTY—FIVE YEARS AGO

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

| | | |
|---|---|---|
| 1. | The Young Ones | Cliff Richard |
| 2. | Rock A Hula Baby | Elvis Presley |
| 3. | Let's Twist Again | Chubby Checker |
| 4. | Forget Me Not | Eden Kane |
| 5. | Walk On By | LeRoy Van Dyke |
| 6. | Happy Birthday Sweet Sixteen | Neil Sedaka |
| 7. | I'll Never Find Another You | Billy Fury |
| 8. | Stranger On The Shore | Acker Bilk |
| 9. | Crying In The Rain | Everly Brothers |
| 10. | Multiplication | Bobby Darin |
| 11. | Run To Him | Bobby Vee |
| 12. | Wimoweh | Karl Denver |
| 13. | Little Bitty Tear | Burl Ives |
| 14. | Lonesome | Adam Faith |
| 15. | Don't Stop Twist | Frankie Vaughan |
| 16. | Jeannie | Danny Williams |
| 17. | Let There Be Drums | Sandy Nelson |
| 18. | Peppermint Twist | Joey Dee and the Starlites |
| 19. | The Twist | Chubby Checker |
| 20. | Johnny Will | Pat Boone |

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

| | |
|---|---|
| The Comancheros | Lonnie Donegan |
| The Wanderer | Dion |
| Tell Me What He Said | Helen Shapiro |
| Lesson Number One | Russ Conway |
| Hole In The Ground | Bernard Cribbins |
| March Of The Siamese Children | Kenny Ball |
| Softly As I Leave You | Matt Monro |
| Wonderful Land | The Shadows |


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CH.15

# GEORGIE FAME

# I'd like to tour again soon . . .

**GEORGIE FAME has certainly been widening his outlook recently. Since he split with the Blue Flames he's made an LP with Harry South, turned a lot more commercial disc-wise, and done a sort of song - and - dance routine at the Saville Theatre over Christmas.**

I went to see him while he was ill in bed with laryngitis, and asked him how he was liking his new career.

"That Xmas thing was only a giggle. It was something that appealed to me at the time, but I've got no intention of doing it forever. In February, I'm off to work in Cannes for a couple of weeks. I think it's during the Film Festival. If tours are still happening, I'd like to do another one soon. Maybe another blues show like the one I did last year."

## SAX SCORE

I wondered how the new band was getting along. "It's finalised now", whispered Georgie. "I've got Lyn Dobson on tenor sax, Johnny Marshall on baritone, Derek Wadsworth on trombone, Eddie Thornton on trumpet, Rick Brown on bass, and Red Reece back on drums. I think it's a great line-up.

"Although I shall still be singing, and playing the organ, I want to do more things on guitar—you see, we haven't got one in the band—and sax. I bought an alto about six months ago, learned it a bit, and then lent, or should I say 'gave', it to Peter Coe, my old saxist. I've written one number especially for the sax, which I'm going to do on stage.

"There should be another EP out soon", coughed Georgie. "Once again with Harry South. We've got a couple of tracks left in the can which I was very disappointed weren't included on the LP. So it's just a question of recording a couple more. It'll be a very beaty disc with me playing organ. The suggested title is 'Encore!'."

## CAN'T READ

As Georgie seems to be doing so many new things, how is he progressing musically?

"I'm sorry to say I still can't read music", he admitted. "I'm going to have some serious music lessons soon, mainly because I want to arrange all my own material. Up until now, someone has had to do it for me, and sometimes the transfer of ideas doesn't quite work out as planned. I'd like to play more jazz if I could. The big band helped me a lot, but I've only started to really understand the music in the past three years."

As Georgie is more of a trend-setter than a trend-follower, it's very interesting to listen to his comments on 1966 and 1967.

"In '66, pop music reached a very dull stage. Sure, there were plenty of good artists around, but why did it have to be all messed up with stuff like psychedelic music? That was worse than all the protest gear. At least it had a melody. In '67, I sincerely hope that *good* singers and groups get the breaks, rather than all that 'here today, gone tomorrow' stuff. Let any group who gets into the charts prove themselves for about six months before thinking they've made it. No one should rave over a group just because its first disc gets into the charts. The next one might be a fiasco."

# SCRIBBLES

The giants of the U.S. recording scene are now turning their attention to R & B: R.C.A. Victor offer new discs by **Tony Mason** and **The Metros**; Columbia have **Mattie Moultrie** singing "That's How Strong My Love Is"; but most ambitious of all A.B.C. Paramount has set up Blues Way Records, starting with four albums by **Jimmy Reed, John Lee Hooker, B. B. King** and **Otis Spann** . . . who is **Muddy Waters'** half-brother and pianist, now taking things very easy after a mild heart attack.

**Don Covay** says all the voices on "See-Saw" belong to him . . . **The Mamas and the Papas** revive "Dancing In The Streets" for their latest single . . . **Aaron Neville,** currently high on the American charts with "Tell It Like It Is", is from New Orleans. . . . Some people thought **Jimmy Ruffin** was singing out of tune on recent TV dates. . . . **Billy Stewart** used to sing with a family group—the **Stewart Gospel Singers. . . . Harold Burrage,** Chicago R & B man, has died of a heart attack—he was 35.

**Carl Davis,** veteran R & B producer, having a particularly successful period with "Whispers" by **Jackie Wilson,** "I Fooled You This Time" by **Gene Chandler,** "Wack Wack" by the **Young-Holt Trio** and **The Artistics'** "I'm Gonna Miss You", all on the Hot Hundred. . . . **Mickey Gilley** has a new record out on Paula—"Say No To You".

**Muddy Waters'** group were a big success at one of New York's most "in" places—"The Scene". . . . **Muddy Waters** and **John Lee Hooker** have been booked for a March and April tour of Europe. . . **Sonny Bono** used to write and produce for Specialty—the **Larry Williams - Little Richard** rock label. . . . **B. B. King, Ike Turner** and **Rufus Thomas,** all once D.J.s—**Rufus Thomas** still has his spot on WDIA, Memphis, whenever he is in town. . . . **Jimmy McCracklin** writes all his own material. . . . **Jimi Hendrix Experience** record very good for a British-made disc. . . . Latest records: **B. B. King**—"Night Life", "Little Milton", "You Coloured My Blues Right"; **Lowell Fulsom**—"Tramp".

Before "What Becomes Of The Broken-Hearted" **Jimmy Ruffin** had two previous releases for Tamla-Motown's Soul label—"I Want Her Love" and "As Long As There Is Love". . . .

# THE MOVE EXPLAIN

**WHEN the Move are on stage, anything can — and does — happen. They've become the arsonists of pop music, the destroyers (literally) of beat, the axe-men of the scene. They're destructive, bang-happy and totally unrepentant. It's a deliberate policy—and here's manager Tony Secunda to talk about it.**

"The Move have already proved their point, in terms of a hit record and a stack of bookings from managements who previously wouldn't trust the boys within a mile of their halls. We don't care about the critics. We don't care about personal property. We feel our job is to put on a show . . . an exciting production which matches the mood of the music.

### DAMAGE

"Don't start calling it psychedelic. It's not. It's a show. We chop up television sets on stage as a group gesture against the one-eyed monster, which has the adult population glued to chairs hour after boring hour. We've chopped up motor-cars—old ones—simply because we can prove that a glossy car is still only a lump of scrap metal if you hammer it enough. We use carefully-timed thunder-flashes to accentuate parts of the music . . . and a new development is sticking Brillo pads on the flashes to get a symbolic spray of sparks. We've chopped up stages, done fair old damage. It's all right. If a management gets stroppy we just tell 'em we'll send them some planks of wood through the post to do the repairs.

### NEW DIMENSION

"We use film projectors, flashes of lights. It's got to be colourful, adding a new dimension to the scene. Those groups who just stand up and play and sing are bad. We want to go as far as ever we dare on stage. Only one thing would worry us — and that's being accepted by EVERYBODY. . . .

"We put the fear into the 'Ready, Steady, Go' people when we had a dressed-up midget explode from the bass drum. They called in legal experts and frowned and panicked. But it got us talked about, and that's all that matters. On one date, we had the fire brigade and the police in. They simply caused more trouble, through all the smoke we created. The kids were on our side. That's what we set out to do.

### OUTRAGEOUS

"Sure, we're setting out to be outrageous. We don't want managements thinking of us as lovable boys. They can hate us, but they've still got to book us because we do the business. We've been drawing the customers, who don't know what to expect on any one show, for a long time before we even had the record out. That was planned, too. Create your demand first, then cash in on it. It's not a namby-pamby business — you've got to be tough and make the best of what you can do.

"This business of getting special, hypnotic effects by films and lights isn't anything new. Tibetans and Indians were doing it a thousand years ago. We take it further. We reflect violence in our music by physical violence on stage.

### NO RULES

"The fact that the record is a hit proves, too, that our music is now right. So we used bits of Tschaikovsky's '1812 Overture' in it . . . which is regarded as controversial. Well, it was in because Roy Wood, the lead guitarist and composer, regards it as being the all - time classical rave - up. It's always being played on radio—it's essentially British. Part of the scene. You don't have to stick to rules in pop music.

"So some people think we're mad. That's fine. If everybody suddenly liked us, accepted us, then we'd worry . . . and come up with something even stronger.

*The Move—L. to R.: Trevor Burton, Bev Bevan, Roy Wood, Carl Wayne and at the front Chris Kefford*


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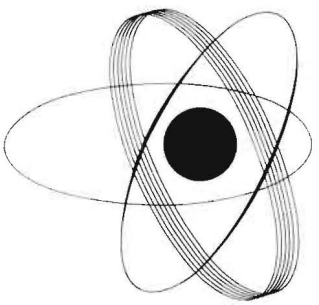

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# INSTRUMENTAL NEWS

## AUTOCRAT CHING-RING

**A new ching-ring is now available from Autocrat. It is called the Hi-Tam and retails at 2 gns. The unit will fit any high-hat.**

**Also from Autocrat comes a new range of percussion beaters. There are six separate models, all felt-headed with hickory handles and there's a model for every type of percussion instrument. They cost between £1 1s. 11d. and £1 11s. 0d.**

## HAMMOND TOUR

Porter Heaps, the American organist, is currently undertaking a tour of the United Kingdom. He will be playing at practically every major town, and Hammond Organs (U.K.) Ltd., offer free entrance to any interested parties. If you wish to attend such a performance, then either contact your local Hammond dealer or write direct to Hammond at Deansbrook Road, Edgware, Middlesex.

Hammond also wish us to inform you that they are now producing covers for the two separate parts of the Hammond M.102 transportable organ. For further information, please contact Hammond.

## WALKERS WILL RECORD ON U.S. VISIT

*Gary Leeds.*

When the Walker Brothers return to America next month, they hope to record some tracks under the supervision of Bob Crewe, the man behind the Four Seasons' hits. This will be the first time the boys have recorded in the States for over two years. They think that the trip will present an opportunity too good to miss. When they return to England again, they will once more record for Philips.

## VOX MAN ON FOREIGN TOUR

Globe-trotting Colin Barrett is off again. He is currently visiting Australia, Singapore, Hong Kong, Bangkok, Borneo, and Manila on a four weeks' selling trip for Jennings. A spokesman for Jennings says—"There is an increasing market in these areas, especially in Singapore and Hong Kong, and we are hoping for some good orders from them in future".

## SMALL FACE WANTS PIANO

Ian McLagan, of the Small Faces, is searching for a Wurlitzer electric piano. Anyone who has one to sell can contact him through us. If Mac succeeds in getting his Wurlitzer "Plonk" will take possession of his Hohner Pianet.

## *A RIOT IN VENEZUELA*

Even though the Riot Squad have had a pretty hard time with the English charts, they've hit the Top Ten in Venezuela. The number in question is called "I Take It That We're Through". Says vocalist Nero—"At least it proves someone somewhere likes us".

## New Fuzz Box

**A new fuzz box is now on the market. Called the Marshall Super Fuzz, it retails at £12 15s. 0d., and is a battery-operated transistor model. It features a sustain of 15 seconds, and the batteries are automatically disconnected when the unit is unplugged from the amplifier.**

## COMPLETE BALDWIN RANGE FOR READING AND EXETER

**If any of you wish to see the complete range of Baldwin guitars and amplifiers, and you live in the Reading or Exeter areas, then February is the month for you. From the week commencing February 6th, Baldwin will be displaying their goods at Hickey's Music Shop in Reading, and from February 20th, at Bill Greenhalgh's in Exeter.**

## 8-string Bass

Welsh group, the Eyes Of Blue, are trying for a new sound. Bass player Richie Francis—currently using a Fender Jazz Bass—is in the process of making an eight-string bass. He wants to get an even bassier sound than ever. Trouble is, he hasn't the faintest idea how the instrument will sound when it's finished. Their next single, as yet untitled, will be a Tamla Motown-slanted original for release sometime in February.


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# M.P. VISITS JENNINGS

The staff at Jennings headquarters, in Dartford, had a visit from their M.P. recently. Mr. Sydney Irving, representing the Minister of Trade, went along to thank all the staff for their contributions to England's export trade. Here he is with Mr. Tom Jennings. Left to right, Mr. M. P. Lipperton (Guitar Inspector), Mr. Sydney Irving, Mr. S. Johnson (Ass. Regional Controller), Mr. Tom Jennings.

# Larry Macari Expansion

Jennings Musical Industries have relinquished their Charing Cross Road shop. It is now a branch of Larry Macari's Musical Exchange.

Bill Doe, the manager of Jennings, has moved to Musicland in Bexleyheath. Working with him is Charlie Cobbett. Dave Roberts, the other familiar face in Jennings, is now a full-time demonstrator.

Larry Macari is in charge of the new Musical Exchange, and is going to make it into an "all-round" shop, selling such instruments as accordians and organs alongside the usual guitars.

# SOUNDS DRUMMER LEAVES TO BECOME SESSION MAN

Tony Newman, brilliant drummer with Sounds Incorporated, has left the group to take up session work. The parting, as can be expected, was completely amicable. But now the most consistant group on the scene have lost their drummer they have decided that they will bring in new members.

Said John St. John, lead guitarist: "For a long time now we have wanted to make ourselves into a small big band.

"Up to now we've been wary of making any additions because we have not been too sure about the financial feasibility, and also we have been wondering whether the public would accept such a change. Now we think that the time is right".

In the line-up there will be, besides the original instruments, a bass trombone, regular trombone, French horn, and also a percussionist who will be featured on vibes and tympani.

# Violin for Pinkertons

The next release by Pinkertons Colours is as yet untitled, but we do know that it will feature a violin more than the usual auto harp. This will be played by lead guitarist Tom Long. He claims it's the first time he's picked the instrument up since he was a kid. Should be an interesting result.

# TEN-PIECE LINE-UP FOR TILES

Some time ago, there was a group called the Situation. They were seen by the powers-to-be at Tiles, in Oxford Street, and are now the club's resident band called, not surprisingly, Tiles Big Band. The group feature a ten piece line-up, and hope to start a completely new trend. The newest member of the group is Bruce Baxter, a 23-year-old guitarist who has played with the Spotniks and Roy Orbison. He was also a successful arranger in the States.

# Hollies New Contract

*Bobby Elliott.*

Under their new contract with E.M.I., the Hollies are now allowed to record independently, and also to record other artists. They've already produced two tracks for Paul and Barry Ryan. Both are Hollies' originals called "Pay You Back With Interest" and "Fifi The Flea". Most of the work is done by the Clarke/Hicks/Nash team, with Bobby and Bern helping out instrumentally.

The Hollies new single looks like being an original called "Carousel" backed with "When Your Light's Turned On"—not, as you may think, a drug song. They are still being A & R'd by Ron Richards, but their sessions are now held at such studios as Regent Sound, depending on the availability of the studio. They will still record some tracks at E.M.I.


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# WHAT NEXT FOR THE STONES?

**ARE the Rolling Stones running into popularity trouble? Towards the end of last year, they launched "Have You Seen Your Mother Baby, Standing In The Shadow?", with a tremendous barrage of publicity. Andrew Oldham and the Stones, who had always stated their dislike of gimmick photos, produced one of the most gimmicky pics of the year, with the Stones dressed up as women; posed as a group, too, another thing that the Stones had always declared their hatred for. But the disc failed to hit the number one spot in this country.**

*Bill Wyman, Mick Jagger and Brian Jones as they appeared on ABC TV's "Thank Your Lucky Stars" in July 1963.*

In the showbiz world nothing is exclusive for very long. Comics have complained that they have often seen people sitting in the audience on opening night, copying down their new gags. The moment the Beatles hit the headlines, thousands of outfits sprang up, with the same hairstyles, dress and sound, particularly in America, Europe and Japan. But although these outfits could copy the Beatles' hairstyles and clothes, they never succeeded in writing songs which were anywhere near as good, and they didn't have a bass guitarist as attractive to the fans as Paul McCartney, or a quick-quipping John Lennon.

The Stones came in on a long-haired, unwashed, anti-parent kick. This, funnily enough, wasn't true at the very start. Look at that early pic of them, taken on 13th July, 1963, when they appeared on "Thank Your Lucky Stars". Note the medium-length hair and identical clothes. It didn't take long for them and their management to get the message. They had to be different, and so the casual-clothed, long-haired, we - do - what - we - like approach was born.

## SENSATION

It created quite a sensation, too, all around the world. But, unfortunately for the Stones, it was easy to copy and improve on. Many American groups have sprung up in the past couple of years, who have, without doubt, made the Stones appear rather staid. But, and this, of course, is all-important, the Stones' records and personal appearances have been good—very good. The combination kept them as number two to the Beatles for a long time. But, unfortunately, the Stones' image is now a millstone around their necks. Everyone gets bored with a gimmick after a period of time. I am sure that the Stones have been aware of this for some while, which is why they entered into discussions about making a film many moons ago.

## LOSING GROUND

Now, of course, they are in a dilemma. Do they keep to their current image and change nothing? All the popularity polls say no. The results show them losing ground fast to the Beach Boys and the Small Faces. And individually, the polls have given them some very hard knocks in recent months. All of which clearly says that something has got to be changed or improved.

## CHANGED IMAGE

On the other hand, if they suddenly altered their complete image and became, once again, something like that photo of them on the left of this page, with checked jackets and dark trousers, wouldn't this lose them their hard-core fans, who have supported them because they grew their hair long and seemed at


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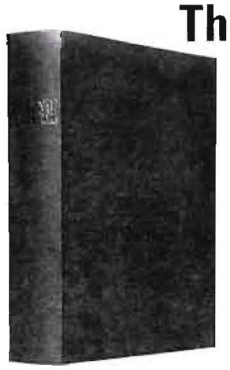

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loggerheads with established and stuffy authority?

If the film had happened and had been successful, they would already be on the right road to a second career. But unfortunately, as many other writers have pointed out, it is becoming a bit of a tired old duck. If ever the cameras start shooting, several people will be very surprised and the day of its premiere will have many other music-paper writers ill with severe indigestion, due to eating their hats. The Stones have said on several occasions that the time has come for them to show their other talents. Mick, Keith and Brian, all feel that they can act, to a certain degree. At least, they would like to have a go. Is the film world less certain about their abilities? Who knows? Only the Rolling Stones' management and the film boys can tell us the answer to that one.

### SOLO MICK

One thing the group has always suffered from is that a lot of the attention has always been focused on Mick Jagger. Recently the *Daily Mirror* published the news that the Stones were going to appear on the Palladium and headed the feature with a pic of Mick only. Many other things that have happened make one feel that the group does not consist of five equal individuals. When can you last remember Bill Wyman or Charlie Watts appearing on television and giving an interview? This obviously poses problems for the producer of any film in which they appear. Dick Lester managed to get all four Beatles into both their films without appearing to make one of them the principal character. Somehow, I find it difficult to picture Charlie Watts in a dramatic scene.

### DIFFERENT PLANS

But if the Stones fail to come up with their much-vaunted film, what then? In America the boys are very big indeed. Mick and Keith have shown that they are songwriters of considerable worth and potential. The evidence of what they have already done clearly points to a shining future in this direction. Bill Wyman's and Brian Jones's songwriting and record producing efforts, on the other hand, have not had great success. Perhaps they haven't really tried yet. But with no film, and falling popularity, something has got to give. The only ways in which a performer can put across his talents, however, are on the stage, films, records, TV or radio. Or, of course, in the printed word. Whilst one can't see them failing to have continued success on record and on stage, the room for a dynamic new advance into any of the other areas of show business, is a very big question mark, indeed.

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# WHITE SOUL

**IT all happened for the Righteous Brothers just a couple of years ago when they took their version of "You've Lost That Lovin' Feelin'" to the top of the British charts, leaving behind the hotly-tipped favourite, Cilla Black. With that brilliant little record-producer Phil Spector behind them, the boys had finally made the break-through.**

Now, after what seems a whole decade of excellent records, the boys are still in there pitching, selling remarkably consistently. The two non-brothers, still sounding more like a chorus of eight, have clambered aboard a soul-wagon of their own construction.

First, meet the boys themselves. Bobby Hatfield, fair-haired, shorter (at 5 ft. 9 in.), born in Beaver Dam, Wisconsin, now a resident of California. And Bill Medley, an angular 6 ft. 1 in., facially a bit like Jack Palance, born in Los Angeles and now from Santa Ana, California. When they first visited Britain, they talked about their "mysterious X factor" which had launched them in the business. In this case, X equals Spector (Phil). He had already chalked up his successes with the Ronettes and the Crystals, and to a lesser extent with April Stevens and Nino Tempo.

## HAD SOUL

The Righteous pair, having been together for a little over two years, came to his notice. Normally he insisted on recording only coloured artists but in their blend of voices he felt there was a coloured "feel", a Negro approach. Said Phil: "They had soul and that's what pop music is all about — good pop music, that is."

So he recorded them on "Lovin' Feelin'," using three kinds of piano and a maze of stringed instruments to get exactly what he needed by way of accompaniment. He immediately impressed the Righteous boys as being a genius . . . and not only because of his previous run of 15 top hits in 15 months.

Though they deal generally in harmony, the two boys have their own special way of going about it. Back in 1963 they had a fair old hit in the States with "Little Latin Lupe Lu", which Bill wrote, but it was probably a case of the song being successful, not so much the singers. Their collaboration with Phil on writing "Lovin' Feelin'" was the turning point . . . a dramatic song, dramatically arranged. Bill, with the long and lean face, sings the low-pitched phrases and Bobby, fresh and boyish of face, sings the very highest. On some records, of course, only one Righteous lad sings.

Their sound? Well, they spent a lot of time in a Presbyterian church in Hollywood, listening to the coloured Gospel choirs. A lot of the atmosphere sank in. Said Bill, proudly: "We didn't go out to copy anybody at all, but it wasn't long before people would hear our records and then seem real surprised that we were two white boys. We've sung with all-coloured shows and the audiences have been very nice to us. This means as much to us as getting a big hit record because if the coloured folk think you can swing . . . well, maybe there IS something in it after all."

## ACCEPTANCE

What has surprised the boys is that they have been accepted so well in the specialist rhythm 'n' blues field. Of course, some of the die-hards won't allow white artists to come into the reckoning, but the R and B stations in America have taken most kindly to the Righteous sound. Even the Rolling Stones like them . . . they sent the boys' telegrams from Australia when they heard that "Lovin' Feelin'" had hit the top spot.

Says Bobby Righteous: "They call our music 'blue-eyed soul' in the States, which is pretty explicit. Nowadays we spend a lot of time writing our own songs. We've had label changes which sometimes confuses the issue. Like you get a hit on one company, then the previous company push out a lot of material which doesn't sound the way we do today. This guy Spector, for instance, keeps hopping off somewhere or other and we have to have in another producer. But he set our style. We stick as close to it as we possibly can. He just summed up our capabilities in a coupla minutes and saw exactly how best to exploit us. If that doesn't add up to genius, then whatever does?"

## ALBUMS

Some people think the "Brothers" are best on LPs. Certainly there's a lot of evidence for this opinion. "Right Now", which came out on Pye International, included four of their own numbers and proved their versatility *via* numbers like "Let The Good Times Roll", "B-Flat Blues" and the stirringly emotional "My Prayer". It also featured the Bill Righteous solo on "Georgia On My Mind". On "Back To Back", out on London here, was specially interesting. One half was of Spector productions. The other was of Bill Medley "creations" and one could sense the similarity of thinking. On this they did the current "White Cliffs Of Dover", "Ebb Tide", "Hallelujah, I Love Her So". Another stand-out example of their LP style was "Just Once In My Life", also on London, featuring "The Blues", one of Bill's most successful compositions. The first LP was, of course, named after the "Lovin' Feelin'" hit. "Some Blue-Eyed Soul" (Pye International) was another collector's item.

And if you've ever wondered how they got the name Righteous Brothers . . . well, that story is another tribute to the way they've beaten the colour barrier in producing soul singing. When the duo, working under their own names, played to Negro audiences, the fans used to chant, moaningly: "That's righteous, brother — that's real righteous". Meaning that it had the Gospel tonal qualities and attack.

Sounds like a far-fetched story? Well, it's absolutely true. Bill and Bobby swear it, hands on hearts. P.G.

# RECORDING Notes.....

HERMAN's follow-up to "East West" will now be released in early February. Titled "There's A Kind Of Hush", it was written by Geoff Stevens and Les Reed, and is, as usual, a Micky Most production. Still no new titles from the EASY-BEATS. They've been in the studios recently, but everyone's keeping quiet about the results. Remember a record called "These Clogs Are Made For Waltzing" by the MASKED PHANTOM? At the time very few people knew who the pianist really was, but now the secret is out. The person in question was session pianist/arranger/song-writer PHIL DENNYS. He was also DAVID of the DAVID AND MICHAEL recording team who did a sort of FERRANTI AND TEICHER for one album. Says Phil—"One record under the name of the Masked Phantom is enough for anyone".

The new LP from CAT STEVENS is scheduled for an early February release under the title of "Cats And Dogs". The same month will also see the release of "Miss Mary" by the MAGIC LANTERNS, a composition from the pens of Roger Cook and Roger Greenaway, otherwise known as DAVID AND JOHNATHAN. What were the STONES and the SMALL FACES doing on a recent ssesion together? Result could be interesting.

DAVE DEE, ETC., complaining because they never get any credit for their songs. Says Beaky—"Ken and Alan (Howard and Blaikley) just give us a very rough demo. We then have to work out all the arrangements ourselves. It's not very nice when people compliment our records and then give the credit to someone else." The KINKS have practically lived in the studios recently. They have been madly trying to work out new numbers for future singles and album tracks. It seems that RAY DAVIES is becoming a very good producer. He helps Shel Talmy out more and more.

GEORGIE FAME is still writing quite a few good compositions. He hopes to include as many as possible on his next LP.

February will be a great month for all Tamla Motown fans. Amongst the company's releases are albums by MARTHA AND THE VANDELLAS, "The Vandellas Greatest Hits"; the FOUR TOPS, "Live"; the TEMPTATIONS, "Greatest Hits"; and "A Collection Of Sixteen Original Big Hits, Volume 4", featuring tracks by MARTHA, the SUPREMES, the MIRACLES, the TEMPTATIONS, MARVIN GAYE, BRENDA HOLLOWAY, KIM WESTON, the CONTOURS, the MARVELLETTES, JNR. WALKER, FOUR TOPS, and STEVIE WONDER.

"Get Down With It" by LITTLE RICHARD will be eagerly snapped-up by his fans. This disc was recorded at E.M.I. during the rocker's recent visit. The session was produced by Norman Smith. BILLY FURY's first single for Columbia is titled "Hurtin' Is Loving", a PETER AND GORDON composition. One of the biggest names in America is LOU RAWLS. He now has his second disc released over here. The title is "You Can't Bring Me All Your Heartaches", which is soon to be followed by an LP called "Soulin'." Seems like he's really being pushed.

Weird title for the newie from P. J. PROBY. It's "Nicki Hoeky", a tune he recorded in the States. Tommy Boyce and Bobby Hart are the composers of nearly all the MONKEES' records. DEL SHANNON has now found one of their songs called "She", which will be released on January 27th. As Del is coming over here soon, E.M.I. are releasing a new album by him. The title is "Total Commitment" and features such tracks as "Summer In The City". CLIFF BENNETT is supposed to be writing quite a few originals, but his new album, "Got To Get You Into Our Life", consists of such well-known tracks as "Barefootin' ", "See See Rider", and "See Saw". More albums released in February are HERB ALPERT's "Sound Of Tijuana", GENE PITNEY's "Young, Warm And Wonderful", "Lil' Red Riding Hood" by SAM THE SHAM. A pretty mixed bag.

Wonder if "Let's Spend The Night Together"/"Ruby — Tuesday" by the STONES will be more successful than "Shadow"? It seems that if they can't get to the top with one disc, then they try to shock people into buying the next. Definitely the most controversial disc for months.

TOM JONES has won the only British Gold Disc of 1966. He is also the only British artist in Decca's history to score a million sales in Britain alone. As yet, there is still no sign of a follow-up and, let's face it, it'll have to be good. Still, with such a prolific song-writer as Gordon Mills for a manager, material shouldn't be too hard to find. The RIOT SQUAD are trying their hand at songwriting. The "B" side of their newie is an original titled "I'll Be There". No, not that one. The tune for "Miss Mary", by the MAGIC LANTERNS, is being used for a Coca-Cola commercial in the States. After a long illness, ELKIE BROOKS is back on the scene with "Love Of A Man", a Chris Blackwell production. New Swedish group trying to make the charts over here are the CATS. They've got a good song to help them on their way. It's "What A Crazy Life" by DAVID AND JOHNATHAN.

It seems that KENNY LYNCH used up most of his material on the SMALL FACES. His newie is a Bobby Goldsborough composition called "It's Too Late". Journalist turned publicist CHRIS HUCHINS is hoping to record LONNIE DONEGAN in the near future. There's no reason why he shouldn't make the charts again with a good, commercial song. If you feel in a real smoochy mood, sometimes, then lend an ear to "Guitars A' La Lee" by PEGGY LEE. This is a really gentle album consisting of tracks like "Strangers In The Night", "Call Me", and "Nice And Easy".

The newie from ex-Jaywalker PETE MILLER is "Henry Nut Part Two". Don't know what happened to part one. It was recorded in his bedroom on his own equipment and features a speeded-up, Chipmunk-type voice.

Finally, for all JIM REEVES fans, his next single is "I Won't Come In While He's There."


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# YOUR QUERIES ANSWERED

### QUIET STUDIO

Dear Sir,

Recently my group made their first recording in a proper studio. We recorded the backing first, then the vocals. Before we started the engineer told us that the amplifiers must be as quiet as possible and we ended up playing so quietly that we could hardly hear each other. The finished product turned out O.K., but could you tell me if this is the general practice? When one reads of the top groups recording you get the idea that they really let rip in the studio.

ALLAN JOHN,
Thornaby, Stockton-on-Tees.

**ANSWER:—We put your query to Bob Auger, chief sound engineer, Pye Records, who said: "The engineer might have made you turn down because his studio was not endowed with proper separation. He could well have been worried about the sound from each amp straying on to the other mikes. Also he might have thought that your amps would distort at higher levels".**

### BREAKAGE QUERY

Dear Sir,

I own a 12-string Hoyer guitar and just before an engagement I left my guitar on my amp. While I was testing a mike my guitar fell off. It broke at the bottom of the head and top of the fingerboard. I had it repaired but I was wondering if it is wise to adjust the truss rod. It was mended by dowling and glueing.

M. SAUNDERS,
Brighton 6, Sussex.

**ANSWER:—It is generally accepted that a glued joint will be stronger than the original if a proper job has been made of it. If you need to adjust your rod then the guitar neck is probably buckled and, consequently, it is not much good to you anyway. By all means try and adjust it but, if possible, get the guitar insured first, just in case you do meet with a mishap.**

### SNARE-SNAG

Dear Sir,

I was wondering if you could help me. My snares vibrate a lot when I'm using the hanging tom-tom; also, I get a kind of ringing sound when I'm using it. I've tried everything to stop this and I was wondering if you could help.

S. MARTIN,
Woodingdean, Brighton, Sussex.

**ANSWER:—There are any amount of possible causes for this. The snares might be strained and therefore loose. The handle, which puts the snares on or off, might be faulty or you could have one or two strands broken.**

### 12 STRING GRETSCH

Dear Sir,

I remember reading in an early "Beat Instrumental" that George Harrison took delivery of a Gretsch electric 12 string. A little later I saw John St. John of Sounds Incorporated using one and I thought that perhaps they were on distribution over here, but I haven't seen any since. Are these guitars in fact, a set Gretsch line and are they on sale over here or in the States?

E. WHITE,
Becontree Heath.

**ANSWER:—Arbiter the Gretsch agents say that this particular guitar does not appear in the Gretsch catalogue. George had his custom-built and it was the same model which you saw being used by John St. John, who borrows it from George on odd occasions.**

### DIFFERENT PARTS

Dear Sir,

I would like to build a guitar from different accessories by Gibson, Gretsch, Fender, Guild, etc. However, when I went to a musical instrument shop quite near here, I was told that the large manufacturers do not supply spare parts for anything but replacement use on their own guitars. I'm sure this can't be right. Can you tell me anything about the subject?

K. HALL,
Bethnal Green, London E.

**ANSWER:—I am afraid that the man in the shop was right. The large manufacturers usually maintain a policy whereby only the users of their guitars are given spare parts.**

## *Instrumental Corner*

### SUDDEN TROUBLE

**Ever had your P.A. pack up on you only two minutes before you were due to start performing? Disconcerting, isn't it? And even more disconcerting when you can't pin the trouble down. It helps a lot if everyone adopts a policy put into operation by pro outfits before road-managers become a necessary part of group life. What you do is to allot a certain area to each group member. When trouble occurs everyone immediately gets into position and starts checking his own territory, be it mains plug, leads or fuses.**

**If you are very careful when assembling the system you should cut out half your troubles. Never switch anything on until your speakers are linked up, and check that all jack plugs are pushed well home—many a good transformer has been burned out due to negligence in these spheres. Fuses present difficulties as it is hard to tell whether or not they have blown. Simplest way to find out is to replace them and try again. If you still get no joy there's something wrong in the amp itself.**

Speakers take some time to deal with because most of them are now completely sealed to give better compression. If, however, you can get "a stay of execution" from the management, whip the backs off and see if a simple connection is loose. If your amp is fine, but there is nothing coming through, check the speakers by ear, listening closely for any hissing, which ensures that the column has at least some connection with the amp. If you are completely lost you'll just have to admit defeat and make a mental note to take the whole effort back to the shop. But for the time being, what solution can one arrive at? It's a case of making do with one mike and putting it through one of the normal amps. If you have more than one channel you'll be OK, but if there are two inputs but only one channel, keep in mind that the instrument which is already using the amp will have to be governed, volume-wise, by the mike. This could be an opportunity to gain comparative peace from your most rowdy member.

# Crowds like Cream

**THE club (any club) is packed, the floor around the stage is a mass of heaving bodies, girls jump on boys' backs, boys edge forward craning their necks, and they are not too careful about other people's feelings, either physical or mental. No, it's not Dave Dee's stage act that they are bursting to see, it's not Herman and it's certainly not the Stones. The Cream are on stage. Through the occasional gaps in the solid mass, one can see the legendary Gibson Les Paul of Eric Clapton. "God" to his more ardent followers. Jack Bruce holds his old friend, the six-string Fender bass, and behind a pair of bass drums and assorted cymbals, sits Ginger Baker.**

Why the crowd? What's the great attraction? "Just another group", some would say. "The group" say the others, the ones near the front, who have queued for hours. Jack Bruce, Eric Clapton, Ginger Baker aren't screamers' idols, they don't have an act, they don't tell blue jokes. They sing, they play and this is enough. They have each been on the scene for years, they have played well, although not as brilliantly as now, ever since they took up their instruments.

### LARGE FOLLOWING

But how many people would honestly say that they used to go and see Bond because of Ginger Baker? Manfred Mann because of Jack Bruce? John Mayall because of Clapton? Each member had his hard-core of followers but, separately, they could not have produced the results that are now in evidence. Why have people all of a sudden realised that the only thing that matters in the long run is music, music, music? Each of the famous three has a different answer. "We surprise them with our music and our presentation", says Jack Bruce. "We work hard and we are progressive", says Ginger. Eric Clapton, modest as ever says that there are two points which win Cream fans over. Firstly, the unique style of music and, secondly, good records. He refrains from giving his playing as a reason for success.

The clothes they wear are the only condescension they'll make to the tastes for "something to look at on stage". And one gets the sneaking suspicion that personal taste meets the professional aim halfway. And now, after two extremely successful records, the "purist" fans have been joined by the popsters who catch on to any group as long as it is riding high in the charts. Leader member, Jack Bruce, says: "If we can widen the outlook of the 'pop' conscious, then we are very happy." Of "pop" groups he says: "I've seen a lot of outfits around the country, some of them, of course, play with us as 'B' groups. I'm knocked out by the fact that most of them have a lot to say."

### TWO KINDS

Ginger Baker, a veteran of jazz, swing, showband work and rock, has a great deal of sympathy for any drummer who has "feel". A great believer in originality, Ginger has this to say: "There are two kinds of drummers, the 'feelers' and the 'doers'. The 'doer' certainly won't be able to add anything to his group. The 'feelers'? Well, they are the lucky ones."

## RESULT OF DECEMBER COMPETITION

**The winner of the Selmer Thunderbird Twin 50 Amplifier is RICHARD TURNER, of SIDDAL, near Halifax, in YORKSHIRE. In the judges' opinion, his entry was the nearest to their own selection of most memorable records of 1966. Richard's selection was:—**

1. ELEANOR RIGBY
2. GOOD VIBRATIONS
3. DAYDREAM
4. STRANGERS IN THE NIGHT
5. RIVER DEEP, MOUNTAIN HIGH
6. WINCHESTER CATHEDRAL
7. SPANISH FLEA
8. REACH OUT (I'LL BE THERE)
9. WILD THING
10. THEY'RE COMING TO TAKE ME AWAY HA-HAA

**As he is hoping to form his own trio very shortly, Richard, a 17 year old guitarist is very happy with his prize. He has been wanting a new amp for a long time.**

# SONG-WRITER'S COLUMN

**Ever wondered why Ray Davies wrote "Dead End Street"? Or "Sunny Afternoon", if you like? The answer is that all his songs are based on personal observations.**

**One day, last July, the Kinks were playing in Glasgow. Ray wandered through the Gorbals, and was so struck by the slums, he decided to write a song about them. The result was "Dead End Street'. The inspiration for "Sunny Afternoon" is much more obvious. He was lazing about on a sunny day, last summer, when the tune just came into his head. Ray's ideas come anywhere. He never uses a tape recorder. He thinks of a song, keeps it in his head until he can find a piano, works it out, and then tries it on guitar. Back to the piano, then the guitar, and before long there's a hit song.**

**Talking of the Kinks, many people think it's strange that Mick or Pete never write songs. "But we do!", insists Pete. "Sometimes I take the idea for a song along to Ray to get his opinions. He usually says it's terrible, but as soon as I've gone he scribbles it all down. A short time later my idea pops up in one of Ray's songs."**

**Many publishers won't accept a song unless it's got a decent arrangement, so what do you do? The accepted thing nowadays, is to hire a small studio, get some mates together, and turn out a couple of reasonable demos. If you are really confident that your song has hit potential, then it's worth paying out about £5 to get the best result.**

**How do you write a score on to sheet music? That's the problem that will face some people when they try to score "Green Circles" by the Small Faces, a track off their new LP. During the session, the boys' road manager fell asleep and one of the Small Faces put a mike near him. All his snores were recorded, and can be heard faintly on the finished product.**

# THE SESSION MEN

## No. 17

## BIG JIM SULLIVAN

*Jim also plays excellent sitar*

**GET a group of young musicians together, and ask them to name a top session guitarist, and usually nine out of ten will say Big Jim Sullivan—our Session Man of the month.**

He hasn't been out of the charts in nearly six years. The majority of raving guitar solos on hit discs are his. He believes that a session man should be given a choice of a royalty or a flat fee before they start any session. Says Jim—"If it wasn't for session men, some stars would never have made the charts. American sessioneers get a share of the royalties, so why shouldn't we?"

Big Jim really lives up to his name. He is big. Well over six feet tall. He was born in 1941 in Hillingdon, but not, surprisingly, into a musical family. He first picked up a guitar at the age of 17. "It was the usual story. A cheap Spanish job. Why the guitar? I just liked the sound. I suppose I was influenced by such guitarists as Chet Atkins and Denny Wright to start with, but since then I've really learned to appreciate people like Segovia, Narcisso Wepes, and Julian Bream. I've gone off Chet Atkins. He's too mechanical."

Jim's first professional job was with Marty Wilde. He played lead guitar on nearly all Marty's hit records, and stayed with the Wild Cats when they went solo as the Krew Kats. Remember "Trambone"? His session career began with Jack Good. He got Jim to play on early records by the Vernons Girls, Jimmy Powell and P. J. Proby. Jim learned to read music as he went along.

### INDIVIDUALITY

"At first it was just busking, but to get anywhere at all, I *had* to read. I didn't go to a proper teacher, I think that you can so easily end up playing in their style. Nowadays, you must have individuality. At the moment I'm turning down quite a few sessions so that I can study more. I'd like to become a really good classical guitarist if possible. I've got a cupboard full of sheet music which I dig out whenever I get the chance."

According to Big Jim, no one can ever really master the guitar. Says Jim—"Segovia has gone as far as he can, but someone will go even further. It's like the old Western film, there's always a faster gun in town."

Some of you may remember that Big Jim once made a solo disc called "Hot Hiss Of Steam". Would he be making any more?

"You're joking", smiled Jim, "it was only made for a giggle. I was roped in by Jack Good and Trevor Peacock just to see what would happen. I'm hoping to do an LP some time this year if I can find the time. The idea is to cover as many fields of music as possible. Don't ask me what it will be called. Probably something daft like 'The Many Faces Of Big Jim Sullivan'."

Having nearly reached the peak of his profession, what ambitions could Jim have left? "I've got ambitions in everything", said Jim. "I've got so many ideas running around inside me that can't be put into words. It's impossible to become the world's greatest guitarist, so I'll try to be just great."

Regarding advice for anyone wanting to become a session man, Jim says—"The session field is open to anybody, but it takes time. I was starving for six months before I got even three or four sessions a week. Now I'm doing about 16. Keep to one style to start with and then—if you're good enough—you'll get asked when they need somebody who plays in that particular style. The important thing is to get known. Once you have done that, don't limit yourself. Try anything and everything, and the best of luck."

# PEOPLE BEHIND THE STARS

## No. 2 Music Publisher BOB KINGSTON

**"TOO many songwriters are amateurish. They just don't know how to present a song!" That statement will probably upset quite a few tunesmiths, but it can also prevent many more from doing the wrong thing, because it was made by Bob Kingston, the Managing Director of Southern Music, one of our leading music publishers.**

Every week *Beat Instrumental* gets letters from songwriters who complain that they cannot get their songs accepted or even listened to. It's only natural to think that your songs are better than anyone elses, but music publishers don't necessarily agree. To find out exactly how a publisher works, *Beat Instrumental* paid a visit to Bob in Denmark Street, otherwise known as Tin Pan Alley.

Said Bob: "The majority of songs we receive lack that very important ingredient—originality. A song must have this if it's going to stand a chance chartwise. Occasionally we find a good song from a new writer, but the best material is usually written by someone who has some connection with show business. This is quite natural. They are obviously much more 'in' with the current trends, and tend to write an original song rather than copy."

We know for a fact that many publishers will not take any notice of a song sent in on manuscript. What about Southern?

### ARRANGEMENT

"We play everything", Bob insisted. "Ron Bridges—an ex-lyric writer and pianist from the Windmill Theatre—is in charge of this, and every tape or manuscript is played. We prefer a demo with a decent arrangement, if possible, because you can't always assess a song from sheet music. The writer knows how it's supposed to sound, but we don't. And if there is at least a bit of an arrangement, so much the better. Nothing sounds worse than someone singing to a guitar in a hollow-sounding room. It puts you off right away. If the songwriter was selling his car, he wouldn't show it to anyone until he had polished it up, would he?"

How often does Bob accept a song?

"It varies considerably", explained Bob, "but on average we accept about one in two hundred of all songs sent to us. When we spot a writer with potential we like to sign him up. This is in the form of a year's contract with about three years option in our favour."

Bob Kingston has been in the music publishing business since 1957. Previous to that, he wrote songs and was a musician. He began publishing with Chappells and became manager of their Victoria office. After nine months he was offered a job in exploitation by Southern and worked his way up to managing director. What advice would he give to anyone wanting to make a career out of music publishing?

"If you haven't any connections with show business", said Bob, "then you just have to write to as many firms as possible. Be prepared to take any job that is offered. If you are really keen you can soon work your way up. The important thing is experience.

"Wages vary from company to company, but on average they are about £7 a week if you start as a 16-year-old runabout, and about £15—£20 when you are 20. The money can be very high if you're good. We might be paying you £20 a week, and another firm will offer you £30. This happens quite regularly, depending on how much the other firm wants a person with your capabilities."

Bob has said that it helps to be in show business when applying for a job. But if you're not, what experience is necessary?

### ALWAYS ON LOOKOUT

"The most important factor", smiled Bob, "is to have some knowledge of the business. You may play in a local group, or just read music papers from cover to cover every week. This will do to start with, but don't expect to start very high up. Much of your work will entail meeting such people as managers and A & R men, so a good personality helps.

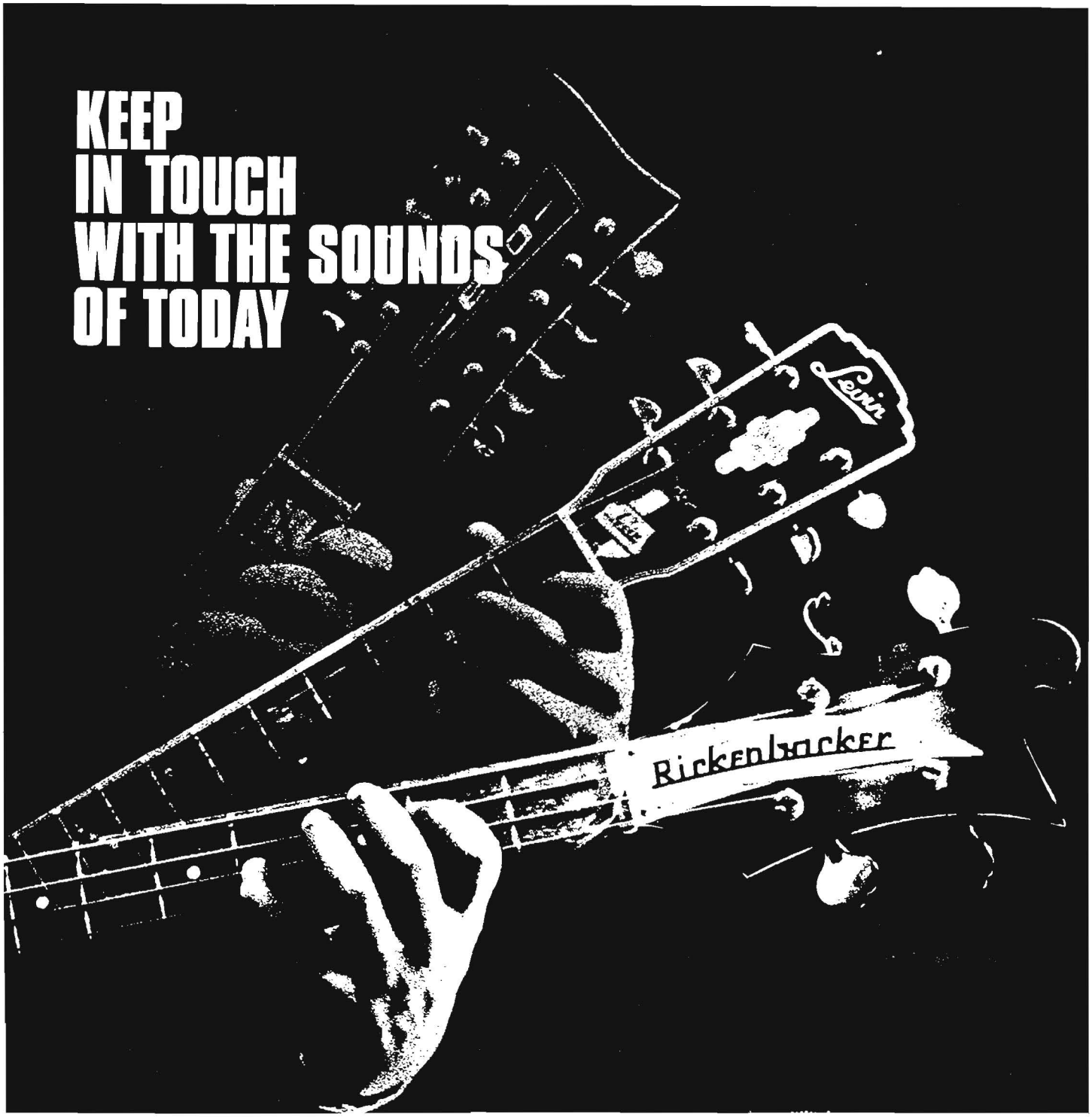
"I consider the most important task of any publisher is to find good writers, try to get them under contract, and then sell their songs. Everyone has their own idea of what is a hit song, so sometimes the actual selling can prove quite difficult. At the moment we are very lucky to have such writers as Geoff Stevens and Donovan under contract. Their songs will always sell, but we are always on the lookout for more. Every publisher has his ups and downs. Recently we've had big hits with 'Winchester Cathedral', 'Semi-Detached Suburban Mr. Jones', 'Sunshine Superman', and 'Mellow Yellow'. In 1967 we might have a few tough months, but you have to take the good with the bad."

### OWN STUDIO

Apart from being just publishers, Southern Music also have their own recording studio in the basement. This is mainly used for making demos, and can be hired by almost anyone that wants it.

"Some artists, such as Carter/Lewis, go in to make a demo of one of their songs, and come out with an Ivy League master tape. They realise that a good demo is halfway to selling a song.

"We sometimes also do management", continued Bob, "and try to be connected with as many fields of show business as possible. To be successful today, a publisher has to be concerned with writers, management, and recording. In fact, every aspect of the business, thus widening his scope. Everything in publishing is a gamble really. I dread to think of the number of hits we may have turned down, but, once again, it's a question of one's own personal taste."

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# PROFILE

# HERMAN

**FOR some unearthly reason, Peter Blair Denis Bernard Noone (alias Herman) just isn't taken seriously inside the pop-music industry. Maybe it's because he doesn't try to talk learnedly about music but just gets on with the singing. Maybe it's because he rouses feelings of jealousy in those who think they could sing and act much better than the blue-eyed, fair-haired, slender lad who won't be 20 until November 5 (firework day) this year.**

But if Herman accepts the position with a lop-sided smile who can blame him? He's likely to be the youngest-ever millionaire in Britain. Paul Anka may beat him to the target in terms of years, but there's hardly anyone else in the world who has worked his way to a seven-figure fortune.

## SWOLLEN EGO

Some say Herman has developed a swollen ego. I suspect this comes from his airy-fairy way of dismissing people who try to get him into an argument about music. There were backstage battles in the States with the "dedicated" Stones. But Herman never claims to be an earthy blues man, or a trendsetter, or an "in-crowd" rave. The Americans, who idolise him, like him because he's a boy-next-door figure of simple charm, totally lacking in intensity—a sort of vaudeville figure who appears to work only because he likes it.

Whenever I meet Herman he talks little about himself, a lot about football . . . and has the sort of charm which enabled him even to get away with accidentally tipping a drink over America's matronly, out-of-tune, pop-singing Mrs. Miller at a reception.

This 5 ft. 9 in., under 10 stone, ex-actor from Manchester dotes on his family, mum and dad, three sisters. Plays piano, is mad about animals, was a patrol leader in the Boy Scouts, once said he hoped he'd be a better actor than Elvis Presley, and already isn't far short!

He CAN be difficult, blows his top . . . then apologises, and owns up privately that he sometimes feels he's being put upon because of his youthfulness. Remembers "I'm Into Something Good" with gratitude because it translated Manchester "Hermania" into a national thing. Was relieved when his last two singles hit the charts here because he felt he was slipping in Britain while climbing in the States and on the Continent. Talks long and earnestly about how good a recording manager he has in Mickie Most.

## A BUSINESSMAN

Sometimes he worries about how the Hermits seem left behind in adulation, but soon switches to thinking about the future. He's a darned good businessman, despite his age, and keeps a wary eye on his earnings. Invests well, too, on advice. Neat-suited invariably, free from gimmicks, refreshingly candid if he thinks he can trust his "audience"!

Herman's film contract in America is worth a million. He was disappointed with his first release, promises to do better with the forthcoming English production "Mrs. Brown You've Got A Lovely Daughter". And he still collects every record made by the Beatles.

Young Peter Noone worries, but not over the usual things. He doesn't analyse WHY he's a star, just tries to live up to it. And if certain big-wigs in the more specialist music field dig him not . . . well, as they say, he grins toothily all the way to the bank. He's a gradely lad is Herman.

PETE GOODMAN.

# LP REVIEWS

## NEW VIBRATIONS

### THE VIBRATIONS
### COLUMBIA SX 6106

A very good record this. The Vibrations are rated as one of America's top vocal teams and it seems surprising when lending an ear to this album that they have not had as much chart success over here as their contemporaries, the Temptations, Isleys, etc. They handle standards such as "Everybody Loves A Lover" and "Secret Lover" with a refreshing approach, and there is not one dull spot on this album.

Side One: Everybody Loves A Lover; And I Love Her; Sloop Dance; Secret Love; For Your Love; Soul A-Go-Go.
Side Two: Talkin' About Love; One Mint Julep; Our Day Will Come; Forgive And Forget; Gonna Get Along Without Ya Now; Shout.

## BY REQUEST

### JERRY LEE LEWIS
### PHILIPS BL 7746

Yes, friend of the Rockers, Jerry Lee is still swinging like mad, but on this album, which was recorded live at Fort Worth, Texas, he lets more of a country influence creep in. We are offered, or rather the Fort Worth ravers are offered, the rock classics like "What'd I Say", "Little Queenie" and "Money", together with such country standards as "Cryin' Time" and the now well-known "Green, Green Grass".

Jerry is, as ever, the larger-than-life showman, and most of the 11 tracks are preceded by patter. In all, the album is good, better balanced than some of his other albums, but still retaining Lewis-plus audience excitement.

Side One: Introduction; Little Queenie; How's My Ex Treating You; Johnny B. Goode; Green, Green Grass Of Home; What'd I Say—Part II.
Side Two: You Win Again; I'll Sail My Ship Alone; Cryin' Time; Money; Roll Over Beethoven.

## THE SOUND OF SITAR

### CHIM KOTHARI
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Here we have what can only be called a novelty record. It's very pleasant, but not so good for the people who take sitar playing to heart. Chim takes the current pops and plays them in straightforward manner with little or no embellishments, but makes track four on each side a showpiece for his sitar playing rather than his pop-reproduction skill.

It's a pity Mr. Kothari has had to be somewhat cheapened by the pops in order to bring his sitar skill to the ears of record buyers. As I said before, a good novelty album.

Side One: Strangers In The Night; Winchester Cathedral; The Carnival Is Over; Barsaat; Eleanor Rigby; La Playa; Downtown.
Side Two: Guantanamera; You Don't Have To Say You Love Me; Hi Lily, Hi Lo; Bhigmangon Ka Mela; The Sound Of Music; Looking Through The Eyes Of Love; Cast Your Fate To The Wind.

## DOWN HOME PIANO

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### TRANSATLANTIC
### PR 7423

"Down Home Piano" is comprised of tracks from a number of earlier Mose Allison albums, including the 1957 recording which first featured the now near-classic "Parchman Farm".

"Down Home Piano" is an all instrumental album and provides an excellent introduction to Allison as a pianist. All ten tracks are originals and demonstrate his artistry in producing musical sketches of the Mississippi area which has influenced him so much. Particularly noteworthy are "Mule", Devil In The Cane Field" and "Carnival".

He is accompanied by the late Addison Farmer on bass and Ronnie Free on drums. Nick Stabulas replaces Free on the Local Color tracks.

Side One: Dinner On The Ground; Crepuscular Air: Mule; Creek Bank; Town.
Side Two: Devil In The Cane Field; The Minstrels: Moon and Cypress; Carnival; Mojo Woman.


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## TUTORS column

### A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Peter Sander** (JAZZ PIANO/ ARRANGING), 73 The Avenue, London N.W.6. WILlesden 1781.

**Graham Willeard** (DRUMS), 39 Harmer St., Gravesend, Kent. Tel. Gravesend 5687.

# YOUR LETTERS

**Dear Sir,**

**1967 is upon us and I'd like to put forward a few ideas for New Year's resolutions for the top groups. For the Beatles, to either stay together and make a public statement about it, or break up and say so. For the Who, to continue recording Pete Townshend's superb compositions. For the Spencer Davis group, to reform leaving Stevie Winwood to his own devices. For the Vaudeville Band, to campaign for the return of 78 r.p.m. records so that their image could be complete. For the Stones, to do a Palladium show at least once a month so we don't forget them. For the Yardbirds, to start a national competition to find someone who can really replace the highly-skilled Jeff Beck. For Geno Washington, to try and control his fans; and for Eric Burdon and Alan Price, to form a group called the "New Old Animals".**

**T. Lamb,**
**Rugby, Warks.**

**Mr. Lamb wins the two LPs of his choice, "Road Runner" and "The New Religion".**

Dear Sir,

I studied your poll results in the January issue of *B.I.* and to be quite honest I thought some of the positioning was rubbish. Have you *B.I.* "totter-uppers" no soul? Couldn't you have very stealthily slipped Jimmy Smith up a few places? And how could you bear to see Tubby Hayes as far down as number seven in the Brass and Woodwind stakes? And oh, the misery of observing Stevie Winwood taking the ridiculous title of Top Recording Vocalist. Surely you *B.I.* people have a good moral sense; how could you allow such results? Shame on thee. Long live Sinatra and Dodd. May Val Doonican get an LP in the Top Ten. May the Shadows go R & B.

**K. Alan,**
**Rochester,**
**Kent.**

Dear Sir,

I enjoyed your feature on buying secondhand instruments very much. This is the sort of thing young groups need to know about. The pro boys will always supply a market for the very expensive, brand new gear, but we little 'uns don't have their kind of money. I'm glad that you went to the salesmen themselves, for opinions on the secondhand stuff. It must have saved a lot of people the trouble of trapesing round a crowded, noisy London.

**G. Freeman,**
**Ealing, W.5.**

Dear Sir,

I would like to say that I was very pleased with the results of your Gold Star Award Poll.

I think that all the top positions were well deserved but, at the same time, none of them were absolutely predictable, except for the Lennon and McCartney songwriting success, of course.

While I am writing to you may I ask if you can recommend a couple of tutors for myself and a friend. I would like a reasonably advanced guitar tutor and my friend would like anything written by Gene Krupa.

**T. Johnston,**
**Thetford,**
**Norfolk.**

*For you we would recommend "The Eddy Lang Modern Advanced Guitar Method", and for your friend, "Gene Krupa's Drum Method". Both can be obtained from Francis, Day and Hunter Ltd., 138-140 Charing Cross Road, London, W.C.2. The Eddy Lang tutor is 12/6d., and the Gene Krupa tutor is 21/-.*


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# CAT STEVENS

# MORE TRACKS TO COME

**THE Cat sat on the mat with an ex-Springfield beside him. The tape machine ran, the Cat played and sang. More songs became available for arranging, recording and selling. Cat Stevens and Mike Hurst had more prospective tracks for a new LP.**

The session, if you could call it that, took place in the Hurst office, several floors up in Kingley Street near Oxford Circus. As I walked in Cat and Mike were singing loudly, almost drowning out a guitar which Cat was playing. The guitar's chances were cut down further by the fact that it only had five strings. "The first cut is the deepest", they sang with feeling, I felt like joining in, it was such a catchy phrase. "Just trying to get a few of Cat's things down on tape", explained Mike Hurst when the first number was finished. "You know, we've got hardly anything in the can for the LP." I elected to sit and listen to the rest of the performance and they turned once more to the tape recorder. "What else is there?" Silence reigned. Cat started playing the guitar quietly, then the puzzled look left his face as another song came to him.

After the "Cat Gems" had been captured on tape we got down to the business of question and answer. Was Cat in any way involved with the "love cult"? The cult which Donovan-type people are following, the principle of which is love conquers all, even the man-made evils such as jealousy and hate. "I can't say I am", replied the candid Cat, "I've honestly never thought about the subject." I asked him if he found that the return of Donovan was an embarrassment to him in any way. "No", he said, and he was most emphatic about it.

## DON'S RETURN

"I like Donovan's music very much. My view is that his return was a very healthy event for the scene. The more people who play our kind of music, the better. I'd like to hear the stuff which Don has written recently. I believe he did 'Sunshine' a good year ago. By the way, do you think that I'm anything like Donovan?" I replied that I didn't think so. "That's good", said Cat, "some people try to get the Cat Stevens — Donovan thing going, but I don't want any part of it."

Cat went on to talk about his own methods of songwriting. "I never write with the audience in mind", he said. "I think that's fatal. I write for myself. Yes, the words are taken from personal experience, and the music is influenced by my likes and dislikes. I love to include lots of sharps and minors, they make a song stand out. I also love classical music, and I try to get my own little movements going in the songs I write.

## HARD ARRANGEMENTS

"On the next LP I have a medley of movements which I've worked out myself. They'll all run into each other. They were very hard to arrange because I wanted to keep them in the keys which I'd written them in. It's a bit of a temptation to make anything like this all in one key, but I think that each particular key is suitable for the individual song." Where did he get his ideas from? "Well", said Cat, "I get them from guitar and piano. I can't play piano, but I get the sounds I want if you know what I mean. As far as the guitar goes I find that it must be someone else's before I get any new ideas from it." He pointed to the sad-looking instrument which he'd borrowed to do the taping. "Just using that", he said, "gave me a lot of ideas. I used Alexis Korner's Gibson once and I really loved the electric sound. I think that that 'wa, wa, wa,' what do you call it? reverb, is a wonderful noise. I must get an electric guitar of my own. On stage I borrow one from my backing group to do 'Dog'." Mike Hurst's face dropped slightly. "I don't think an electric guitar is quite 'you' Cat", he said. "You'd just look like any old guitarist and singer from any group. No, it's not you. I shouldn't get one if I were you." Cat considered his words of advice, then replied: "Yes, but I'd get a whole new load of ideas from it, I'd be able to write some new songs." "Ah well, mmmm", said Mike, dubiously, and buried his head once more in a motor magazine which he was scouring for old "Chevvies".

## STEREO TAPE

Cat had decided now that he would go ahead and get a guitar. We chatted over the merits of the "name" makes and Cat flicked through some back issues of *Beat Instrumental* to show me just what he wanted. Then he came across the page which showed the Akai M.8 Stereo tape recorder, which was offered as a prize in the September competition. "Now that's what I need", he exclaimed. "What I could do with that. I'll buy one." (And he did a few weeks later.) By this time, what with talk of new guitars and stereo tapes, I felt like a travelling salesman. The interview had now become a discussion. However, there was one consolation, if he bought both these items, there'd be even more for me to talk about next time round.

# MONKEES . . .

# A GIMMICK GROUP?

**THE English - born one of the Monkees, David Jones, was on one of his infrequent trips to Manchester, meeting up with his father and sisters — his mother died five years ago. I'd gone along to his hotel, for breakfast, to talk Monkee talk . . . and find out more about the group's fantastic success.**

The talk flowed fast and furious. "People are saying we're just a gimmick group", said he with more American than Mancunian in his accent. "People obviously are right. But, and it's a big but, we also get a sound that the fans wanna hear. You know those people who say there's nothing new in pop music?— well, we did do something new, something unexpected."

What he meant was the story of the whole background of the group. How an advertisement was put in a trade paper in the States for four mad-cap lads to take part in a telly-series. Auditions later, the four picked were David, guitarist Mike Nesmith, guitarist Peter Tork, and drummer Micky Dolenz (who currently shares a rented house with David). Principally, actors were required—to play the members of a group for the TV series now established in Britain.

Lo and behold, the sounds they created led to two million - selling singles, plus a Gold Disc-awarded LP, in the States. None of the old drag of trying to learn a trade by working provincial halls, of toting demonstration discs around recording studios . . . four actors had created a group.

### SERIOUS

Said David: "Of course that adds up to a gimmick. But we do take our music very seriously indeed. We'd never have met had it not been for the television series, but we've all had musical backgrounds — even me, though I originally intended being a jockey . . . horses, not discs." David was once the Artful Dodger in "Pickwick", in the States, along with Harry Secombe and Roy Castle and earned good notices.

He admits: "We knew our records would take longer to get away in Britain because there is this Beatle-ish sort of approach we have. It's not intentional, just the way it came out, but it obviously made British audiences think cool about us. But you must remember that we originally had to fit into a series about life in a pop group . . . we weren't supposed to be original thinkers in pop music. We had to have a sound that could actually be an established one, in terms of success."

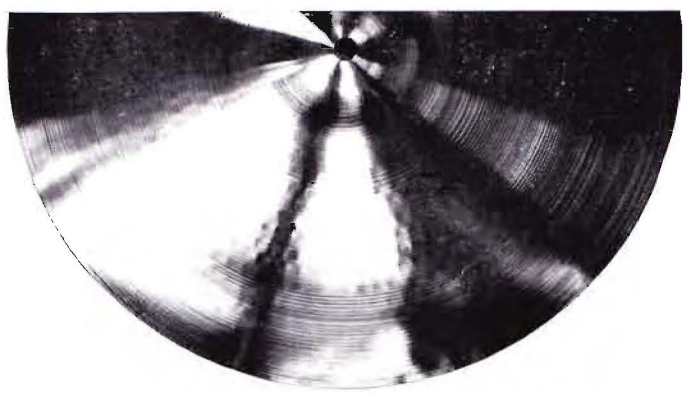
David talked about how Mike Nesmith used to be a folk-singing Monkee, having started out in the Country and Western field. About how Peter Tork came out of Greenwich Village where he played, for tips only, a wide range of instruments . . . guitar, bass, piano, French horn, banjo— and ukulele if really pressed. And about how Micky Dolenz was the most experienced of them all, a natural comic — and one-time star of the "Circus Boy" telly-series.

"We've crammed in some experience, between us", he said. "This is our big advantage when it comes to making records. You have a show - business atmosphere to build on and that helps a lot."

### T.V. EXPOSURE

It WILL take time for the Monkees to really establish themselves in Britain, and their popularity in the States is quite incredible. As for the original idea of a series about a beat group on television . . . well, one wonders what would have happened if it had originated in Britain. Regular weekly TV exposure IS one of the fast ways to fame, and if you make good disc noises as well, you're at least a chart contender.

But of all the groups who have been purely and simply shot to fame, the Monkees are the mostest! P.G.

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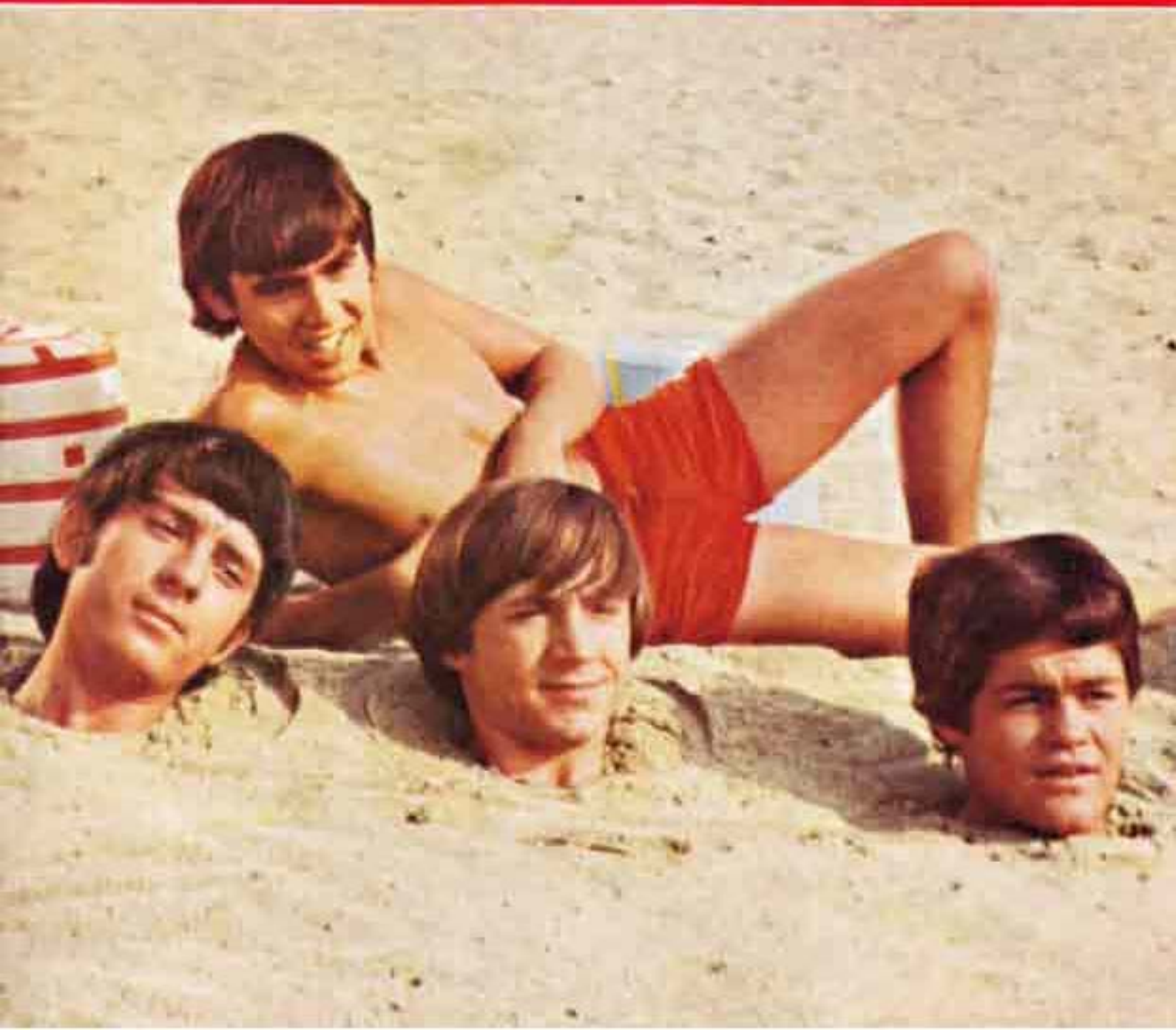

# BEAT INSTRUMENTAL

NO. 47 MARCH 1967

EDITORIAL & ADVERTISEMENT OFFICES:
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Manager: TONY WEBSTER

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## Editorial

**Talent. The vital ingredient which makes the whole recording world go round. When it's missing, then we get bad players, bad songs and bad records.**

**It's extraordinary, but there are still odd bods who insist that there's no more talent to be found. When you mention the great artists who have sprung up over the last few years: the Beatles, the Small Faces, Geoff Stevens, Donovan, Cat Stevens, etc., etc., they insist they are incredible exceptions, which will never be seen again. What a lot of old codswallop! There has been and always will be, loads of talented instrumentalists, songwriters and vocalists just waiting to be given their chance. But it is, of course, unpolished talent, often making do with inferior or battered equipment because they can't afford anything better, which is the reason it is sometimes difficult to recognise their tremendous potential.**

**"Beat Instrumental" has never accepted the negative attitude of some television producers, recording managers, music publishers, etc., who will listen to anyone, who has been around, or who has had a record released, but ignores new people and new ideas.**

**Ever wondered what happened to artists like Emile Ford, Eden Kane and the Zombies—names which sprang into the limelight a few years back and then faded? Sometimes we think that just because an artist or group is not popular in this country, it means they are completely dead everywhere. As our "British Groups Abroad" feature reveals this month, this is not true, and very often the same artists, who have failed to make the charts in this country, consistently become top of the pops in Italy, Germany, or even Japan. In fact, British groups, particularly, are so highly respected on the Continent, that there is often far more work for them there than at home.**

**The Editor.**

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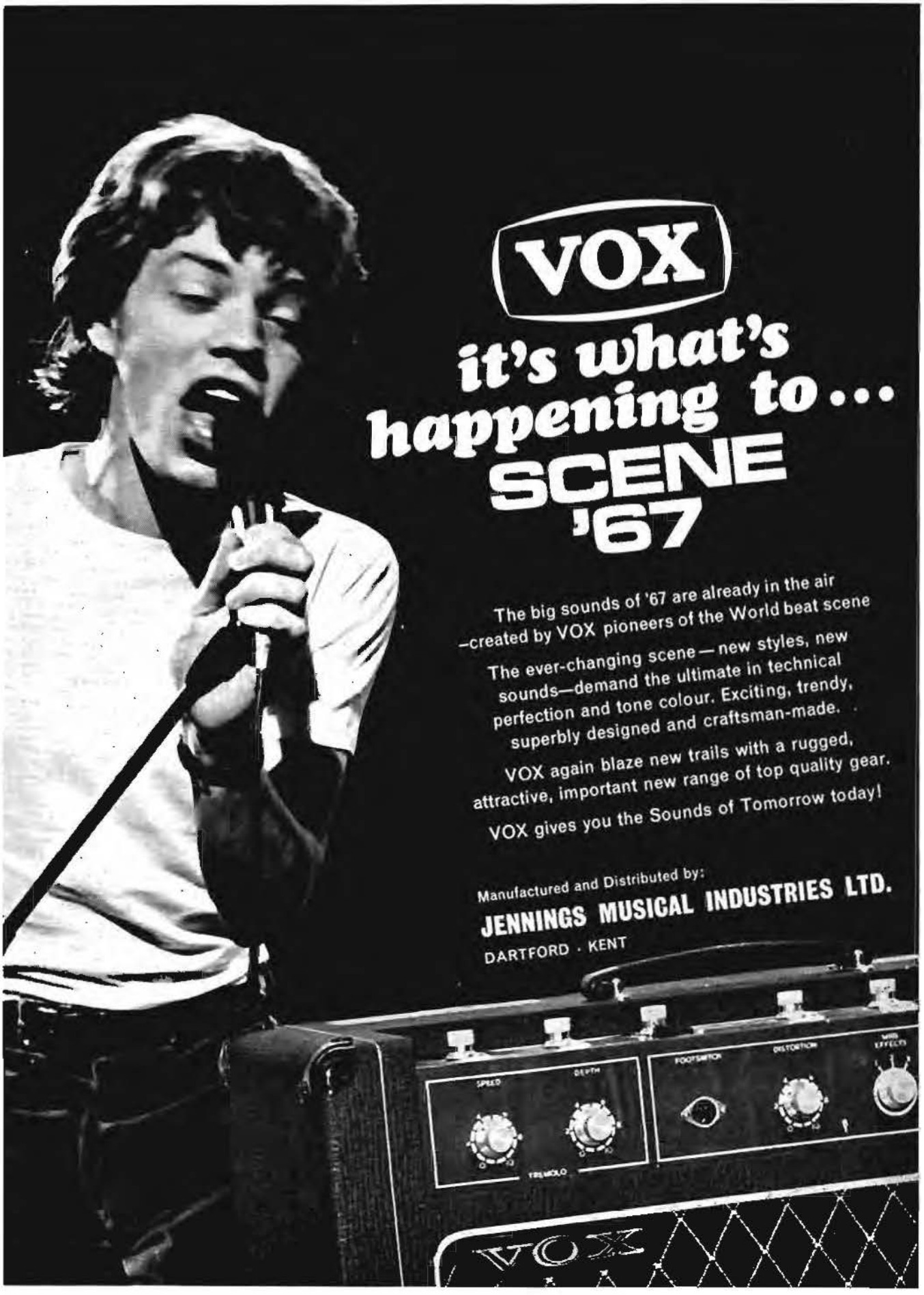
Printed by S. Tinsley & Co. Ltd., Manor Farm Road, Alperton, Wembley, Middlesex
Distributors: Surridge, Dawson & Co. Ltd., 136-142 New Kent Road, S.E.1. Telephone: RODney 5480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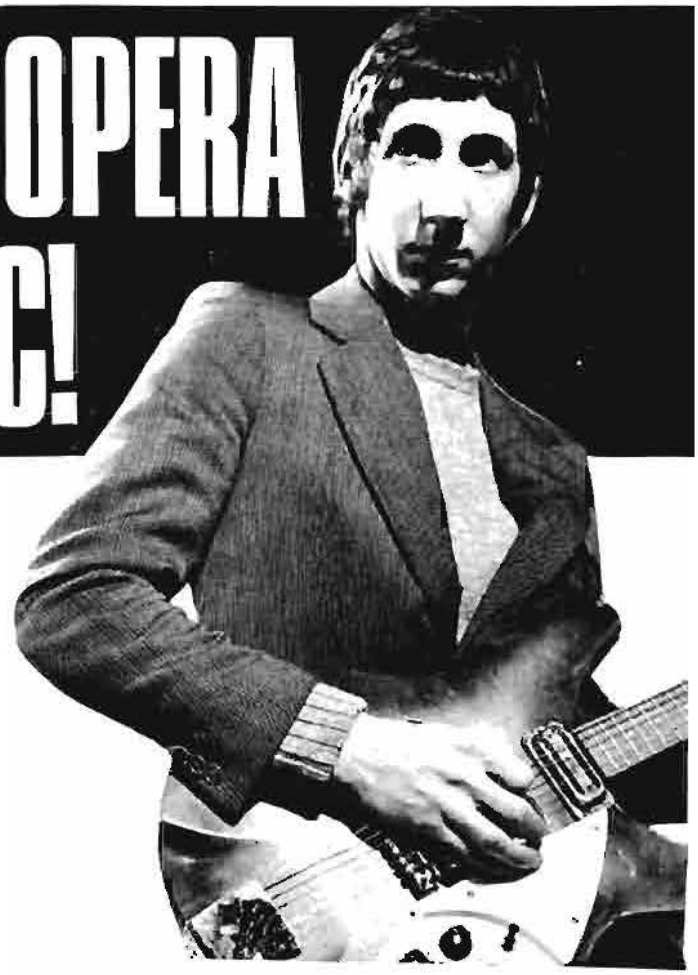
# TOWNSHEND'S OPERA NOT FOR PUBLIC!



**THE sad news is out! The public might never hear Pete Townshend's current "pop opera". "I'm not writing it with the public in mind", he told me in his Wardour Street flat-cum-studio. "It's purely an exercise for my own satisfaction." An exercise in what? Well, it seems that Pete has been doing some thinking about his own career as a composer and he has set himself a task, which he knows will be advantageous to him.**

### NOT IMPRESSED

Could well be that you think his off-beat compositions are wonderful and hail him as the new brain of "pop compositions". He's not so impressed with himself, I know because he told me. "My attitude hasn't changed a great deal", he said, "It's just that I don't think of myself as a 'big-deal composer'. I'm not recording any more because I'm writing it all now. I've had to brush up my musical knowledge and I've read a lot of books on orchestration. I decided that I was limiting my abilities as a songwriter by recording anything that I composed. There aren't many instruments that I can play and so I'm bound to be limited. On paper I can write for any instrument I want to use. I am able to see my ideas right through from beginning to end. I think it's stupid for people like Paul McCartney and Mick Jagger to compose songs and then get other people to arrange and write them. A few weeks reading-up and they could probably do it themselves.

"In this mini-opera of mine I have a wide selection of instruments, although the majority of the music is written for a quartet. I have had to look to other composers for ideas to see how they have used their instruments. I've got a couple of friends who I'm going to show the music to before I try to get it played. They'll be able to spot any mistakes in the manuscript by eye. For instance, perhaps I might have written something for the clarinet which it couldn't possibly do because it can't play a certain two notes together."

I couldn't resist the question "Does this mean that you are leaving pop behind?", and I got a typically explicit Townshend answer. "No, I'm not leaving pop", he said. "I like 'pop' songs and you could call a lot of the songs in my opera 'pop songs'. I'm now anxious to start moving musically. For instance, later on I'd like to do film music. I'm very interested in that side of things. As I said before, this opera is an exercise, I want to see if I can write. When it's finished it would cover at least an LP, perhaps more. It would cost a great deal to make, and for what purpose? It would probably sell a couple of copies, that's all."

### 1999

After all the talk about the mini-opera ("I prefer that to pop-opera", says Pete) it would have been ridiculous to leave without hearing a synopsis from the writer. "It takes place in the year 1999 when China is breaking out and is about to take over the world", Pete told me. "The hero, or at least, central character, loses his wife and decides to go and live in this tiny country, which is about to be over-run by the Chinese.

"The hero goes through hundreds of different situations and there is music for each. He goes out in a boat and gets shipwrecked, he has a bad nightmare, and so on. I have used sound effects for a lot of the situations with music over them. I have written music to set the scene in some parts, but I haven't tried to bring impressionist music in. This sort of stuff has been done so superbly by people like Ravel and Debussy that it's not worth touching. I used the sound tracks of storms and things because I thought why mess about trying to get sounds when you can have them right there on tape?"

### NO WIT

I asked Pete if any of his dry wit had crept into the opera. "You mean the type of thing that's crept on to the latest LP?", he asked. "No, I don't think so, there's nothing terribly funny about it unless people are amused by a lisp. I've given the hero one but there was definite reason for it. You see, he must get immediate affection and as people feel sorry for anyone with a disability or impediment, I gave him a lisp. I thought at first that he could have a stammer, but I decided that that would become monotonous after a couple of scenes. His lisp isn't very bad and it gets better or worse depending on what kind of situation he's in. It doesn't affect the overall sound of the opera. There's a great deal of chorus work in it, but his lisp doesn't stick out at all. After all, a chorus sounds like a chorus no matter who is singing."

Who did he visualise in the part of the hero if his production ever came to the stage? "Hard to say. It's a very difficult part", said Pete. "He would have to be very clever and should have had an operatic training. I can't see anybody who is on the current 'pop scene' doing it. Except, perhaps for David Garrick, or someone like him, although the hero is supposed to be about 25, so I'm not sure that David would be old enough for the part."

### 25 SCENES

I left Pete to carry on with his opera. The completed thing will be 25 scenes' long and he still hasn't quite reached the half-way mark. Perhaps by the time he has finished it the public will have developed a taste for mini-opera, in which case Pete would probably produce it. At the moment he doesn't think they would be terribly impressed. I hope he's wrong. After so much hard work surely Pete's exercise would be given the O.K. by a pop public which is becoming more and more discerning with every new release.

K.S.

# *Unchallenged*

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# ROY WOOD

WATCH the Move on stage; smash, crash, soaring sounds, flying debris, frenzied action, leaping people. Psychedelic music or not psychedelic music? Does it matter? Let's forget about shallow phrases, restrictive terms. Are they entertaining? Are they expanding your mind, your outlook? Good, then if we are all flipping comfortably, I'll begin. Concentrate on the group, screw up your eyes, pucker your glistening brow. Look at the hard-working lead guitarist Roy Wood, and if your mind is sufficiently expanded, you might see in his place a younger man sitting puzzled, absorbed, clasping a guitar, a bright and shiny, cherry-red Hofner Colorama to be exact. Here is Roy Wood, aged 20 minus four.

"When I was 16", says Roy, "I used to go and watch the groups around the local halls. I watched the guitarists and decided that I wanted a guitar. I dropped hint after hint and eventually, at Christmas, my dad gave me this Colorama. I didn't know how to play it because I hadn't touched a guitar before, and the only other type of music I had played was on a chromatic harmonica. I used to have a sort of turn for parties. Once I had the guitar I stayed in almost all the time practising hard. It was a good outlet for me because at that time my friends were going through a stage when they went out boozing. I never had much interest in that. I was first influenced by the Shadows. I think everybody was. I used to buy their records, put them on the record-player, and play along with them.

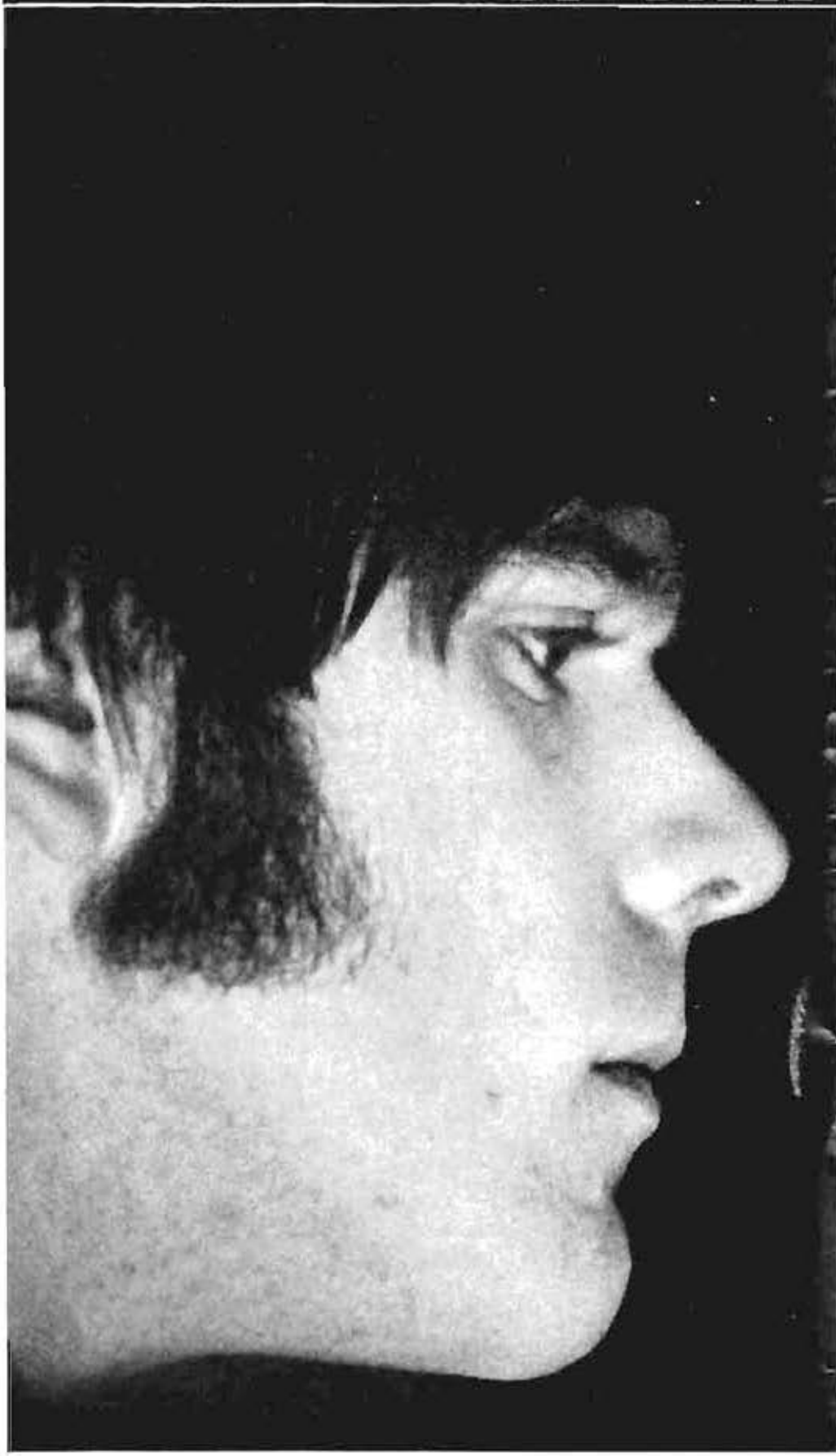
"Of course, all I could do at that time was copy. I remember being very pleased with myself when I got off that Spotnick's number, 'Orange Blossom Special'.

"I didn't really start to develop a style which was anything like my own until about 18 months ago. My first group was one which my dad managed. We did all the usual pop stuff, and lots of Shadows and Nero and the Gladiators' instrumentals. By this time I had bought a new Hofner, the V.3. Later, I moved on to a Fender Strat, then the Jag which I have now."

When the time came for Roy to form the Move with the others, Shads' stuff and pop was forgotten. "We formed the new group to be original", he says. "Our aim was to have a complete act full of our own original material.

"Now we have a large percentage of originals in the act and we are bringing more in all the time. Soon I'll be using a six-string bass. It will be exactly like a normal guitar except that it will be tuned exactly one octave below the normal." In the meantime, Roy bemoans the fact that he has no time to practise. "My playing has been going down the nick just lately, but I'll probably snap out of it when I start using the bass. I could do with some finger exercises, but if I ever do get some free time, I use it to write songs."

Seems like Move fans have a choice. Do they want a faster-fingered Mr. Wood or more songs like "Night Of Fear". Shouldn't be too hard to guess the answer.



# Things YOU should know..

## No. 3. HOW TO BECOME LIMITED

**NO, we're not talking about the musical side of your activities, we mean turning your group into a limited company.**

**When should you turn your group into a company? The answer, according to many of the managers on the scene, is when the group is doing really good business. There is no real point in making yourself a firm if you are doing only two pub bookings a week. But, once you have decided to have a real "go" and have landed some juicy pro. work, then it might be well worth your while. But take note of that word "might". It could be better for you all round if you just registered your name.**

Why do either? The taxman is the biggest prompter. Look at it this way. If you were an amateur group and went to the tax office and asked for tax relief on the amount you spent out on gear, clothes, etc., you might well be told that you didn't stand an earthly because your group activities could be termed a hobby. But, if you registered your name, opened a bank account under that name and conducted all your accounts as a group, he's got to take you seriously. At the end of the year the taxman can see exactly what's gone out and what's come in.

How do you register your name? You pay a visit or write to: The Registrar of Business Names, Companies House, 55 City Road, London, E.C.1. They will give you the appropriate forms and, for a fee of 5/-, you can register your name providing that it has not been taken by anyone before you. You are now regarded as being in business, although you are not a limited company. What's the difference? Well, it's a little complicated. The word "limited" is very important. If you are a limited company then it means that your liabilities are limited.

### IRONY

We have heard a great deal about companies going bust lately and usually the newspapers describe, as a touch of irony, the managing director's vast personal fortunes, his house, his yacht. Where does the irony come in? These personal assets cannot be touched. If an individual runs up debts in the region of say, £4,000, he can be sued for every last penny, but, if he had formed a company then he could just liquidate the company and not have to cough up any of his own money. Your liabilities are limited.

What are the other advantages of being a company? There used to be hundreds of 'em but over the years the Government has been stopping up all the loop-holes, which made company life very attractive, until there are hardly any advantages now, but, nevertheless, the group that is earning pro. money should be a company. Most people have this vague idea, 'Oh, if you're a company you save ever so much in taxes". They forget that to obtain a lot of tax relief you first have to spend a lot. Expenses, such as clothing for stage work, equipment, vans, hotel bills and travelling costs are all subject to tax relief because these are the things which you must buy to run your business. It's all so tidy for the taxman; you are a company and you are carrying on a specified business, and you can offer him accounts which will be devoted entirely to the business.

### EXPENSES

But it's no good trying to add a lot of other things onto your expenses. Just say, for instance, that a member of the group liked fishing and tried to claim for rods and other gear, it just wouldn't wash with the taxman because he knows that fishing tackle isn't necessary for the business which you are running. There are, of course, borderline cases which your accountant (an absolute necessity) can thrash out with the tax people. For instance, could the new-wave groups claim for smoke bombs?

### SOLICITOR

If you are going to become a firm you need a solicitor to work it all out for you. Forms are available from the Companies Registration Office at the same address as the Business Names Office. They aren't the simplest of documents to understand, so you should not worry if you fall foul of legal jargon. You wouldn't expect anyone but a doctor to understand all medical terms, and it's the same with a solicitor, it's his job to zip through the nastiest-looking forms. It's as well to keep in mind, the fact that at the moment, with the squeeze on, your application might be rejected as the Government is trying to discourage the formation of small firms. So don't blame the solicitor.

# MOST ON DONOVAN

***By Kevin Swift***

IT's a fact. Not many artistes give a thought to the guys who produce their records. Listeners seem to be as bad. Do you think of Denny Cordell when "Night Of Fear" is played, or Ron Richards each time a Hollies' track is heard? And how about Mickie Most when a Herman or Donovan smasheroo comes sailing over the air. He must be the most successful of the record producers at the present time and his artists always seem to be assured of major record success. Herman is his biggest seller so far, but the artist who seems to attract the most controversy is Donovan.

Mickie has been associated with Don for only 15 months and the partnership has already rung up sales which make the magic 1,000,000 slightly less of an achievement. I talked to Mickie recently, in his chaotic penthouse office in Oxford Street. The interview was conducted in the midst of comings and goings by top pop characters, jangling telephones and trans-Atlantic discussions. How much can Mickie claim to be his in the breakdown of success components? Donovan is a different person now, a different artist, but how much has Mickie changed him and his style. He makes no claims: a less modest man might come on strong with talk about what his influence had done. He talks of Donovan with a touch of respect, the sort of respect one businessman would have for another.

### NEW IMAGE

"I changed his recordings", said Mickie. "I moved away from the one guitar, folk image. The backing on 'Sunshine Superman' was pretty full and there's brass on 'Mellow Yellow'." How much say does Don have in production? "He works pretty closely with me", said Mickie. "We get together and run through, say, six of his latest compositions and I pick out the one which I think is the best. Then we work it out and decide on the best way to treat it. When we come to record it he plays it through first with the rhythm section and later we add whatever else we need."

This big drug thing, which has been blown up, was an obvious talking point, after all, what satisfaction can be derived from a successful session if hundreds of people are going to belittle the finished products by saying that it was built round drug-inspired beginnings?

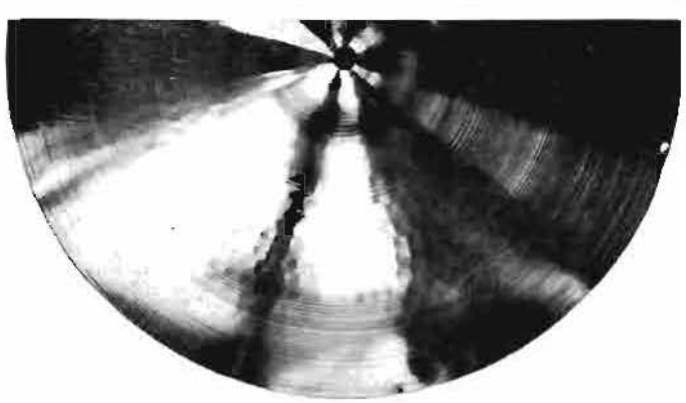
### STUDIOS

Mickie Most was obviously annoyed by the whole business. "It's stupid", he said. "Don sings about nice things and people must read side-meanings into them. It's ridiculous. As far as I can see the Press is biting the hand that feeds them. They have nothing to write about so they make it up; they have to be sensational. They don't seem to realise that they can only go so far. They've talked about artists' sex life, their morals, their religion. Just look at the Lennon thing; he didn't mean that the Beatles were bigger than Jesus Christ. Now they've started on drugs."

Mickie has recorded Don amongst other of his artists in the States, and I asked him if he thought that there were any grounds for artists to suppose that they were automatically going to get a better sound if they recorded in America. "No", he said, "not at all. They have the usual equipment, usually it's a cross section of the very best American gear and the best British. Different studios do give different sounds but they are all pretty much the same. I've made hits at Pye, Advision, Olympic, E.M.I., and Decca. Engineers are important, of course, a good one will help you to relay your ideas to the tape. But otherwise, I can't see this thing about American studios having that something extra. Anyone who says that there's a specific atmosphere, well, that suggests a lack of something else. I suppose they just feel at home in some studios."

### GENIUS

Is Donovan a genius? Many people in the business think he is. Mickie has had a chance to observe his work closely. "I think he is a genius in the songwriting field", he said. "He writes about things which I have never heard about and I'm older than he is. He's written this song about the vineyards in France which produce the very best wines, but are almost unknown. Either he reads a lot of books or there's very definitely a touch of genius about him, and I haven't seen him reading much. He's also a pretty good guitarist." See what I mean about businessman's respect? And Mickie admits to feeling deeply as far as the fortunes of his artists are concerned. "I think of them as part of the family", he said, "part of a little team." And when those newspapers start printing rubbish about the team? "I ring them up and sort them out", said Mickie. Proving that even where thousands of pounds are involved there's still room for sentiment.

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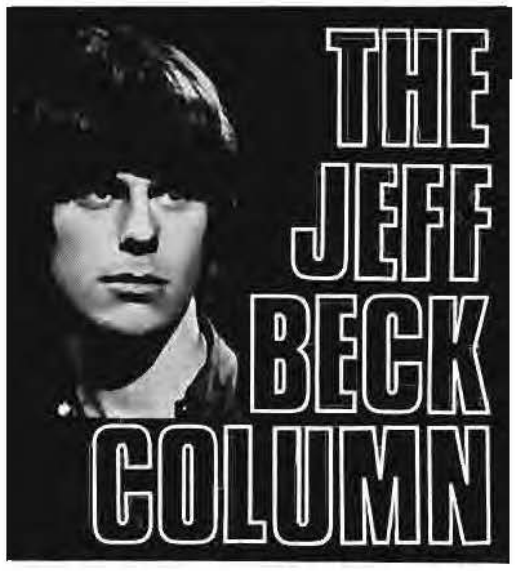



Last month I was talking about my break-up with the Yardbirds. This time round I'd like to talk about my future plans. I'll be taking the main part in a couple of group films. Don't get me wrong, they are not going to take the form of "British Monkees" productions.

They'll go out as "B" films. They are not being made with TV in mind. From the film group I'm hoping to form a new group for live performances. I think the very best way to publicise a group is through films. We could go and do the long slog round the well-known ballrooms, being paid next-to-nothing for appearances—but that's not the way I want to do it.

There are still a lot of things to be finalised, but I think that there might be a possibility of a couple of other "name" group members joining forces with me. I can't say more at the moment. Once we get started we will be doing a lot of filming all round the world. It's about the life of a group and, of course, that life could take us anywhere

Meanwhile, I'm having a good long rest. I'm trying to get healthy again. I'm eating stuff like yoghurt and downing a lot of vegetables. I feel really fit. And man, am I sleeping; I wake up feeling dozy every day. I must be making up for the lack of sleep in the Yardbird days.

Practice? Well, I just can't walk past the guitar without picking it up and having a blow. I've just broken the top "E", but I'm not going to replace it just yet because I find that it helps me a great deal. If you practice on a five-string guitar you find that you can do so much more on a six string guitar. Yes, the Gibson Les Paul is repaired now. It's as good as new; well, almost.

I have been in the studios a couple of times and the resulting single should be out sometime in March. I've been exercising the "golden vocal chords" lately; the only other time I did that was on the last Yardbirds' LP.

Overall, I feel much better for the break. I think I made that clear last month. Now I'm looking forward to "things to come". By the way, this is my last column, as Jack Bruce is taking over next month. But anyway, thanks for all the letters you sent in, and a very big thankyou for voting me the number one guitarist in the *B.I.* Poll. Bye for now.

JEFF

# CHANGING CHORDS

by THE TUTOR

In the last issue of "Beat Instrumental" I explained the three-chord trick. Some of you may have had a little difficulty with the actual chord changes, so this month I will try and show you the easiest way to accomplish them.

Let's stick with the same three chords—the four-string versions of C Major, F Major, and G7—and have a look at the difficulties. First of all, here are the chords again:—

C Major

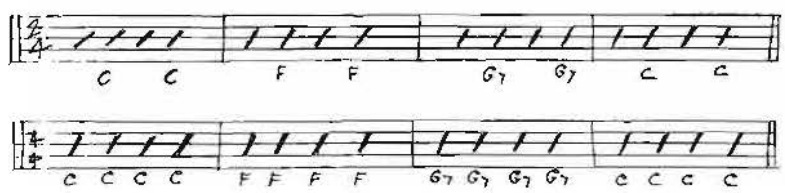
F Major

G7

In case you have any difficulty in seeing which fingers are used—only the 1st and 2nd fingers are used in the formation of C Major, the 1st, 2nd and 3rd for F Major and just the 1st for G7.

Place your fingers in position for the C Major chord and strum it a few times before attempting a change. Now do the same with the F Major and G7 chords. Do not try and change chords before each one can be played as cleanly as possible. Remember not to play the two bass strings. These are only used with the full six-string chords. The actual change from C Major to F Major is not as difficult as it might seem. Your first finger is already in position on the 2nd string, so it's simply a case of making it cover the 1st fret on the 1st string at the same time. Try pressing your first finger against a table-top until the joint feels supple. Your second finger is moved from the 2nd fret 4th string to the 2nd fret 3rd string, and the third finger is placed on the 3rd fret 4th string. Practice this a few times and you'll soon find it will come quite naturally.

For the G7 chord, simply keep your first finger on the 1st fret 1st string and remove all the others. To help you practice these changes, we include a short exercise which you will see below. Remember that with popular music, the accent is on the off-beat, the second and fourth beats of each bar. The idea is that you start playing 2/4 time (1 2 3 4, 1 2 3 4) and then move on to 4/4 time (you play every beat in the bar). It helps to tap your foot in 4/4 time.




You will probably experience a certain amount of difficulty at first as the strings may make your fingers sore. This is one of the hazards of guitar playing, and nothing can be done to help you. Eventually it will disappear, and you will be left with a hard pad on the tip of each finger. From then on—providing that you play regularly—you should have no more trouble.

# PETE YORK REPORTS ON A SPENCER DAVIS VENUE

**THIS month we contacted Pete York for his report on any Spencer Davis one-nighter which especially impressed him. We expected him to talk about raving scream scenes, wild organ sounds, chunky guitar sounds, 100% appreciation. Pete, the proud possessor of an outsize sense of humour, which, incidentally, is in direct proportion to his height—he's the tallest drummer in the business—had different ideas.**

He decided to talk about the "gig" which amused him the most rather than one of the Spencer Davis group's many sell-outs. Not for him the tale of predictable success. "Perhaps it's a bit late now", said Pete, "but the 'gig' I'd like to talk about was on New Year's Eve." Working on the assumption that it's never too late to hear a good story from an outstanding raconteur, we offer the following:

## SOCIAL 'DO'

"We were booked to play at Annabelles for this sort of society party. The audience was going to be comprised of hundreds of 'bright young things' and their relatives. You'll get some idea of the sort of 'do' it was when I tell you that we had to go along at 2 p.m. just to play a couple of numbers so that the manager could be sure that we wouldn't be too loud.

"We arrived O.K., but we had a devil of a job finding the place we were going to play in. We went through a maze of staircases and corridors, and even the kitchen, where they were in the middle of cooking this fantastic grub for the 'do'. When we reached the room we were to play in we were very impressed. It was done out like a cave with beautiful lights and things. There was all sorts of expensive stuff on the tables; trouble was, we couldn't see the stage. The manager came to help us out. 'It's over there', he said. We looked, and all we could see was something that looked like the top of a card table. That was it!

"After a good deal of head-scratching the road managers arranged the gear on the tiny stage. We got up and gave the man a couple of numbers. 'Oh, I suppose that will be alright', he said, and disappeared. We dispersed for the afternoon.

"We came back at around 10 p.m. The manager had very kindly put his office at our disposal, and we had a few drinks in there before we went on. They had this tape-recording of a well-known B.B.C. announcer saying something like: 'And so, we come to the end of 1966 and to the start of a brand new year, 1967. May I wish everybody a very happy New Year, especially all those at Annabelles.' After this there was a recording of Big Ben striking. On about the third stroke we were supposed to come in with 'Auld Lang Syne'. It went according to plan, and we did a couple of bars straight, then went into a beat-up version. We turned the old tune into a sort of Jimmy Smith thing. We grooved away while the 'bright young things' sang along, half heartedly; they didn't really know what it was all about.

## HELP AT HAND

"As I said before, it was a tiny stage and we were pretty cramped. We were hemmed in. There were people pressed up against the stage. Some were sitting on it. I was playing away quite happily when, all of a sudden, I heard this sort of 'thump, thump' coming from the right side of me. I looked down and I saw this young lady banging my floor tom with a beater which she must have found in my case. I smiled down at her sweetly. After all, what are you supposed to say to someone who has probably paid about 20 gns. to see you? We did a few more numbers, and she was still thumping away, so I thought I'd better say something. I told her, very politely, that even though I didn't mind her hitting my drums it did tend to put the other lads off. 'Oh', she said, 'I thought that because you didn't appear to be hitting that one very much, I'd do it for you.' I thanked her, but told her that I really would prefer it if she would leave the playing to us. 'After all', I said, 'you are playing in a different time to me.'

## MY OWN SPOT

"We did most of our usual numbers, then, as it was New Year's Eve I went upfront for a while. I chatted to them all and led some party games. There's this one I've devised called 'Hunt the loo'. It's always a great success; really makes a party go with a swing. I won't explain how it's played, but they seemed to enjoy it. Towards the end I gave them a few George Formby numbers but they died a death. Perhaps it's because they couldn't twig the Lancashire accent I use on them. Still, I couldn't understand what they were saying half the time. By this time we'd decided that it was a good 'gig'. We could see all the older ones standing around looking very glum and probably wishing they'd stayed at home to watch Andy Stewart, but the younger ones made it worth-while.

"Later on we found out that George Harrison had come down to Annabelles, but had been turned away because of his polo-neck sweater. That was a great pity. It would have made my night if he'd been there as well. He likes Formby songs, does George."

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# BEACH BOYS COME UP FROM THE SURF

AS we huddle through the British winter—although most of it hasn't been too bad so far — let's spare a thought for six boys who are spending the season relaxing along the Pacific coast of California. The Beach Boys are back in their natural habitat. Back among the bikini-clad inspirations that started the Wilson brain working on songs which ended up with titles like "California Girls", "God Only Knows", "How I Love You", "Wouldn't It be Nice" and "Good Vibrations".

### IMAGE

Beach Boys they may be, but it's a fair time since most of them did any surfing. And Al Jardine particularly has been cagey since he damaged his leg water-skiing.

So what about the image? Sunset over Santa Barbara? Lingering lovers holding sands —hands—along the shoreline? What about that surfer talk of wipe-outs and such?

"We haven't been down on the beach in a long time", said Mike Love. "Except Brucie, that is."

Bruce Johnstone cringes at the familiarity. He personifies the peculiar reluctance of surfers to talk "shop" once they've shaken out their towels and headed inland.

### BEACH TALK

"You want to talk to me about surfing, I'd say you're wasting your time", he says. "But if that's what you want to talk about, okay."

He strums unenthusiastically on his acoustic box.

"This language of the beach, do you all talk it? Do any of you talk it?"

"I'll tell you", says Bruce. "This may seem strange, but nobody talks it except on the beach. As soon as they come up off the sand, that's it. . . ."

"Wipe out", I say.

"They drop the vernacular", he says, to show this is no matter for levity. "Off the beach, it is out of context. There are no exceptions. Nobody agreed on it, but everybody does it. It's like we each agree to keep that corner of ourselves free from outside influence."

But no surfing. What about "Surfing Safari"? What about "Surfing, U.S.A."?

The Beach Boys have moved away from the dunes and the rugged tides of Big Sur.

The Wilsons—Brian, Carl, Dennis—have spectacular homes in Beverly Hills. Al Jardine is close by. Bruce has his eye on a spread in open country where he can raise horses — merely, if he had his way, by riding them.

Only Mike Love stays consciously close to the coast. But he goes back to the sea on weekdays or under cover of darkness.

### SOLITUDE

"Weekends, the place — Santa Barbara — fills up with holidaymakers. Great tides of beer, you know? The place loses its appeal."

Sea is synonymous with solitude. Even lonely people, who stay lonely in a crowd anyhow, yearn for seaside solitude.

Not that Mike is lonely. He has his family at home and he can always motor up-coast to see the rest of the boys.

### POOLS

Popularity changed a lot of things for the Beach Boys. Brian needs the proximity of big business for his song-writing and publishing interests. Carl and Dennis stick close because . . . because they're a close family and Mom and Dad can't be in three places at one time. Al's an in-law, Mike—despite the distance—is a cousin.

But still their music carries this fluid quality, this easy flow over the senses. How?

"We all have swimming pools", said Al Jardine, circumspectly.

# FROM SOUNDS TO SESSIONS

**TONY NEWMAN was, until a few weeks ago, a member of the highly - rated Sounds Incorporated group. A drummer of immense character and drive, he then suddenly decided to give up the spotlight of touring shows and go into the session field. Perhaps THE newest addition to the scene; and interesting to talk to about the change of life.**

Blond-haired Tony is nearly 24, has been on tour with Sounds for six years. He says: "We travelled right round the world—Australia, America, Japan, and umpteen dates up and down the country. In the end, it all gets a little too much. So I wondered about the session scene. Made some enquiries and decided to try it.

"The first session was a bit frightening. May interest anyone who wants to move from a group to the session scene to look at it a bit closely. You turn up, a few minutes early, and you see a mass of musicians —all very professional, most of them classically trained. I set up the kit, tried out a few things—then suddenly the bloke in charge says let's go . . . and you go.

### FINED

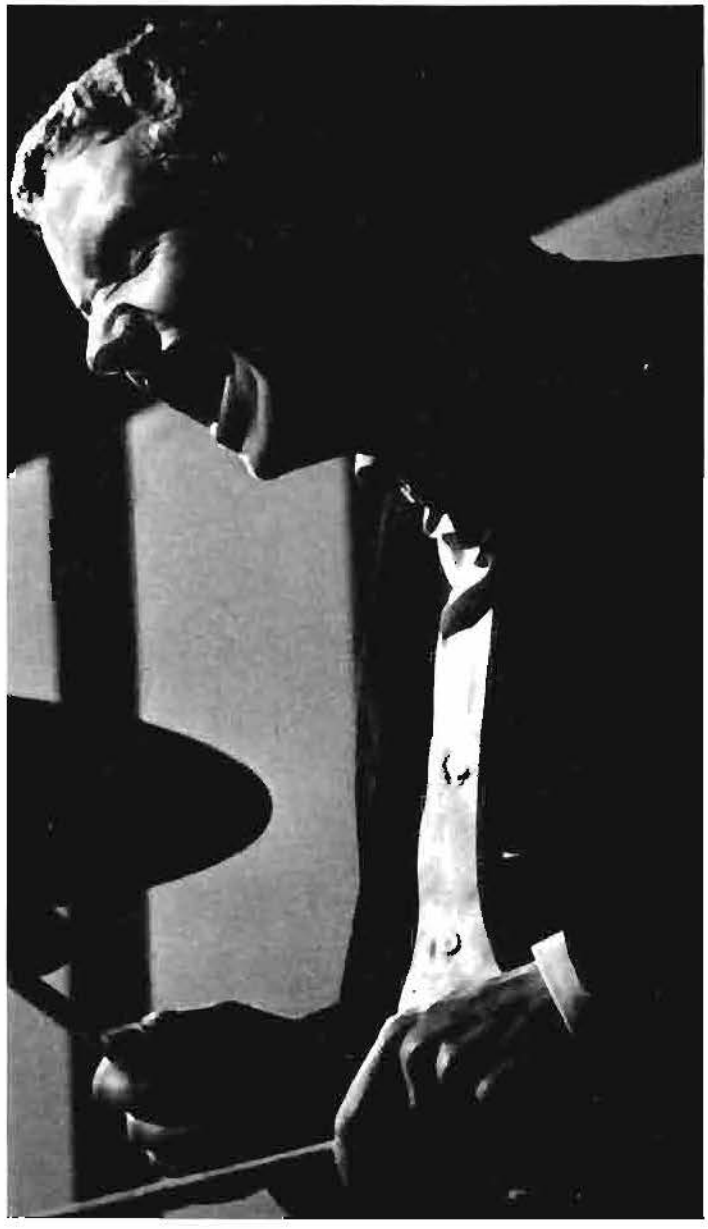
"You have to be adaptable. It's not entirely a matter of reading music well. About 70 per cent 'feel' and 30 per cent reading. The drum parts, generally, aren't too complicated—you are booked simply because of your particular style, and they leave most of it to you.

"To make your way, you have to be well in with the people who do the bookings. Session work also means you have to be on top form all the time . . . and you also have to be on time. If you arrived ten minutes late, keeping 60 musicians waiting . . . well, who needs that! If it goes into overtime, because you are late, you're in trouble. They may fine you six months' work—not exactly a fine, but you just don't get any work for that period.

"But to me, though I've only just started, it's the more satisfying side of the business. Everything is a challenge and you have to do exactly as you're told. I found, with the band, that I'd get to a certain number in the book and tell myself: 'Oh, well, only another 15 minutes before we can pack up'. The money on session work, about £9 10s. a time, is paid over, usually in cash, without any commission being deducted. I know a drummer who did a series of jingles in one day and picked up well over a 100 quid.

"You must make haste slowly, though, in the session field. It looks bad if you're suddenly booked for 15 sessions in a short time. Sure you miss the glamour of the spotlight, but in return you find you get prestige. After all, you're in competition with some of the top musicians. You don't HAVE to be a good musician to be in a top group: you DO have to be one to stay in the session field."

Tony now drives a small Escort van, uses a Ludwig Jazzette kit . . . "the only one in the country". It's easy to transport, good to play—and he sets off from his home in Woodford, Essex, with few problems. He said: "You just can't get stale when you do session work. I was on a Tom Jones' session the other day; earlier I'd been on one with Charles Blackwell, when balalaikas were the main instruments. And some people think there is a lot of backstabbing in the session field. Actually, INSIDE it, there is a lot of mateyness.



### MORE PRACTICE

"But where I could ask the others in Sounds Incorporated about how something should be played, now I have to work it all out for myself.

"Result is that I practice more, usually on pads, at home, and I take much more notice of different aspects of drumming. In addition, I can spend a lot more time at home. You know, touring isn't always all that well paid. You know how much you're working for, then you see the deductions — hotels, travelling, food. And you get tired, maybe drink too much, and you can also get bored.

"As a new boy to session work, I reckon it's a good life. Certainly it's already built my confidence. When you're on a session, you can't really feel your way—you get three bars ahead in reading over what you're actually playing, and you just don't relax. It may be tiring for those doing many sessions a week, but you can't complain that life isn't interesting."

PETE GOODMAN.

# Selling by Day—Playing by Night

## This month meet the salesmen of Selmer and Baldwin-Burns

### DAVE WILKINSON—Selmer

Dave began on guitar in '58. Soon after he started he was playing and singing with a friend of his, Alf Stillman, in a group which they called "Gerry and Dean and the Delkings". They did the "good ol' rockers", and also handled a great deal of country material. "We were influenced by the Everlys and the Louvin Brothers", says Dave. With this group they did the airbase circuit and a lot of the "country" pubs. They are still going strong and now call themselves the Crays. Behind them they have several members of Gene Vincent's old British backing group. Dave writes songs and they will probably be recording one of his compositions for a March release on Polydor.

*Dave Wilkinson*

### JOHN BELL—Selmer

John is 19 and he's a relative newcomer to the Charing Cross Road showroom. He was born in Nottingham and from an early age proved to be very musical. He took up drums when he was seven years old, and later combined two musical interests when he started playing clarinet at school.

He had a spell as a pro group member with the Carpetbaggers, a Nottingham outfit, which did well for itself on big-name, national tours. On several of these he sat in as drummer for Proby and the Walkers. He decided to take his interest in the clarinet as far as possible, and came to London to study at the Guildhall School of Music. He still gigs and now drums with Dave Wilkinson's group.

*John Bell*

### PETE WILLSHER—Baldwin-Burns

Pete is a great country music man, and was most definitely one of the pioneers of this style of music in Britain. He formed the first pro country outfit in Britain, the Marksmen. Later they enlisted the services of Houston Wells, and with him had a great deal of record success, hitting number nine here with a number called "Only The Heartaches".

It was Pete's outfit in which he played lead and steel guitar, which was always called upon to back the country greats like Jim Reeves, Hank Lochlin and Johnny Cash. The Marksmen are still going, although they have parted company with Houston Wells, and Pete is kept busy arranging the group's numbers. He also has several contracts with record companies, which take his own songs.

*Pete Willsher.*

*Pete Dyke.*

### PETE DYKE—Baldwin-Burns

Pete Dyke is a devoted modern jazz guitarist. He says that he has no interest in any other style of playing. He was a pro musician for several years doing general gigs and playing on the big ships, such as the "Queen Mary". Now he does the odd sessions and plays with an organ trio, which, he says, plays in the Jimmy McGriff style. He's well pleased with it, anyway, and plays most nights of the week. He is a very familiar face on the London retail shop scene, and has worked at several other equipment-supplying establishments. Now and again when they have a few minutes to spare Pete and Pete get together for a "jam", but they say with the contrast of styles, the resulting sound is "very strange".

Photographed at BLAISES one of London's leading clubs.

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# ROY ORBISON

# APPLAUSE BUT NO SCREAMS!

**AND still Roy Orbison goes on, from record success to record success. He does it on a broad foundation of enduring vocal talent and undeniable song-writing ability. He does it, what's more, on those talents alone . . . without gimmicks and CERTAINLY without relying on visual appeal. The fans don't scream at Roy. They applaud him. He finds that much more satisfying to his artistic nature.**

There had been a beat-group boom going for all of 18 months when, in 1964, "Oh Pretty Woman" sold a million . . . his eighth Gold Disc award. It was the first disc for umpteen months to gain top place for three weeks in both America and Britain—at the same time. "It's Over" was his other big 1964 success. And it was then that Roy started visiting Britain. . . .

## MILLION SELLERS

So the soaring balladeer who, nevertheless, had a background in rock 'n' roll had joined the million-selling groups of that era—Herman's "I'm Into Something Good", Gerry and the Pacemakers' "Don't Let The Sun Catch You Crying", Freddie and the Dreamers' "I Understand", Dave Clark's "Bits And Pieces" (and three others), the Beatles (on everything they produced), the Animals' "House Of The Rising Sun" . . . just a few of the OTHER gold-edged releases.

Roy's earlier ones: "In Dreams", "Mean Woman Blues", "Runnin' Scared", "Cryin' "—they go back to the monumental "Only The Lonely" in 1960. Seven years at the top, then, for Roy, the quiet introvert who rarely gets written about in the pure-fan magazines.

Let's look a little closer at where he comes from—at his influences, his pioneering efforts in a pop world which normally doesn't go for statuesque performers, especially if they have . . . well, HOMELY looks!

Orbie, alias "Big O", was born in Vernon, Texas, on April 23, 1936 . . . full name, Roy Kelton Orbison. His dad was an oil-rigger and taught Roy to pick out melodies on guitar by the time he was six. What people don't appreciate is that Roy would have been a star instrumentalist had his singing not developed so well. He went to Wink Texas High School, led a group called the Wink Westerners—and at North Texas State College was persuaded by fellow-student Pat Boone to go for a singing career and forget all about his dad's plans for him to be a big man in oil.

Pat Boone once told me: "Roy has worked every inch of his success because he has always been reluctant to talk about his own talents. He was pressured into a high-pressure business, yet he never changes."

Anyway, the man who started Roy's recording career was Sam Phillips, ace ideas-man of Sun Records in Memphis. He'd earlier found Elvis Presley (later selling him to RCA Victor, of course) and was working on Jerry Lee Lewis and Carl Perkins when the then 20-year-old Roy Orbison was introduced to him. Roy made several Sun singles and one, "Ooobie Doobie", sold around a quarter of a million.

## LOOKS PROBLEM

Now when the early Elvis discs hit it big, encouraging him to go out touring, there were no problems. El looked good, worked good, a furore-raiser in person. But Roy WAS a problem. He wore big horn-rimmed spectacles (not tinted in those days), had curious-sloping shoulders, hated making a spectacle of himself, insisted on "square" hair-styles, and looked more like a young professor than a popster. Sam Phillips has since admitted: "I knew his voice was pure gold. But I felt he'd be dead inside a month if people saw him. He had to be heard but not seen—that's what I felt, and it was terrible difficult trying to keep him under wraps when promoters were offering big money for him."

Many weeks later, when Roy simply HAD to be shown to the public, he proved that for once Sam's thinking was wrong. For Roy, by doing nothing at all in terms of showmanship, was the antidote needed to match the raving groups and high-jerking solo singers.

Roy, incidentally, hates his early Sun records. He hadn't really developed his individual style of writing (usually with his old friend Bill Dees, and almost invariably based on sadness). Later his songs enabled him to break-through. The odd picture came back to Britain . . . in 1963 Roy came himself, to tour with the fast-rising Beatles. Roy told me: "I was in at the birth of the Beatle craze and it scared me half to death to tour with them. I just couldn't change my style to cope with the screaming and the shouting, but fortunately people were kind enough to listen to me. Their polite acceptance was most rewarding."

## BEATLE PRAISE

In fact, he triumphed. Beatle George told me: "He just comes on stage, clutching a guitar, and he sings. And people listen. He hardly moves his lips, yet this voice comes out. He has a fine sense of humour but he doesn't dare use it on stage. And he really is a fine guitarist, with a great sense of rhythm and style."

Now it is accepted practice for Roy to provide the quiet in the fireworks of British pop tours. With the Walkers, for instance, he closed the show—and many people felt the Walker fans wouldn't stop to hear him. But again he held the audience, working them beautifully . . . yet still doing no more than turn on his "ventriloquist-dummy routine" as one comedian described it.

Roy now has made his first feature film, "The Fastest Guitar In The West". Early reports suggest he does better than most would expect for a shy man facing a script AND cameras. His every release is a hit. He has become adept at cabaret work.

But if the scene changes, Roy doesn't. I know him well, like him—respect him for his modesty, his sensibility, his courage in dealing with setbacks like the death of his wife. He is a sad man, as are his songs sad, but he believes there IS more sadness than joy in matters of the heart.

"Big O" remains an enigma. A pop star who doesn't remotely look like one.

PETE GOODMAN.

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EXCLUSIVE

# SHADOWS GO IT ALONE!

**AFTER eight years of fame as a star-attraction backing group for Cliff Richard, the Shadows, those elder statesmen of the group scene, are striking out to develop their joint career . . . by THEMSELVES! Such was the startling news handed out at a Shads' mass meeting in a London Palladium dressing-room.**

*John, Brian, Hank and Bruce; Developing their joint career*

Hank reclined on the floor, in pantomime garb. Bruce displayed rather a lot of leg. Brian sat quietly. John sat not-so-quietly. Said Bruce: "There is no work booked with Cliff after this pantomime season. And you can say definitely that we will not be working with Cliff again on stage. Records, possibly, but our stage appearances will be just by the Shadows.

"We leave soon for a tour which takes in Italy, Turkey, Bangkok, Singapore, Hong Kong, and Japan. We'll be away for some eight to ten weeks. Then we go to Scandinavia. And we'll be catching up on lost ground on recordings. Cliff has no plans to tour or make special appearances and that is an end to the matter. No hard feelings—but we have a lot to do in pushing the Shadows instead of the old idea of it being Cliff and the Shads.

## RECORDS

"So we're going back to places where we know we are big—and where we haven't been for years simply because of working with Cliff. Japan is now the biggest instrumental market in the world. Like the Ventures . . . though we understand they are really just two guitarists, using local musicians to make up the numbers. We want to tour. And we've already started on the new recording plans, getting out a new LP of just the Shadows."

This virtually means the end of an era. For years, while the pop business has built, the Shads have rather lived in the shadow of Cliff . . . though they are the most consistent group in popularity polls and are admired by most of the latecomers on the scene. They did stress the fact that there was no animosity. They didn't mix much off-stage with Cliff, but then they didn't mix all that much with themselves.

Said John: "But just because Cliff doesn't want to tour doesn't mean to say we don't work. In fact, it's been 15 months since we toured with Cliff. There was just a cabaret season at 'Talk Of The Town'."

Said Hank: "The thing is that we have to strike out. Anyway, my friends aren't the same as the other Shads' friends. Mine are a better class of people."

When all the Shads kick in their own contributions, it's difficult to keep up with who actually does the chatting. But they talked about how they worked on a long-term policy, not "flashing" themselves around all the time on television. They'd been asked what they thought of "Ready, Steady, Go", and shook the daylights out of the questioner by saying that they'd never been on the programme! Which happens to be true. . . .

The Shads have a thing about truth. They painted a picture of all four of them gathered in the dressing-rooms on a Friday afternoon, reading the trade papers. And laughing delightedly at some of the headlines. "So-and-so retires to a monastery." "Paul Jones hits out at so-and-so." And the run of stories which says: "So-and-so MAY go out on tour" . . . or "MAY have a new TV series". Said Bruce and Hank, conjointly: "We never announce anything until the contract is signed and there's no chance of a hitch. Maybe people think we're a boring old group. But we just can't get involved in all the sensational rubbish."

## ENTHUSIASTIC

They talked about the Monkees. Bruce was highly enthusiastic about the Americans' records. Hank begged to differ in some ways, particularly in doubts about Monkee stage potential. But Bruce soon slapped him down, verbally.

He said: "They are the big success. A number one both sides of the Atlantic, top TV series, fantastic-selling album. You don't knock that sort of success. They're THERE . . . you can't take that away from them."

Brian obviously didn't care much for the TV series. But then healthy arguments about music, and tastes, is very much a daily part of life for the Shadows. And about their own stage act, now without the frontispiece named Cliff Richard? Said the Shadows: "We don't NEED to add anything, but we probably will. We've been doing our own long act for ages, then nipping backstage for a cuppa and coming out front again to back Cliff. But we do have plans and we'll develop them. But we do feel we have lost a lot of time on recordings and this is a most important part of our career."

Films without Cliff? "No reason why not", said Bruce. "We made one, 'Rhythm 'n' Greens', but now the difficulty is in getting the right script. Writing a score is different from writing lines. But whatever we do do is planned to push the Shadows right to the front and get away from the old image of being pretty much a backing group." PETE GOODMAN.

# 'WE WON'T HEAD A ROCK REVIVAL' SAY EASYBEATS

**JUST a few minutes' walk from Wembley Park Station there is a rather pleasant, detached house. It used to be Proby headquarters, and was always full of dogs, friends and reporters. Now it contains the Easybeats and their two managers. Neighbours are beginning to think of it as a sort of international reception centre.**

I met Stevie here early one morning and proceedings were commenced with his apologising for the state of the house. I looked around. It wasn't exactly untidy, but it did look a bit like an instrument showroom. A large Vox amp and speaker cabinet took pride of place in the middle of the front room and one had to be very careful not to sit on guitars.

Stevie didn't look too bad after his minor accident. "I fell through a Hammond organ", he told me. "It was a couple of nights ago at a gig. I didn't know what it was exactly. I just saw this canvas cover and jumped on to it. It was O.K. in the first set, but when I did it the second time round, I fell right through it. I broke a couple of keys. Trouble was I'd already had a bit of a brush with the promoter. We do this Eddie Cochran number where I jump about and undo my shirt. He came up to me after I had done it and told me he didn't want that sort of thing. He was O.K. about it, but after I'd jumped through the Hammond he wouldn't speak to me."

## DUTCH SUCCESS

Liverpudlian drummer, "Snowy" Fleet, wandered in and started to assemble his drums. I waited for his renowned monster bass drum to appear. Meanwhile, Stevie told me about the Easybeats' Dutch trip. "Some of it was good, some bad", he said. "We were done out of about £60 by one promoter; in other places they kept fiddling with our amps to get the settings they wanted. We played this circus place and, although we didn't know it at the time, the show was going over the radio. We would finish a number and a guy would come on, hold up his hands, look at his watch and then count us into the next number. This place was a proper circus ring and the kids were sitting all round us. We didn't know how we were going to get across to them, but once we had started, they moved round to the front. A little later on I told them to come forward and they marched straight into the ring and all over the gear—so things ended quite abruptly. We wanted to do more but the management insisted on us coming off.

"The best gig we did was the Casino in the Hague", Stevie went on, as Snowy clattered about. "Before we started we were told: 'You will probably die a death, but don't worry, everyone does'. We decided that we wouldn't die a death and everything was O.K. We went down very well. Perhaps Harry and Dick, being Dutch, helped a lot. They were introducing the numbers in Dutch after I had introduced them in English." "All the other groups that played there chucked it in before they even went on", commented Snowy, now putting the final touches to his assembled kit. He thumped the bass drum. "Got to damp it in here", he complained, stuffing a chair cushion into the open-front.

## SONGWRITING

"It's quite a drum, that", said Stevie. "Usually you aren't always aware of a bass drum in a line-up, but if he breaks his pedal you soon miss the thump." I asked Snowy if he was prone to such mishaps. "My bad luck usually comes all at once", he said. "In Holland the bass-drum pedal went, then the Hi-hat, then after that, when I packed the drums on the van, they were too near the engine and the snare skin buckled with the heat. Now I hope my luck will level out a bit."

Meanwhile, upstairs, Harry, Dick and George slept soundly. All was peaceful. According to Stevie, that made a change. "Harry and Dick are always writing songs", he told me. "They never stop. They start to record on the stereo tape, upstairs, late at night. They work right through until early morning. Sometimes I'm just falling asleep and I'll hear them playing a new song. 'That's great!' I'll say to myself, and drop off. In the morning, when they play their songs to me, they've changed them about so much that they are not as good as they were. The only thing to do would be to run in and snatch their guitars off them as soon as they have the first idea down. Mind you, I'm always careful about criticising. They get a bit cross when they are in the composing mood."

But the work must go on. There's an album to be recorded. Said Stevie: "At first we were going to do all our own songs. But later we decided that we'd put a couple of rockers in for old time's sake." I asked if they would like to head a rock revival. "No", replied Snowy, who was by now sitting on the couch eyeing his kit with pride. "If you do rock you are going backwards, not forwards. Look at Little Richard. He keeps coming up with the same old thing. He's just re-hashing his old songs. Maybe they're a little bit more polished, but they still flop."

## ADDED SAX

"We'll be using sax and piano on the LP", said Stevie. "George's brother was in the Big Six and he'll be playing sax on our rockers. He was round here the other night blowing away upstairs. He added sax parts to some of the compositions the boys have already recorded. Sounded great. Piano? Well we'll use Nicky Hopkins again. Yes, we used him on 'Friday', although you couldn't hear him unless you knew he was there. We use him mainly for presence."

And so, the Easybeats seem to have found their direction and it's completely different from the one they were moving in back in Australia. "We were doing the wrong stuff for a while, but I think we've found our way now." So said Stevie after a ten-minute chat about all the things the group had done wrong. It's good to see someone who admits their mistakes. Let's hope that Stevie and Co. don't make many more.

*The Easybeats smile up at our cameraman*

# BRIT GROUPS

**EVER wondered what happens to all the groups that suddenly seem to vanish? Many just write them off as having given up, but then they suddenly re-appear with a smash hit in Sweden or some other far-off country. Why do so many groups leave their native land? Is it money? A love of travelling? Or what?**

## REALLY BIG

Having spoken to many people concerned with the group world, it's amazing how many groups and singers have made it really big overseas. They weren't all "nothing" groups, either. Most artists who've hit the big-time abroad have had their fair share of hits at home. Remember Emile Ford? He topped the charts with "What Do You Wanna Make Those Eyes At Me For", and didn't do too badly with "Slow Boat To China". After these, he had a couple of flops, and then suddenly left for Sweden. That was about five years ago. The same goes for Michael Cox and Jimmy Justice. They did quite well with "Angela Jones" and "When My Little Girl Is Smiling", then also went to Sweden.

Even though these singers have done quite well for themselves abroad, the person who has had the most success is Vince Taylor. For years he's been one of the top three artists in France, but very few people in England can even remember him. The main reason for Vince's success is not so much records, as his stage act. He still dresses like the early Presley, and sings all the good old rockers. No matter what anyone may say to the contrary,

*Emile Ford—Success in Sweden.*

most European countries are way behind the times. Admittedly they've started to catch up recently, but old-fashioned Rock still goes down the best. Why else do such artists as Bill Haley and Fats Domino get such fantastic receptions?

## ZOMBIES

Judging by the artists I've named so far, you might think that this "going abroad" lark is an old-fashioned thing. It's not though. What about the Zombies? They went to Sweden last November, for two weeks, and have now been booked until the summer. Millie is also a very big name in Sweden, and Graham "Supergirl" Bonney keeps dashing off to Germany where he can't go wrong. Eden Kane is currently making plans to emigrate to Australia, and Helen Shapiro spends more time in the Far East than anywhere else. Then there are the Moody Blues. They suddenly found that they were in great demand in France, and so spend most of their time across the Channel.

## MONEY

Why do these artists decide to work in other countries? Many other groups have hits abroad, but they don't just disappear. The answer is usually money. With English-speaking, or singing, artists in such demand, is it really so surprising that they take advantage of the situation? Especially if they think the English scene doesn't want them. What usually happens is that a group tries its luck at home to start with. If they flop, then they try elsewhere.

The same applies to foreign artists, especially the American ones. Take the Walkers or P. J. Proby. Both failed to make any great impact in the States, so they came to England. Many people in the States are probably asking similar questions about them as we do of Emile Ford. Anyone that really loves show business will go anywhere he can get work. At the moment Herman is doing better in the States than he is here, so it wouldn't be much of a surprise if he decided to leave England for good.

## HAVE A GO

At this moment, many of you in groups are probably wondering if it isn't better to try the Continent first. Most people realize that the English scene is pretty full up. So why not go where the money is? There are many agents who specialise in sending groups abroad, but if you decide to have a go, be warned. As a spokesman for one of the countries leading agencies told me . . . "Make sure that you read every word of your contract. You might get to Italy, play for a week, and then find the owner refuses to pay you. Even if he does pay you, it might only be half of the agreed fee. Then when

*Graham Bonney—Can't go wrong in Germany.*

# ...TISH ...ABROAD

you look at your contract more closely, you find you're supposed to find your own fare back home. Not very nice, I assure you. If the agent is a reputable one, he will get about half your money for you in advance, and also make sure that fares are paid both ways. It's to his advantage as well as yours. By getting some money at first, his percentage is guaranteed."

### ITALY

It's a known fact that many countries, such as Italy, are only just beginning to open-up with regards to the group scene. In cases like this, any group with a certain degree of talent and originality can make good money. Take the case of the Bad Boys. Practically unknown in England, they decided to try their luck in Italy. That was two years ago. They're still over there now. One of the biggest names, in fact, and earning very good money. Usually the money is far better than it is at home. Tax laws aren't so stringent, and the cost-of-living is very reasonable. Flats are dirt cheap, and many are paid for by the management themselves.

### NEW CLUBS

Most recording groups get work abroad *via* their own English agents. But what if you haven't got an agent, and don't really want to get one? The only thing to do is get into your van, drive over to the Continent and, if necessary, beg for work. Admittedly the money won't be great to start with, but if you're a reasonable success, you can always move away to another area. If they've heard of your reputation, then you stand a better chance of good money.

*Eden Kane—Might try Australia.*

With so many little clubs springing up in the coastal regions of France and Italy, the obvious time to go abroad is in the heart of summer. These clubs want acts. And with the world so pop conscious, they will try to get pop groups. As the most popular groups at the moment are English ones, then these are the ones they'll use. It's a pretty safe bet that if you go to the French Riviera, knock on the door of a club, and ask the manager for an audition, you'll get one. If he likes you, you're in. But don't expect miracles.

Just because some groups make it, don't think yours will. It's all down to the old, old story of being in the right place at the right time. After a couple of weeks you might be starving. On the other hand, you might be the biggest attraction around. One thing for sure, if you are a success, then you'll very rarely be out of work. The Continental clubs prefer groups to have a good act rather than a hit record. It helps to have one, of course, but it's not so important as it is in England. There's such a shortage of good groups abroad, that if you've got something new, everything will work in your favour. A £30-a-night group in England can reckon on getting £250 a week if they're good . . . and I repeat, if they're good.

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ROTOSOUND — MUSIC AT YOUR FINGERTIPS — ROTOSOUND

# 'LOVE CAUSES ALL THE TROUBLE'

## says DEL SHANNON

"GUITARISTS are getting better", said Del Shannon. "There was a time when I'd ask a backing guitarist to give me C Major 7th and he'd just look back at me dumb." Mr. Shannon reclined in a deep, plush armchair in the exclusive Mayfair Hotel, he smoked a small cigar, and every now and then waved a sunburned arm to emphasise some particular point. He went on: "You see, these guys didn't have to know many chords in the days of rock, they could get by all the time with C, A Minor, F and G. Now all that has changed. Look at the Beatles, they have brought in some pretty complicated chord sequences. So now the guitarists are getting wise."

Del was over for T.V. and radio appearances and some cabaret work in Newcastle and Middlesbrough. From Britain he was to go to Scandinavia and Germany. A fair old trip perhaps in the estimation of some but, to Del Shannon, it was probably no more than a London-Manchester train ride would be to us. He's used to long journeys. From his home town of California he travels thousands of miles between gigs.

### NO BAND

"It's just not worth having my own band over there", he told me. "I always use a local band wherever I go. Of course, I have come across some bad outfits, but, lately, they seem to be getting better. In Canada they are especially good. They know all my tunes. Usually a couple of hours' practice is enough to prepare for the show. I do keep to my regular musicians for dates near home and also for recording. Another difficulty which you can run into when you take your own band is that you lose members along the way. Believe me, it happens. They fall in love and want to get married. I once was on a package show which my manager was promoting when the guitarist fell in love and walked out. I had to play for every single act on that bill. I had to try and disguise myself so I wore dark sunglasses and hid behind a big, tall, music stand. I bet people were surprised when I popped up still holding the guitar for my own spot. Another time I was on the road, and the bass player fell in love. We saw him one morning just before the coach was going to move on, standing at a bus-stop with a girl. He was going to New York, we were in Chicago. 'What about the band?', we asked, but he said: 'I don't care about no band man, I'm in love'. That's the type of thing that happens.

### A GREAT PART

"But, you know, I'd still like to tour with a complete road show. Eight-piece band, dancers, lights." I asked if lights were playing a very great part in American show biz. "Oh yeah, they play a great part", replied Del. "Some of the American clubs have fantastic lighting systems. They spend thousands of dollars on them. There's the 'Roostertail' in Detroit where the Four Tops recorded their album. They have rows and rows of lights and they use a special operator. As the music starts one row will start flashing in time. Then, as the other instruments come in, so will the other lights, flashing in exact time. At the end, when a climax is reached, the whole lot are flashing like crazy. Even bands take their own lighting around with them. Sometimes I'll see a member of a group I'm going to use with a box in his arms. 'What's in the box?', I say. 'Lights, man', he replies, then he shows me the whole set-up."

### MINOR HITS

Del waved his arms and looked at the ceiling to demonstrate. "You know, sometimes a band will take a couple of hours just setting up to rehearse for say, one hour. Sometimes I wonder if they are not paying too much attention to the lights and not enough on the music. Now this guy I have with me on the organ, Max Crook, he really digs all this. When he goes on a gig he has to take a truck for all his gear; there's no room for anyone else once he's loaded up. But he is a good musician as well. He was on 'Runaway' and 'Hats Off To Larry'."

Most of Del Shannon's hits were written in minor keys. I asked him how he came to develop a particular liking for minor chords. "I'll give you the whole story", he replied. "It was when I was working in Battle Creek, Michigan. I had a small group—guitar, bass, drums and myself. One day a friend told me about this organist guy, Max Crook, and asked if I could use him in the band. I said that we'd have a listen to him, but that I didn't want organ as well as guitar, and I certainly wanted to keep the guitarist because he was a really nice guy. We listened to Max and he was good. Later the guitarist left, so I brought Max in. One day he was setting up and he hit an A Minor chord, then went to a G. I said, 'Hold it, do that again'. He played it again and I said, 'I'm going to write a song around that'. It was 'Runaway'. I wrote the 'B' side, 'Jodie', the very next day at the carpet store where I was working."

I asked why Del had started using other writer's material when so many of his own compositions had been tremendous hits. "Well", he said, "I'm trying to find a new direction. I've been in the same bag for four years. I wanted to get out of it a while back, but my manager said, no, keep those minors going, and I did. Consequently, 'Keep Searchin'' was a hit. Right now I'm watching 'She'. If that goes well then I'll know which direction to move in."

### FENDER GEAR

And whatever direction he's going in he'll be toting all Fender gear. He operates with a Sunburst Strat and several acoustics. Also his amplification is Fender. "I'm a real Fender man", said Del, "its sound is ideal for my style of music."

So Del Shannon moves ever onward. He's had a load of success in the past, he's still scoring consistently and I think that once he's found his brand-new bag he'll be clearing the shelves when he goes shopping for hits.

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# INSTRUMENTAL NEWS

## DRUM CLINIC

Andy White and Bobby Orr, two of the most respected drummers in the recording field, have opened their own drum school. Called the London Drum Clinic, it is situated near the Angel, Islington, N.

Another school, this time catering for bass players, guitarists, and alto-saxists, as well as drummers, has also recently been opened. This is the Grade School of Guitar Tuition and is the only school of its kind in the East End of London. The exact address is: 396, High Road, Leyton.

## Les Reed combines with Wessex

Wessex Sound Studios, in partnership with Les Reed, are opening a new, large recording studio at Highbury New Park in North London. The new studio, which officially opens on March 2nd, will accommodate up to 70 musicians and have a floor space of 55 ft. × 35 ft. The engineer in charge will be Mike Thompson, who many will remember was responsible for much of the good sounds produced at the Old Compton Street studio.

In the new set-up, Mike will be fortunate to be working in close co-operation with Les Reed, who is fast becoming one of Britain's leading pop composers and arrangers. His successes include . . . "It's Not Unusual", "Here It Comes Again", "There's A Kind Of Hush", and many others. He is also responsible for the arrangements of all the Tom Jones' backings, including "Green, Green Grass Of Home".

## 'CAMP' RECORDS

Roy Berry, head of the Campbell - Connelly group of music publishing companies, is launching a new record label in conjunction with Polydor Records. The label is to be called "Camp", and the first release will be a single and LP from a new group, The Dead Sea Fruit.

## TOWNSHEND STRAP

**" Beat Instrumental's " Kevin Swift had a visit recently from a young Norwegian. He had designed a brand-new guitar strap and thought it would be ideal for Pete Townshend. Kevin put him in touch with Who manager Kit Lambert, and the strap will now be produced and used by Pete as soon as it is ready.**

## NEW PAUL GUITAR

**A six-string guitar version of Paul McCartney's famous violin bass is now on sale. It is called the Hofner Violin Guitar and retails at 66 gns. A new Hofner Ambassador model is also available. It is different to the standard model because it is fitted with twin DeArmond pickups. This retails at 88 gns.**

**The New Vaudeville Band are now using a complete range of Selmer amplification. They will use this when they undertake a four-week tour of the States next month.**

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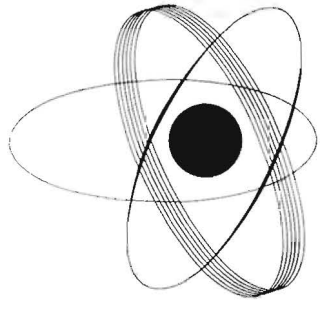

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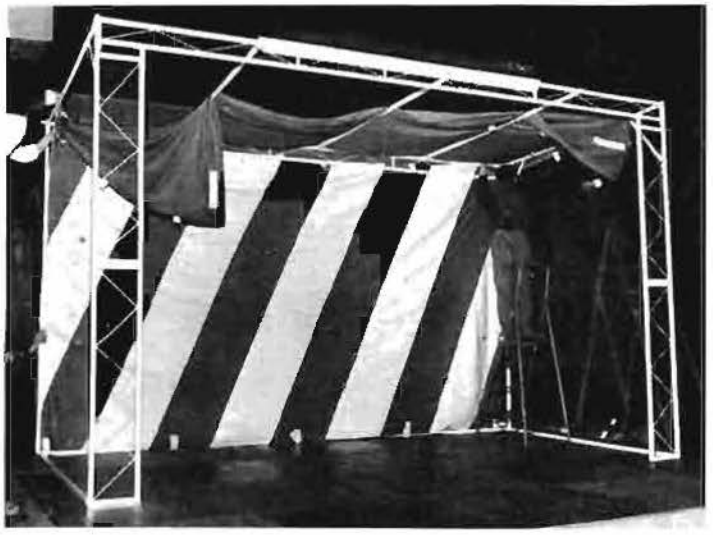

## MOBILE DISCOTHEQUE

Anybody want to hire a discotheque for the evening? Complete with disc-jockeys, groups and, if necessary, a team of dancers? Tiles, one of London's leading clubs, have now produced a mobile discotheque, which can be transported anywhere . . . even into Europe if the occasion arises. Everything, including stage and record decks, can be packed into a van and sent, with a couple of technicians. Tiles' Big Band will be a regular attraction, but any name group can be provided if they're not working. The microphones are A.K.G. and all the amplification is Marshall. Ritchie Howell, one of the club's directors, claims that with this set-up, the Tiles' atmosphere can be re-created in any other club

## BEAT SCHOOL WEEKEND

On April 1st and 2nd the Mid-Herts. College of Further Education will present a "Mid-Pop" Beat School Weekend. This two-day course will include a demonstration of the use of amplification, the practical use of equipment, playing techniques and on improving the sound of a group.

The Course Tutor will be Mr. Miles Maxwell of the Mid-Herts. College; the drum tutor will be Mr. Frank King; the guitar tutor Mr. Richard Sadleir; and technical advice will be given by Selmer Electronics. Advice will be given on every instrument by leading musicians, and the weekend will be covered by *Beat Instrumental*.

The aim of the course, which is organised by Ben Cowley, Tutor/Youth Officer of the College, is to provide young group members with an opportunity to improve their musical technique and how to use their equipment correctly.

## JOE MEEK

The news of Joe Meek's death came as a great shock to everyone in the music business. He rose to fame via the Tornadoes record of "Telstar", which he wrote, produced and engineered. Says Lee Wood, bass guitarist with one of Joe's newer groups . . . "I can't understand why he killed himself. He was on the threshold of a completely new career. He knew the old 'Telstar Sound' was finished, and was in the process of creating a new sound, starting off with us. I believe that he still had some tapes almost ready for release, but I don't know what will happen to them now. In my opinion, Joe Meek was a genius."

## Herd do sessions

One of the most respected groups around at the moment are the Herd. They haven't made the charts yet, but still do plenty of session and demo work . . . mainly for Steve Rowlands. Says drummer Andy Steele—"I think it's bad to use too many session men on a pop record. The majority of them lack feeling, and are only concerned with getting to their next session on time."


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## Freelance repairs

Syd Wedeles, former Vox engineer, has now gone freelance. When Jennings relinquished their retail shop in Charing Cross Road, Syd decided to stay in the West End. He specialises in repairs, boosting, and modifications to all types of amplification equipment. He realises the necessity for speed, and provides an on-the-spot service. As he bought a huge pile of spare parts from Jennings before they moved, many repairs can be completed within the hour. If the client wishes, he can stay and watch Syd at work . . . "They know they won't get conned that way". If you want speed, at a reasonable price, then give Syd a ring at BAYswater 2890

## STONES VISIT

Recent visitors to Jennings factory in Dartford were Brian Jones and Keith Richard. They went there to try out some new electronic effects and were so impressed, that they said they would use them on their next British tour. Jennings have also made some electronic oscillators, which the Stones have taken away to experiment with. Some of these sounds will be used on their next record session. All these new devices will be on display at the Frankfurt Trade Fair, and will be on sale in England soon, after. As yet, they are un-named.

## Will Hamilton head a revival?

Who says big bands are a thing of the past? Certainly not Gary Hamilton, vocalist with the Movement. They feature a ten-piece line-up consisting of three trumpets, a tenor sax, a baritone sax, organ, bass, guitar and drums, plus Hamilton. Their first disc—"I'm Not The Marrying Kind"—was written and produced by Bill Wyman, and engineered by Glyn Johns at the I.B.C. studios. The group started off as a four-piece some time ago, but it was only recently that they augmented into the current line-up. They all read music, and are booked for both Chuck Berry's concerts at the Saville Theatre in London's West End. All their amplification is Marshall, and they only have one fear . . . playing in small clubs. Says Hamilton—"We probably won't be able to get on half the stages".

## DISPLAY SUCCESS

**The recent Baldwin - Burns display weeks in Reading and Exeter have proved so successful that three more have been added. They are: week commencing February 27th at Yardleys in Plymouth; week commencing March 6th at Yardleys in Truro; and week commencing March 13th at Yardleys in Torquay.**

*Gary Hamilton*


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# MONKEES RECORDING SECRETS

**THREE Monkees flew into London during February to face a storm of questions about their records. And although the reports came out thick and fast that they DID NOT play on "I'm A Believer" and "Last Train to Clarksville", little else was revealed about their recording activities.**

I had a long chat with each of the boys and they were very anxious to make the whole thing absolutely clear. "No, we didn't provide the backing on our early records", Micky said, "for the very simple reason that we were asked to produce 60 numbers in three weeks. Remember that we film the television series from 7 in the morning until 7 at night, five days a week, and these are the working hours. If we are on location, it means getting up about 5 a.m. and getting back to our apartments around 8 or 9 at night."

## SESSION MEN

There was only one way round it and the two songwriters of "Last Train To Clarksville", Tommy Boyce and Bobby Hart, came to the rescue. They could see very well that the Monkees had no chance to work on the backings and arrangements for any of the songs, so they got together a group consisting of drummer Bill Lewis, bass guitarist Larry Taylor, and guitarists Jerry McGee, Wayne Irwin (who played on Del Shannon's "She"), and Louie Shelton.

While Davy Jones, Mike Nesmith, Micky Dolenz and Peter Tork were sweating it out in front of the cameras, they were hard at work on the backings for the early singles and LP.

Let's get one thing straight right from the start. If the Monkees, themselves, had been able to do it, they would have done most of the instrumental work in the studio. Mike Nesmith told me, in his Texan drawl, that he was real fed up with people who kept on coming up to him and asking if he actually played guitar or not. "In fact, somebody asked me that question just before I was going on stage in Phoenix, during our recent tour. I told him, 'well, I'm sure gonna be in big trouble in about ten seconds if I cain't'."

Ten minutes talking to Mike, Micky and Davy, reveals very quickly that they're not puppets dangling on strings held by some television director. If they could go back to the beginning again and have the time to do all their own backings, they would, but, of course, it's not possible.

*Davy Jones and Micky Dolenz in the recording studios working on their next L.P.*

## SELF PRAISE

One of the difficulties with the Monkees is that they tend to praise each other's abilities and play their own down. Mike Nesmith insists that Pete Tork is the best instrumentalist of the group. "He really is fantastic", he says. "You just can't drag him away from an instrument if it's in the room. He keeps a Vox Continental organ in our dressing room at the studios, and he's either playing this or a guitar almost every available, off-duty minute. During our recent tour Pete's been doing a lot of blue-grass, finger-style guitar playing He beats me hands down."

But an American, who was at the early Monkee recording sessions, insists that Mike Nesmith is a brilliant guitarist, who can play any style with equal ease. Mike, himself, told me that he had a big hankering for country music, but you could always chuck in a flavouring of rhythm and blues, and he'd be quite happy. But back to those early recording sessions. Micky, of course, was lead vocalist on both "Last Train to Clarksville" and "I'm A Believer", and the Monkees' vocal style is centred around his light and husky tones. But since those early tracks, the other three are coming more into the vocal picture. Davy, particularly, is now handling a lot of vocals in his own right and took several solo spots on the Monkees recent tour.

## PLAY NOW

To sum up the recording side of the Monkees, the answer straight from the boys' mouth, is that they did not play on their early tracks, but they have played on some of the more recent ones. In fact, Mike Nesmith actually helped to produce some of the latest sessions, and they are determined to take a very big part in any future recording activities and, if possible, play on every track, to silence the critics.

One last point that the boys particularly asked me to get across, is the fact that they are also prime movers on the acting side. The first three shows were scripted and they learnt and delivered their lines. But from the fourth show onwards, they only worked to a story outline and most of the crazy antics that they get up to, were thought up by themselves. Copying the Beatles? Well, before the Beatles, wasn't there a group called the Shadows, who also played three guitars and a set of drums? And the Shadows, incidentally, mimed while session musicians played on their early television shows. Weren't they rather copying Tommy Steele? Who can say where it begins or ends?

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# 'SIMPLICITY MEANS SUCCESS!' SAYS GEOFF STEVENS

**"I CAN'T read music, and I'm not a very prolific musician." So says Geoff Stevens, the man who has written such hits as "Winchester Cathedral", "The Crying Game", and "Semi-Detached Suburban Mr. James". Record-wise, the total sales of his songs are around the 10,000,000-mark. He bases himself at Southern Music in Denmark Street, where he is in charge of his own company — Meteor Music, and the story behind his meteoric rise to fame is fascinating!**

"I first entered the music world about five years ago", he told me. "Before that I was a school teacher at Eastwood High School for boys in Southend. My writing career didn't start with songs. I was doing amateur reviews for a local paper, and writing both scripts and music for a small repertory company. This led to short stories, and a few humorous sketches for B.B.C. radio. Considering the effort put in, the returns were very small which made me decide the only way to make money out of writing was *via* popular music.

### REJECTIONS

"Just like every other budding songwriter, I had a tremendous amount of blind faith in myself. I couldn't understand why I was getting so many rejection slips from music publishers . . . but I do now. The songs were terrible. I just didn't have the 'feel' of the pop world. It was only after two years in the business that I became aware of what to write. My career really got under way when Freddy Poser—a music publisher—told me he liked some of my material, and put me under contract as a songwriter. I remember that the very first song of mine ever recorded was 'Problem Girl' by the Chariots. That was three and a half years ago.

"The first big hit I had was 'Tell Me When' by the Applejacks, which I wrote in collaboration with Les Reed. Then came 'The Crying Game' by Dave Berry. After that the whole thing just snowballed. What kept me going through that bad period was faith. Getting a John Leyton 'B' side, or a Gerry LP track gave me hope, but I must admit there were times when I had very big doubts that I'd ever be really successful!"

Geoff left Freddy Poser to form Pied Piper Music with Peter Eden. This was later merged with Southern Music, and Geoff started Meteor Music to publish all his own songs. Now comes the complicated bit. Geoff wrote "Suburban" with John Carter, which was published by Carter/Lewis Music, yet another branch of Southern Music. He co-wrote "There's A Kind Of Hush" by Herman's Hermits with Les Reed, who has his own company called Donna Music, a part of the Francis, Day and Hunter organisation. The song was jointly published by both Donna and Meteor. You might think that all kinds of problems would arise from such a situation, but as Geoff says . . . "It's O.K. if you sort things out first. It might sound a bit daft, but whenever John Carter writes with me, we just toss a coin to see which company publishes it."

I asked Geoff if he had any special method of songwriting . . . "I generally have to make myself work", he said. "What I like to do is go home for a few days, and try to get myself into a creative mood. Once I can do this—it does mean detaching yourself quite a bit—I keep concentrating till I get some ideas. This is rather general, because sometimes I can be sitting in a pub and hear someone say something which suggests an idea.

"I'm afraid that, as a musician, I'm only an amateur. I've got a small electric piano at home which I bought with my share of the 'Tell Me When' royalties. Sometimes I get an idea straight away, but the next day I might be sitting at the piano and get nothing. When something does come, I immediately sing it into a tape recorder, and keep changing it around until it sounds right.

"The reason my songs aren't complicated is because I feel a pop song should be as simple as possible. If you're not a musician, then half the essence of a hit is breaking a musical rule. When a real musician writes, he's often so worried about not breaking the rules that he never comes up with something original."

### CLOSED SHOP

With Geoff being such a prolific writer, why does he collaborate with other writers? "It prevents you from asking yourself such questions as 'Is it any good?', 'Can I improve on it?', and so on. When you're working with another writer, you accept his opinions. If you ask them what they think of a particular idea, they'll tell you, and not worry about things like hurt feelings.

"Sometimes I get together with either John or Les if I can't think of a tune for a particular set of lyrics, or else they might be stuck for some words. It works both ways."

Many budding songwriters end up believing that they are battling against insurmountable odds in trying to get a song accepted. Is the songwriting field such a closed shop? "No, it's not!", insisted Geoff. "But if you do happen to come up against a closed door, then kick it open. Persistence is one of the main things to remember. Another is the fact that very few songwriters can earn a living from their songs. It's great to have a hit, but you must follow it up with another, and then another. The only time to give up songwriting is when you feel that your songs are too good for the Top Ten. When this happens, forget it. You must really love, and be a part of, the pop world. Otherwise there's no point in trying to write pop music."

# RECORDING Notes.....

Looks like the **HOLLIES** will hit the Top Ten again with **"On My Carousel"**. It's slower than most of their songs, but the famous Clarke/Nash harmonies are still there. Written by Graham, Allan, and Tony, the session was, as usual, produced by **Ron Richards. TONY SHERIDAN,** who was once backed by the **BEATLES,** is back on the scene. This time as a songwriter. His latest effort has been recorded by **GERRY AND THE PACEMAKERS** and is titled **"Please Let Them Be"**, a Robert Stigwood production from the I.B.C. Studios.

The next single from **DAVE BERRY** will probably be either an old **Hank Williams** or **Johnny Cash** song. He's been in the studios recently, and three of the four songs recorded were Country and Western. **BEACH BOYS'** newie looks like being **"Heroes And Villians"**, but it's nowhere near completed yet. Trouble is, Brian Wilson wants it to surpass **"Good Vibrations"**. That took 90 hours to record, so we can probably expect "Heroes And Villians" in about six months' time.

The follow-up to **"Standing In The Shadow Of Love"**, by the **FOUR TOPS,** will be another Holland/Dozier/Holland composition called **"Bernadette"**. Out at the moment is a real raving Rock record called **"Boney Maronie At The Hop"**, a combination of the two oldies by **LARRY WILLIAMS** and **DANNY AND THE JUNIORS.** The group in question are the **MANCHESTER MOB.** Never heard of them? In actual fact, they comprise of four session men . . . pianist **Phil Dennys,** bassist and vocalist **John Paul Jones,** drummer **Clem Cattini,** and guitarist **Graham Gouldman.** Apparently they just got together for a giggle, but the result is one of the most swinging records around.

Sad news for all **KINGSTON TRIO** fans. Rumours are going around that they intend to break up in the near future. Pity if they do. Some of the artists that made records with the late **JOE MEEK** were the **TORNADOES,** the **HONEYCOMBS,** the **OUTLAWS, HEINZ, GLENDA COLLINS, JOHN LEYTON** and **CLIFF BENNETT.**

Fans of **CARL PERKINS, LARRY WILLIAMS,** and **SONNY JAMES** should be in their element during March. Carl releases a C & W-flavoured number called **"Country Boy's Dream"**; Larry joins forces with **JOHNNY WATSON** for a vocal version of **CANNONBALL ADDERLEY's** current Stateside hit **"Mercy, Mercy, Mercy"**; and Sonny — remember **"Young Love"**?—pops up with a very commercial C & W sounding **"Take Good Care Of Her"**.

**Bob Crewe,** the man behind the **FOUR SEASONS'** hits, has written, arranged and produced **"Sock It To Me—Baby!"** for **MITCH RYDER AND THE DETROIT WHEELS.** Staying with the ravers, **B. B. KING** comes up with **"Night Life"**, and **JUNIOR WALKER** with **"Pucker Up, Buttercup"**, a sax-led instrumental. April LP releases include **"Love Songs, Comedy, And Hymns"** by **HANK WILLIAMS WITH THE DRIFTING COWBOYS, "Carryin'-On"** by **LOU RAWLS, "The Best Of CONNIE FRANCIS"**, including **"Stupid Cupid"** and **"Lipstick On Your Collar", "JIMMY SMITH's Greatest Hits", "Guitar Freak-Out"** by the **VENTURES, "The Best Of BOBBY DARIN", "WANDA JACKSON Salutes The Country Music Hall Of Fame",** with such tracks as **"Jambalaya"** and **"Jealous Heart"**, and the weirdest release for many moons—**"Way Out West"** by **MAE WEST.** Yes, THE Mae West. She chirps her way through such items as **"Day Tripper"**, and **"If You Gotta Go, Go Now"**.

Soon to be released is an album by **JIMMY SMITH** based on the "Peter And The Wolf" story. From this album comes the band's latest single—**"Cat In A Tree, Parts 1 and 2"**.

No single yet for **TILES' BIG BAND,** but quite a few recording managers are becoming interested in them. If their stage sound can be captured on tape, it should be a great disc. In the studios recently were the **EASYBEATS,** cutting tracks for single and LP releases; and the **HOLLIES** with a collection of songs, many originals, for their next album due for release within a couple of months. Some people surprised that **"Sugar Town"** has made the charts. They say the old styles will never come back, but this very simple four-chord song is no different to many songs of the '50s, such as **"Poor Little Fool"** and **"A Teenager In Love"**. Very strange.


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Dear Sir,

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D. YATES,
West Hampstead,
London, N.W.

**ANSWER:—The book, "Hear Me Talkin' To Ya" is by Hentoff & Shapiro, and costs 6s. It can be obtained through any large book store.**

### DISTORTION

Dear Sir,

Could you please tell me if it's possible for guitar pickups to distort? I have been getting a "muzzy" sound lately from my amp, but I can't understand it as my speakers are both brand new, and I don't play terribly loud. However, the guitar is "getting on a bit".

P. SAUNDERS,
Harwich.

**ANSWER:—Guitar pickups distort when the coil is worn or frayed. You will get reduction in volume and the "muzzy" sound which you mention. The remedy is simple, you must have your coil re-wound.**

### PICKUPS

Dear Sir,

Can you give me rough prices for pickups suitable for round-hole guitars? I have an acoustic 12-string and should like to amplify it.

T. MARROW,
Kennington,
London, S.E.

**ANSWER:—Pickups for acoustic guitars start at around £3 and go to £20. The cheaper ones have no tone or volume controls but, of course, you can buy these separately.**

### CABINETS

Dear Sir,

I would like to buy a Hammond organ, but I am a little worried about the price of extras such as tone cabinets, which my friends tell me will cost around £200. Do they really cost that much? And will a normal amplifier do the job O.K.?

M. KENNEDY,
Worthing, Sussex.

**ANSWER:—It's possible to use an ordinary amplifier, but it's certainly not advisable. It will serve you for a while, but eventually the speakers will go. You do not have to spend £200 on the amplification of your organ and, in fact, you can get very good results without leaving the price range of normal guitar amps.**

**For a start you can buy the Hammond P.15 extension cabinet for 59 gns., and this will give you an extra 20 watts. Remember that most organs already have a pre-amp of around 15 watts. Also, there are several suitable cabinets in the Moore Randall range. The M.R. 250 which gives 25-30 watts, price 105 gns., and the M.R. 30 giving 30-35 watts, price 130 gns. All these are more than adequate, and as you can see, are all below the £200 mark.**

### IRON STICKS

Dear Sir,

At a recent drum clinic I attended Kenny Clare mentioned that he sometimes used iron drum sticks when he practiced. Can you please tell me where I can get a pair?

K. DUROW,
Havant, Hants.

**ANSWER:—These "sticks" are not made of iron, but a heavy metal alloy. They were available many years ago, but now it is impossible to get them here. Their main function is to help the drummer strengthen his wrists, but many drummers state that a heavy pair of ordinary sticks will serve just as well.**

## *Instrumental Corner*

### DIFFERENT SOUNDS

**This month something a little different. Not any one special piece of equipment, not one specific new development, but "gen" on a service which could well be very useful to you. As you may have noticed, our guitarist friends at the top of the poll in the beat world come up with some really amazing sounds and these aren't always directly attributable to the genius of recording managers. Sometimes they are halfway to their sounds before they reach the studio if they have had their guitars re-wired. Gary Hurst, the man behind the Tone Bender, Britain's original Fuzz unit, has been responsible for quite a lot of those effects and he hopes to add an extra spark to the sounds produced by many other groups.**

Now installed in Larry Macari's Musical Exchange, in Charing Cross Road, Gary told *B.I.*: "There's increasing interest in the re-wiring of pickups. I've done a lot of it already, and hope to do more."

Indeed, several of our top group guitarists have asked Gary to do special jobs for them. "Not everyone wants a different sound", said Gary. "Some want me to re-wire their pickup circuit so that they can have a different or more flexible switch-over system. If they do want a new sound it's quite easily done. I used to work on my own guitars and I've found many different methods of changing your sound. One of the most effective is to wire one pickup 'out of phase' with the others. This can also be done with speakers. If one speaker is wired up wrongly and it's in a set of speakers, you'll find that while these are working perfectly, the one which is wired wrongly will be acting differently. While the other cones are moving outwards its own cone might be moving inwards.

"If, say, the middle pickup of three is wired differently, you can get a very weird sound when you switch it in with one of the others. You can get most of your sounds without extra resistors or condensers but I wouldn't recommend anyone, who doesn't know what they are doing, to set to work on his own guitar. People bring their guitars into me sometimes and they are in a mess. They should really have come to me in the first place or at least have gone to someone who knew what they were doing. It's like trying to repair your own radio."

Guitar re-wiring won't be the only special service which will be available at the Macari shop. "We'll be able to make up anything in the equipment line", said Gary. "We'll make custom-built amps, special-effects units, speaker set-ups, in fact anything that's wanted." If you want to develop a sound of your own, Gary is the guy to help you.

# WANTED INSTRUMENTALISTS

**EVER had that problem of finding a new member for your group? If you haven't, then you can class yourself as being very lucky. But say your guitarist or bassist leaves, what do you do about finding a replacement? If you've got a few musically-minded friends, then the answer is all too simple. Most of them would probably jump at the chance of joining a group. No, the problems arise when there's no one around to fit the bill. What happens then?**

If you're an avid reader of the weekly musical papers, then you'd probably start off by answering some of the "Engagements Wanted" advertisements. But then you don't always know what kind of instrumentalist you'll be getting. Personality is as important as the player these days, so it helps to actually meet the person first. With an advertisement, this might take a few days, and consequently cost you a few quid in lost bookings.

A friend of mine once tried to get a new lead guitarist *via* adverts. He wanted someone that played in the Hollies' style, and so decided to answer some of the more promising adverts. Out of nine people, three wanted only lounge or pub work, three played nothing but jazz, and the rest were either jazz, Eric Clapton, or Shadows' fans. None were what he wanted. In the end, his old lead guitarist returned, so his problem was solved. But yours isn't. If you want to make sure that the face, as well as the player, fits your group, then you've got to go somewhere that these group musicians hang out.

## BEST AREAS

The best area to head for in London is W.C.2. Or more specifically, around Charing Cross Road and Denmark Street. This is the heart of London's music world. Amidst a cluster of music shops, music publishers and agencies you find musicians.

Next door to Southern Music and Campbell Connelly Music in Denmark Street is a small cafe called the Giaconda. Because of its situation, it has become a sort of Mecca for anyone with show business connections.

No matter what table you sit at, you've got a pretty safe bet that it will be occupied by at least one or two musicians. It's so easy to chat to these people. Formalities don't exist. It's one of those places where everyone talks to everyone else, sometimes without even knowing their names. If you listen in to a conversation it's impossible not to—someone is sure to mention something about someone wanting work. If they do, then mention that you are looking for musicians. They'll ask you the usual questions about money, amount of work, and so on, and within a few minutes you'll have been introduced to nearly every out-of-work instrumentalist in the area.

## DISPLAY BOARD

If, by some chance, you fail to find anyone in the Giaconda, then try the music shops. Almost directly opposite the cafe is a branch of Larry Macari's Musical Exchange. Joe Macari is in charge. If he doesn't know of anybody, he'll suggest you try his brother, Larry. To do this, you simply walk out into Charing Cross Road, turning left, and walking a couple of hundred yards to where Jennings used to be. This is now Musical Exchange.

Outside the shop, Larry has a display board full of adverts from people wanting either musicians or work. If one particular advert looks alright, then pop into the shop and ask Larry what kind of person the advertiser is. He'll probably know. If there's nothing in the window, go in just the same, and arrange for your name to go onto the board.

## HELP FROM THE SHOPS

Any of the music shops will help you if they can. Most salesmen are themselves instrumentalists, and have quite a large circle of musician friends. You never know, one of the salesmen might be interested himself. Some of the shops in the West End that you can try are: Baldwin-Burns, Selmers, Sound City, Drum City, Bill Lewingtons, St. Giles Music Centre and Doc Hunts.

Try some of the music publishers if you wish, but they may not be able to help you very much. Agencies aren't a bad bet. If one of their groups have just broken-up, they'll try to help you out. Well, there's always the chance you might sign with them.


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# SONG-WRITER'S COLUMN

Roy Wood is one of those people who likes to compose a song in the early hours of the morning . . . usually after a gig. For accompaniment he uses a battered old Fender Stratocaster, which he always keeps at home. His "Night Of Fear" was a product of an early morning recording session.

"It's about ghosts, not drugs", insists Roy. "The story-line tells of this feller who wakes up one night and sees a ghost. The reason people call it a drug song is all down to one line . . . 'You're about to trip your mind'. Originally it was 'grip', not 'trip', but Denny Cordell, our record producer, thought 'trip' was more in the modern idiom. I can assure you that the nearest any of us come to actually taking drugs is the occasional aspirin for a headache. I do get my leg pulled by the others, but it's all a good giggle."

Crispian St. Peters is a bit upset at the moment. When he toured Australia, recently, he carried a huge pile of demos and manuscripts around with him. One night some fans broke into his car and stole the lot. Crispian says he can remember most of the tunes, but he's going to have to start from the beginning with the lyrics.

You might not have heard much about Alan Klein recently. He rose to fame via "What A Crazy World We're Living In", and a couple of others. Apparently he is writing so much material these days that one side of his front room has completely disappeared behind a wall of tapes and manuscripts. According to Alan, this pile of music represents nearly eight years of work.

Songwriting Monkee, Mike Nesmith, tells us that the very first song he ever wrote was called "Sleep", but he's never done anything with it because, apart from dozens of other reasons, "It was no darn good!"

# THE SESSION MEN

## No. 18

## PHIL DENNYS

ONE of the newer recruits to the session field is pianist Phil Dennys. Born February 5, 1944, Phil started to play the piano at the age of ten. "My parents made me go to a proper teacher", he told me. "I wanted to learn, but I don't think I would have done anything about it if it hadn't been for them." The lessons were followed by a two-year stint at the Guildhall School of Music. By now Phil had the show-business bug. He wanted to be a professional pianist, but first he had to learn the business.

His first-ever job was in the packaging department of a music publishers. He stayed there for a few months until another publisher offered him a better job as a song plugger. Phil pushed songs until he was 18, when "I decided to spread my wings and go on the road". After a couple of unsuccessful attempts, he met an agent who told him that Marty Wilde was looking for a pianist. Phil applied, and got the job. After a month, he was approached by Emile Ford with an offer to join the Checkmates. Phil accepted, and stayed with Emile for 18 months.

### FIRST SESSION

Marty heard he'd left and asked him to join his group again. This time, Phil stayed with him for two years. It was during this period that the piano of Phil Dennys was first heard on wax. The disc was "Polaris", by the Boys . . . otherwise known as the Wildcats. Eventually the group disbanded, and Phil went to work with John Leyton, and then Joe Brown. He stayed with the Bruvvers for about a year. By now, he'd had enough of travelling, and decided to give it up for good.

A couple of days later, Phil was sitting at home when violinist and session-booker Charlie Katz phoned him with an offer of some session work. The result was the "Maggie May" LP by the Andrew Oldham Orchestra. Everyone who mattered must have liked Phil's work, because after this the whole thing snowballed. He was offered work with P. J. Proby, Marianne Faithful, Lulu, the Walker Brothers, Chris Farlow, Paul Jones, Sandy Shaw, Billy Fury and many, many others.

Having made his mark as a pianist, Phil decided to try arranging. His first job came *via* old mate Marty Wilde. It was to work out an arrangement for "Whirlpool Of Love", by the Marionettes.

He stayed with the Marionettes for their next three singles, and then came the highlight of his arranging career . . . "Sorrow" by the Merseys. "I was so proud of that disc", remembers Phil, "I wouldn't have worried if it had flopped. Lovely to see it in the charts though." Since "Sorrow", Phil has arranged and played piano on every disc by the Merseys, and is now a free-lance arranger for all the record companies. There's still another side to Phil Dennys. That of songwriter.

In the past three years, he's written literally hundreds of songs. He hasn't made the charts yet, but he's not the kind of person to give up without a struggle. One person who has faith in Phil is Mike Collier of Campbell Connelly Music Publishers. He accepts nearly everything Phil writes, so it looks like it could really happen any day now.

Although Phil has no great ambition to become a solo artist, he has made a record. A sort of German beer-drinking song called "These Clogs Are Made For Waltzing". You won't remember seeing his name on the disc though. He decided to call himself the Masked Phantom. Would he consider making a follow-up? "You're joking", laughs Phil. "One record by the Masked Phantom is enough for anyone. What I really want to do is to be able to write and arrange all my own material."

# PEOPLE BEHIND THE STARS

## No. 3 Publicist LES PERRIN

**THIS month a 46-year-old Mancunian celebrates his 17th anniversary as a publicist. And during those years Les Perrin has created the public image of stars ranging from Johnny Dankworth (back in 1950 and still represented), more recently Dave Clark Five, Cliff Richard, The Shadows, and a current list which includes the Rolling Stones, Herman's Hermits, Geno Washington, Lulu, Paul and Barry Ryan, etc.**

There are men who work behind the stars on management, on agency work, on record production. And there are men like Les, doyen of the PRO's (public relations officer), who project that vital image into the nation's Press. It's a 24-hour-a-day job for Les . . . and he wouldn't have it any other way.

### NO STUNTS

Publicity is the life-blood of the industry. Les has seen the way it has changed. Major difference through the years? "Stunts are OUT", says he. "Years ago, you'd dream up some crazy idea and it'd make the national newspapers. Not now. Fleet Street has matured. They don't go for obviously created stories. You still have to project your personal stars in the right way, but if you go TOO far, then you end up with nothing."

Les, former airman (RAF), former guv'nor of a silk-screen designing and printing company, former seaside-postcard designer, former freelance journalist, founder-team member of *New Musical Express*, former just about everything, created his own most-publicised stunt on behalf of big-band leader Malcolm Mitchell.

### LEAFLET RAID

Malcolm asked for something REALLY original to be set up to get fans into a ballroom date in Nottingham. So happens Nottingham was one city not to have had a leaflet raid during the war. So Les hired an aircraft, produced thousands of leaflets and showered the town areas with them. "Achtung", screamed the leaflet headline. Followed by details of the Mitchell band appearance. Les was nicked and fined £25 for endangering the safety of an aircraft and £25 for illegally dropping things while in flight.

People still talk of this stunt. And Les is regularly written to by world-wide fans who collect leaflets as a hobby

Anyway, Les became the first full-time RECORD plugger in Britain. Previously, main sales were from sheet music, but he decided that records were the most important upcoming side of the business. Dead right—judged to perfection! On setting up on his own in Tin Pan Alley, Les handled such clients as Nat King Cole, Frank Sinatra, Woody Herman. His experience spans so much of the business that even now he handles anything from individual book promotions (like Norman Bogner's "Divorce") to motor-racing stables.

His philosophy? PRs take a lot of understanding. "I write long hand-outs about artists, but this is really a blueprint of the artist for the next six or eight months. First step with a new client is to get a full biography. I used to conduct a psychological test—give them a form to fill in in less than two minutes. Then I had it computerised. This gave me a deep understanding of what the artist was really like. The job is to communicate with people about my clients. If something has to be kept OUT of the papers . . . well, I regard that as being an important part of my work, too.

"I don't advertise myself. No, I'm not putting PR work on the same level as a doctor, but if you say you're the best PRO in the business . . . Fleet Street can prove you wrong in ten seconds. Simply by not printing anything you give them!

### BEST LIGHT

"I just present my clients in the best light in the best atmosphere. Basically you work on the premise that a story is a story in a story. If the story is there, people will write it. My friends are some of the people I most respect in Fleet Street. I like to help people, even if I get a 'phone call at two o'clock in the morning about someone who isn't a client. It's public RELATIONS ! I have no real hobbies—just my work."

Les, experienced broadcaster, jazz expert, admittedly a "trifle" overweight, believes some of the younger PRs should learn their craft before shouting about their abilities. That apart, he isn't particularly critical of the way the industry has changed. He's glad to be a man behind so many top stars. In fact, he got in a "plug" for his latest: a six-footer, Keith Shields, discovered by ex-Animal Hylton Valentine!

*Les Perrin enjoys his job even when it means answering the phone at 2 a.m. Here he braves a cold winter's day to direct a photo session for his top pop clients the Rolling Stones.*

# LP REVIEWS

## I WONDER WHO?

### ALEXIS KORNER
### FONTANA TL 5381

Good album this . . . if you're an Alexis Korner fan. He's far from being another Sinatra, and his grating vocal chords take some getting used to. Don't let this put you off, though, he plays some great blues guitar. One track in particular—"Chicken Shack Back Home" is fantastic. A bluesey, gutsy, power-packed instrumental. Most of the tracks are, in fact, more instrumental than vocal. Take "Watermelon Man"; on this he only sings intermittently and lets his guitar do most of the talking.

Side One: Watermelon Man; Streamline Train; Rock Me; Come Back, Going Down Slow; 2.19 Blues; Rivers Invitation.
Side Two: I Wonder Who?; Chicken Shack Back Home; County Jail Blues; Roll 'Em Pete; Betty And Dupree; See See Rider.

## THE OTIS REDDING DICTIONARY OF SOUL

### OTIS REDDING
### ATLANTIC 587050

Mr Redding has notched up many, many sales and he should be O.K. with this one. For my money there's more to it than his other albums, the variety is slightly greater. There's our friend Steve Cropper playing in the background and his work, as ever, is simple and effective. The only number which has already been a "pop" is "Fa-Fa-Fa-Fa-Fa", and the others are new, except, of course, for "Tennessee Waltz" and "Try A Little Tenderness", the old standards. Still, with Redding's treatment, who cares how long they've been kicking about? "Day Tripper" is the Beatles' song in name only, and as far as Redding is concerned, it seems to be just an attractive guitar riff with which he sings almost anything that comes into his head. A few of Otis' soul phrases are listed on the back with their meanings. The actual album will do little to elucidate the phrases which he uses, but will certainly increase listeners' fascination for them. The Stax brass is, as usual, doing all that could be expected of it and, even, at times, a little more. Otis has had a hand in writing seven of the tracks, including two in conjunction with Steve Cropper.

Side One: Fa-Fa-Fa-Fa-Fa; I'm Sick Y'All; Tennessee Waltz; Sweet Lorene, Try A Little Tenderness; Day Tripper.
Side Two: My Lover's Prayer; She Put The Hurt On Me; Ton Of Joy; You're Still My Baby; Hang For You; Love Have Mercy.

## FOUR TOPS 'LIVE'

### THE FOUR TOPS
### TAMLA MOTOWN TML 11041
### Stereo STML 11041

Great! That's the only way to describe the Four Tops' performance on this "live" album. And it really is "live", too. Recorded at the Upper Deck of the Roostertail Club in Detroit, Michigan, the Tops swing through 13 numbers ranging from their own interpretation of "Climb Every Mountain" to the audience participation-styled "If I Had A Hammer". The powerhouse backing of the Earl Van Dyke Band has been beautifully recorded and adds guts to such tracks as "It's Not Unusual", sung *a' la* Tom Jones.

The only bad track is "You Can't Hurry Love". It should have been left to the Supremes. Any announcements by Levi are said over the introductions, which begin as soon as the previous number is finished. This album proves beyond a doubt that the Tops are one of the most versatile acts around. "San Francisco" starts slowly, then builds into a crashing half-tempo ending. A touch of comedy is heard in "Girl From Ipanema", and what can you say about "Reach Out", "I Can't Help Myself", and the classic "Baby, I Need Your Loving", except great.

Side One: Introduction; It's The Same Old Song; It's Not Unusual; Baby, I Need Your Loving; Reach Out (I'll Be There); I'll Turn To Stone; I Left My Heart In San Francisco; You Can't Hurry Love.
Side Two: Ask The Lonely; Climb Every Mountain; The Girl From Ipanema; If I Had A Hammer; I Can't Help Myself; I Like Everything About You.

## TRADITIONALLY AT THE TROUBADOUR

### PAUL McNEILL
### DECCA LK 4803

Paul McNeill, one of the best traditionalist folk singers, recorded this album at the Troubadour. Introduction is a bloke walking in and ordering two steaks which appear, according to the recording, in ten seconds flat. We could have done without that laboured touch of authenticity, but there are no complaints as far as the singing and guitar playing is concerned. Paul plays himself and is also backed by Trevor Lucas.

The overall guitar work is forceful; suggests complete confidence and experience. According to Paul McNeill's notes on the LP sleeve, it seems that the confidence was lacking. "This record was made under very odd circumstances", he writes. "Being live it gave us no chance to re-run and re-run and re-run—the normal recording practice. I found myself nervous and sweaty on the stage of the Troubadour."

Side One: Courting In The Kitchen; Erin Go Brath; 16 Come Monday Morning; Come All You Fair And Tender Girls; Rovin' Eye; The Nursery Rhyme of Innocence And Experience; The Keeper.
Side Two: The Greenland Whale; To The Beggin' I Will Go; Twa Corbies; Mother, Get Up, Unbar The Door; Bonnie Lass Of Fyvie; Wild Mountain Thyme.

## TUTORS column

### A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

**Grade Guitar School** (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 pm). WAN 0687.

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

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

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

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

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

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

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

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

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

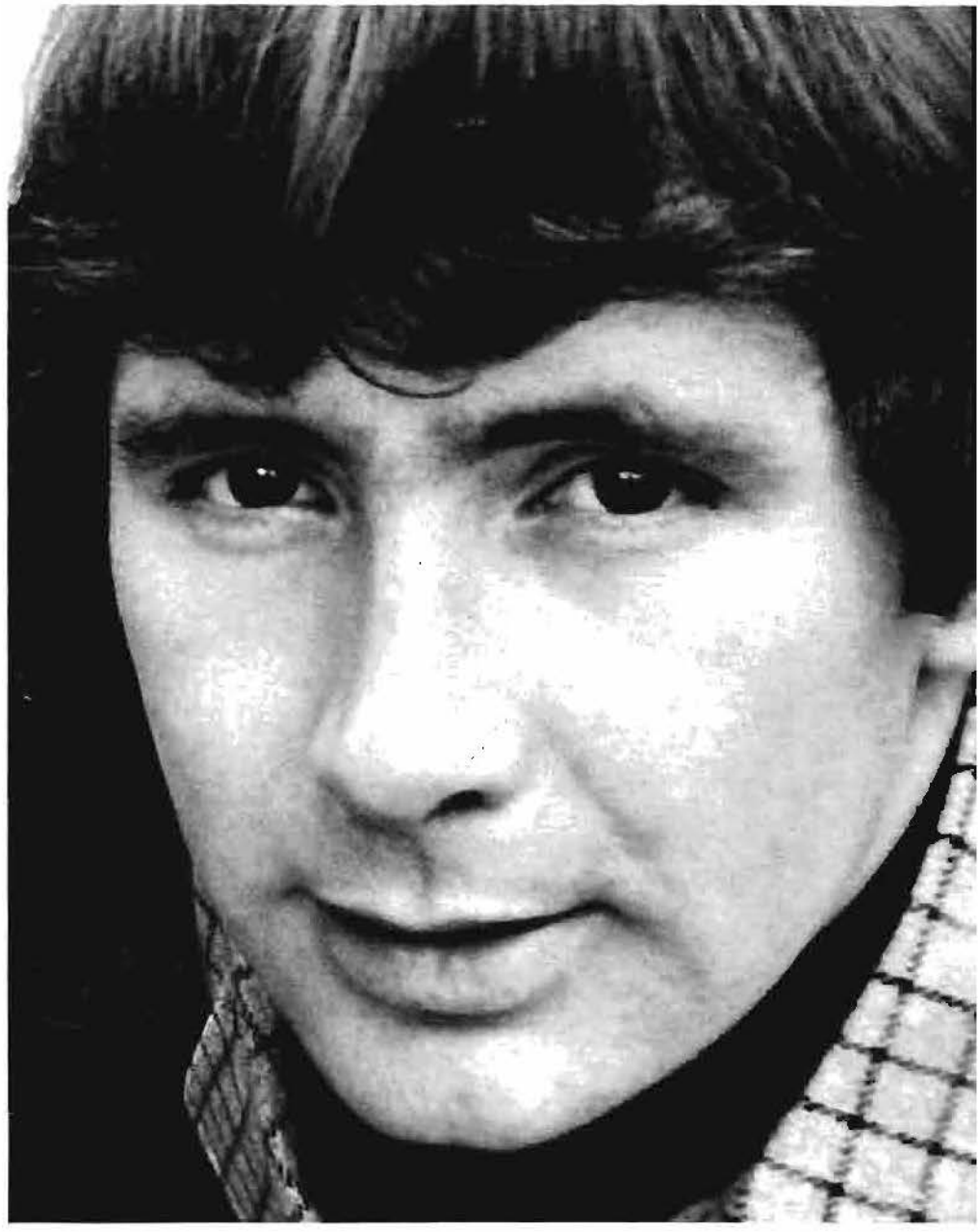
**Bexleyheath School of Music** (EVERYTHING), 172/174 Park View Road, Welling, Kent. Tel.:BEX 1429.

**Peter Sander** (JAZZ PIANO/ARRANGING), 73 The Avenue, London N.W.6. WILlesden 1781.

**Graham Willeard** (DRUMS), 39 Harmer St., Gravesend, Kent. Tel. Gravesend 5687.

# PROFILE

# REG PRESLEY



**ALTHOUGH Reginald Maurice Ball changed his name to Reg Presley he hasn't found anyone accusing him of trying to cash in on the name of Elvis. Reg is a quiet - spoken, deep - thinking, serious - minded Trogg, who writes songs with a hint (at least!) of sex in them, yet looks, Goon-spells apart, as if the best Hampshire butter wouldn't melt in his mouth.**

Born June 12, 1943, once a bricklayer, he's nowhere near as dim as some journalists would have him. He owns up to lacking confidence, generally seeking guidance from his manager Larry Page. If he lapses into a thunderingly thick Andover accent . . . well, put it down to nervousness. But if you don't ask him the usual corny questions, Reg will willingly lecture you about subjects like Einstein's various theories, or the relationship between time and space . . . or even the mating inclinations of his dog called "Trogg".

## FRONT-MAN

Musically speaking, he is the front-man singer-writer of a group success that is unusual even in this day and age. For the Troggs had a number one record even before turning fully pro and they went on to four hits in eight months. This bass-playing and muscular young man (he still enjoys swimming, walking and bowling) takes his song-writing seriously. SOME of his ideas on lyrics give the affable Larry Page nights of sleeplessness. Says Reg: "I try for social comment but not social significance. I don't aim to be controversial. I believe that pop favourites DO have a duty to their fans . . . I'd much rather not be photographed smoking or drinking. I would speak out more about wars and killing and hatred, but I wonder if that is really part of my job."

He wants the Troggs to build even more as an international attraction and feels, after their recent travels, that he is gaining in sophistication even if he still prefers spending time off quietly in Andover. He is gratified that so many other groups are recording his songs. He's ecstatic in his praise for the songs of Lennon-McCartney—and doesn't include that OTHER Presley in his three favourite singers (Jagger, Scott Walker, Crispian St. Peters). And he genuinely doesn't like being regarded as the main Trogg . . . "We're a team, and I hate being singled out just because I'm the singer."

Reg (5 ft. 10 in., 11 stone 9 lb., brown of hair and eyes), nevertheless, finds himself drawn into controversy. The Troggs, by the very nature of their music, are open to attack from the purist brigade. But Reg won't fight back. "Feuds are ridiculous. They can't carry on if you don't join in. Before we made it, I used to look on pop stars as if they came from another planet. Then I met them, found they were ordinary nice people. Mostly." A refreshing theory from a refreshing character.

"Wild Thing" started it. But Reg, a Rolling Stone addict, by the way, realised they had had a number one without becoming individual characters. He feels this side has improved now. "It takes time, though", he admitted. "When we first went on stage, we had to learn all the time. Now the confidence is there." And Reg, with his flair for mimicry, has made some of the early critics chew hard on their words.

He says: "Money is important to me. I hated being broke. But there is still so much to do. Sometimes I wish there was more time to just sit down and write."

Meanwhile, Mr. Presley, *née* Ball, is busy enough, thank you.

PETE GOODMAN.

# FACES ALBUM - NEW IDEAS

"I'M sure Davy Jones would like to be himself, and I'm damn sure I do." So said Stevie Marriott when asked if he could see any parallels between himself and the famous Monkee, Davy Jones. Artful Dodgers, both. "I hope that no one starts that sort of thing going between the two of us. I don't want to see that scene going. I am Stevie Marriott; he's Davy Jones."

Will Stevie be returning to the stage? "No, not yet", he told me. "At the moment I'm too hung up on the scene I'm on now. I just love everything that's happening at the moment. I mean, look at Farlowe's disc. I'm so proud that he recorded one of ours. I hope it's a hit, it's so well sung. Now 'Twice As Much' has recorded 'Green Circles' and the arrangement is fantastic. I do get a bit cheesed off with the scene when nothing is happening, but usually, the very next week everything starts up again and I'm up to my neck in it. I change with the wind."

I asked Steve if he considered that his private life should stay private. "Too right", he exploded. "I'm sick to death of telling stupid newspaper reporters to scram. They come knocking on my door and say, 'Is "she" in?'. They even wanted to come in and photograph my birthday party. It got a bit much. They haven't bothered me so much lately, but I was really annoyed at the time."

### THE NEW L.P.

The subject needed changing. I moved on to the new LP. "It's going to be good", chuckled Steve. "We've been working very hard on it. It isn't just thrown together like the last one was. We recorded the first few tracks at I.B.C. Then we moved on to Olympic with our friend Glyn Johns as the producer. I like the sound there. It's good and dry. We wanted to put 14 tracks on but we were told that it would be impossible because it would ruin the stereo or the clarity or something, not sure which."

I got in touch with Glyn Johns for the explanation. "The overall level, or volume, is dependent on the depth and width of the groove. If you have a long record then the grooves have to be closer together and, therefore, you don't get the same overall level. It's less than the normal. It happened on the Animals' 'House Of The Rising Sun'. It was longer than normal and, therefore, they had to make do with less of an overall level. It works the same on the LP tracks. The more tracks on the LP the less level you'll get."

Glyn went on: "I did the Faces' first single, and then their second one. I was disappointed when they went. I'm very happy to be producing them again. They came to me about three months ago. I like working with them very much. What are they like to record? Fantastic. They know exactly what they want and they waste very little time. I get pretty fed up sitting around doing nothing. They have a great amount of new ideas for this new LP and the great thing is that they all work. Don't expect anything revolutionary, like the Beatles' backward tapes, but there's some very good stuff on this album."

Back to Stevie: "We recorded about 17 tracks and it's taking us some time scrapping the ones we don't think are good enough. The most important thing, as far as I'm concerned, is the final mixing."

### COMPLIMENTS

The new LP contains, or will contain, compositions by Mac, Plonk and Steve. I called on Plonk to see what he had to say about his latest song ideas. Firstly, he paid a tribute to another couple of songwriters, Paul McCartney and John Lennon. "Penny Lane" went on the record-player and strict silence was observed while the record spun. "Beautiful", he said, after the record had whistled out. "Makes me want to cry. But you know we had an ending like that on one of ours. Now we've had to make it fade away almost immediately." Have any more of their tracks been stricken by the same sort of difficulty? "Quite a few", said Plonk. "We started the LP last summer and by now some of the 'new' ideas we had sound ancient. That's what we've been getting together on. Scrapping the tracks which don't sound so good now."

### OWN STUDIO

Originals? "Some have been by just Steve, or just me; some by both of us. I'm in the process of fitting up my little studio. I've got a Hohner pianet now, and I'm putting it through a Gibson Atlas amp. I've also got a stereo tape recorder, but right now I'm waiting for it to be converted to 15 i.p.s. Should be good when I've finished. By the way, I'm still using that Harmony bass. It was the only one in the country, but now I think St. Giles have a few more in. You'll have to try and find something new for me when they get common." I didn't know whether to believe him. "No", he went on, "I'm only joking. As long as it's giving me a good sound I don't care if the Queen has one."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# YOUR LETTERS

Dear Sir,

I would like to say thank you very much for your series of articles on some of the "old-timers". One in particular that brought back memories was Lonnie Donegan. I think that many other people, apart from myself, are still fans of his, and think he's the greatest. How many of today's groups would even exist if it hadn't been for skiffle and Lonnie Donegan? These stars had real talent, a lasting kind that forever keeps them in one's memory. Let's have more articles on these all-time greats. How about Marty Wilde, John Leyton and a few others? They all deserve recognition.

**T. Charlesworth,**
**Ipswich.**

Dear Sir,

*Beat Instrumental* seems to be the only magazine that doesn't exploit drugs. It seems to be the thing nowadays to attack every pop group, saying they're all pill-heads. What gets me is the fact that the people who are supposed to be influenced—namely people like myself — don't really care what the groups do in private. We buy their records because we like them, not because they take more pills than another group. In fact, the persons really responsible for any increase in drug - taking are the papers themselves. If we become a nation of junkies, they've got no one to blame but themselves.

**John Williamson,**
**Newcastle-upon-Tyne.**

Dear Sir,

I read, with great interest, your article on Bob Auger in the January issue of *B.I.* I agree wholeheartedly with his comments—on a bad session the engineer gets the blame, and on a success the producer gets the credit. However, I was surprised to read he is of the opinion that studios in the provinces only produce demo-records.

I have produced in our studios many tape Masters which have been leased to the major record companies in England and America for release on their labels. In addition, the record companies have produced records with their own A & R men in our studios with our technicians. We can offer all the facilities that a London studio has, and engineers who can give results. It is a misconception that all professional work has to be done in London. We do, of course, do demo records providing all the technical facilities that are necessary in today's recording technique.

**Hollick & Taylor**
**Recording Co.,**
**Birmingham, 20.**

Dear Sir,

Thank you for a very interesting article about Hire Purchase. I am sure that this will prevent many young people, such as myself, from rushing headlong into an agreement that will put us, into debt for a very long while. Very few people ever read the very small print on legal documents, so thank you for bringing all the important points to our notice. At least I'll be more careful in the future.

**Martin Edwards,**
**Gt. Yarmouth,**
**Norfolk.**

Dear Sir,

At last you've included Big Jim Sullivan in the Session Man series. About time, too. I know you've done features on him before, but to make him Session Man No. 17, when he should have been No. 1. Jim says that he hopes to make an LP soon. Please, please give us plenty of warning about the release date so that we can order it well in advance. Why not a Big Jim column every month? I think he's the greatest . . . even if he doesn't.

**Carl Kennedy,**
**Bolton, Lancs.**

Dear Sir,

So the Move think they've got a good act do they? Big deal. I can think of many unknown groups who could smash T.V. sets on stage. What about music? That's what the fans want. Why else do acts like Geno Washington, the Hollies and the Small Faces become such a success? I'm sorry, but I just don't get it when a group relies on nothing but gimmicks, and forgets the musical side. Sure, their records are good, but on stage. . . . ! If the Move continue as they are now, then they'll be banned on every major circuit, not just one. Sure, it would be great publicity, but I can't see them earning much money. Come on Move, get an act. A real one, not a gimmicky one.

**Peter Waltham,**
**Stoke-on-Trent.**

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# HENDRIX THE GEN ARTICLE

**HE was born in Seattle 20 years ago, he plays superb blues guitar, and what's more, he plays it from the heart, not from other artist's records. He is Jimi Hendrix, a very hot property in more than one sense, and he's come to Britain just at the right time. The scene was already set by the English blues men and visiting Americans, now we have the "gen" article, a young American blues star with a style that is born of deep "feel", hard work and experience. If you belong to the school that believes you must suffer before you can play blues, this bloke qualifies with no trouble at all. He is a rolling stone in the true sense of the phrase, and his rolling has taken him all over the States.**

Starting point, naturally enough, was his home town of Seattle. He learned to play little by little on a guitar, which belonged to one of his father's friends who came to play cards. While the two men played, Jimmy would creep out on to the porch with the friend's guitar and see what he could get out of it. "I didn't know that I would have to put the strings round the other way because I was left-handed, but it just didn't feel right", Jimi told me. "I can remember thinking to myself, 'there's something wrong here'. One night my dad's friend was stoned and he sold me his guitar for five dollars. I changed the strings round but it was way out of tune when I'd finished. I didn't know a thing about tuning so I went down to the store and ran my fingers across the strings on a guitar they had there. After that I was able to tune my own. Then I got tired of the guitar and put it aside. But when I heard Chuck Berry it revived my interest. I learned all the riffs I could. I formed this group with some other guys, but they drowned me out. I didn't know why at first, but after about three months I realised I'd have to get an electric guitar. My first was a Danelectro, which my dad bought for me; must have busted him for a long time.

"Then I went into the Army for a while, and I didn't play much guitar because the only guitars available were right-handed ones. After I came out I just moved around. I went to Clarksville where the group I was with worked for a set-up called W. & W. Man; they paid us so little that we decided that the two W's stood for Wicked and Wrong. Then we got in with a club owner, who seemed to like us a lot. He bought us some new gear. I had a Silvertone amp and the others got Fender Bandmasters. But this guy took our money and he was sort of holding us back; we moved about some more. Eventually I ended up on the big package tours."

I asked Jimi why he thought Chicago had the biggest reputation for blues men. "Most of the guitarists come from the South", he explained. "In Atlanta and Louisiana there are some great guys. There's Albert Collins, Albert King and Al King. You haven't heard of them here, but they are some of the best guitarists in the world. Most of the cats born in the South move North. They end up in Chicago because that is a sort of middle city and the competition isn't as fierce there as it is further north." And after hearing all these great guitarists, was Jimi at all influenced? "Well, I don't like to get hung up on any one guitarist", he said, "because I always feel kinda unfaithful when I move on to someone else. I should say that my influences were B. B. King and Elmore James."

*Mitch Mitchell, Jimi Hendrix and Noel Redding. Says Jimi: "We'll do things our own way and make our own sound".*

## ONE BAG

Many people have asked Jimi why he didn't complete the obvious image by engaging two blues-soaked men as drummer and bassist. Instead he has the extremely talented, but slightly pop-influenced, Noel Redding and Mitch Mitchell. Said Jimi: "If I'd had two blues men with me we would have gone straight into one bag, the blues. That's not for me. This way we can do anything and develop our own music. We might do our own arrangement of a Howlin' Wolf number followed straight away by 'Wild Thing', or a Bobby Dylan number. We'll do things our own way and make our own sound." Let's hope that "our own sound" is one which the British public will take to and remain with. We can't afford to let this man roll off back to the States.

KEVIN SWIFT.

# LIGHTING STRIKES

**JIM McGUINN of the Byrds introduced me to lighting effects when I met him at the Europa Hotel, London, 2½ years ago. As we sat in the lounge, making the most of a couple of lagers and a plate of chicken sandwiches, he chatted, oh so leisurely, about his interests. "I love anything technical", he drawled, "jet aircraft, space travel, electronics. I even do a few experiments myself. What I'm working on right now is a screen on which you can play pictures. I'd like to be able to plug my guitar in and just play colours. Each note would produce a different effect on the screen." An intriguing idea, I thought. Could it catch on?**

## AVANT GARDE

In the year or so that followed nothing was heard of Jim McGuinn's wonderful world of colour and, indeed, the Byrds group as a whole suffered a reversal in popularity, over here at least. Now it's all happening. Colour slides and elaborate lighting systems are considered to be part of the average, *avant-garde* group's equipment. But, no one has yet perfected this "playing colours" idea. For my money the only bloke who really knows what it's all about is Glen Campbell, steel guitarist with the American group, the Misunderstood.

*Glen Campbell*

They arrived a while back and gave the scene a tremendous thump with their brand of "love music", but after that they encountered disaster upon disaster. They have been marking time since their singer was drafted and they have been unable to audition any others because the gear, which they had ordered in all good faith from a lesser-known electrical firm, kept letting them down. But still, even hang-ups like this were forgotten when Glen talked to me recently about a brand new light-producing system.

## EXPERIMENTS

"The unit was made for us by a guy called Stuart Brock, an electronics expert, who we contacted through a photographer", Glen told me. "I've known for a long time that this sort of thing could be done and he's the guy who has the knowledge to make it up for us. I've been experimenting for a long, long time with lighting and sound. Even when I was at high school I did a lot of experiments. It all started when I took a small bulb off my amp extension speaker lead. After that I read a lot of material on the subject and we devised a pretty good effect with plain white lights. We had them rigged to the extension speaker leads and put them behind the amps so that they gave a sort of halo effect. One night we did our usual act of leaving the stage letting the instruments play themselves and when we looked back we were horrified by what we saw. It was as if some strange control had taken over. The audience were stunned. We decided to leave the whole thing for a while until we could understand better what we were doing. This kind of thing could affect the human mind."

Another trouble with this method was that the lights took power from the amps and eventually blew them. The new unit works on a different principle. It takes no power from the amps, just the impulses. It uses the primary colours, red, yellow and blue. There are several bulbs for each of us and the whole set-up will be about 3,000 watts. Each instrument will have its own colour. I'll have the red because I use high-pitched, screaming notes and these have very little output. The bass will use blue and the lead will use yellow."

Glen went on: "We've watched and made note of audience reaction to sounds and colour. We know what their reaction will be to certain tones, volumes and movements." With many log books of fact behind them something suggests that the Misunderstood are bound to be a success.

K.S.

## TOP TWENTY—FIVE YEARS AGO

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

| | | |
|---|---|---|
| 1. | Can't Help Falling In Love/Rock A Hula Baby | Elvis Presley |
| 2. | Wonderful Land | The Shadows |
| 3. | Tell Me What He Said | Helen Shapiro |
| 4. | March Of The Siamese Children | Kenny Ball |
| 5. | The Young Ones | Cliff Richard |
| 6. | Wimoweh | Karl Denver |
| 7. | Let's Twist Again | Chubby Checker |
| 8. | Crying In The Rain | Everly Brothers |
| 9. | Forget Me Not | Eden Kane |
| 10. | Stranger On The Shore | Mr. Acker Bilk |
| 11. | Walk On By | Leroy Vandyke |
| 12. | Softly As I Leave You | Matt Monro |
| 13. | Hole In The Ground | Bernard Cribbins |
| 14. | The Wanderer | Dion |
| 15. | Theme From Z-Cars | Johnny Keating |
| 16. | Dream Baby | Roy Orbison |
| 17 | Twistin' The Night Away | Sam Cooke |
| 18. | Little Bitty Tear | Burl Ives |
| 19. | I'll See You In My Dreams | Pat Boone |
| 20 | Letter Full Of Tears | Billy Fury |

Records entering the Top Twenty during the second two weeks of March, 1962

| | |
|---|---|
| Little Bitty Tear | Miki and Griff |
| Jeannie | Danny Williams |
| Hey! Baby | Bruce Channel |
| Hey Little Girl | Del Shannon |
| Dr. Kildare Theme | Johnnie Spence |

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NO. 48 APRIL 1967

**EDITORIAL & ADVERTISEMENT OFFICES:**
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Manager: TONY WEBSTER

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## Editorial

**British recording studios have proved time and time again over the last few years that there is no need for any artist or group to go outside England to record a hit. The major record companies built their spacious studios several years ago, but, more recently, a large number of independents have opened up—and very successfully, too. In this issue we have the first of a special series of features on British studios, giving you the inside information on their equipment and costs, so that when you want to record either a demonstration disc or a master-tape, you can check through the facilities and prices to see which studio would be most suitable for you.**

**Certain artists do occasionally knock British studios and say that they can only get the sound they want abroad. But this is a bit odd when one remembers that the hits which made those artists famous were often recorded in this country. Visiting American stars have also made many complimentary remarks about the excellence of our recording set-up. The concentration and diversity of studios available in the big cities of England has to be seen to be appreciated.**

**In this month's issue, we've got another competition, and once more we're giving a prize which I'm sure most of our readers would like to win. It's a Levin Goliath Electracoustic Guitar. Entry is, as usual, completely free, and, if you like, you can use the Readers' Enquiry Card, inserted in this issue, to send in your entry. And you can also use the Enquiry Card to obtain many of the leaflets, which the various instrument manufacturers offer in their advertisements this month.**

**The Editor.**

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Printed by S. Tinsley & Co. Ltd., Manor Farm Road, Alperton, Wembley, Middlesex
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# SPENCE & PETE STROLL ON . . .

*Spence, Pete and Muff seen in one of their more carefree moods.*

**FEELING a little dubious about the Spencer Davis' group's chances of success without the bloke they called "Little Stevie"? You needn't be, not if big Pete York and medium-size Spencer Davis have anything to do with it. Even if they forget all about the group scene, don astrakhan coats, straw hats and stroll through the remainder of their show-business lives. But they won't do that just yet. Spence and Pete have other places to go than Georgia, and are in very high spirits and look forward to continued success.**

**I talked to them in Glasgow on a tour which constituted the swan song of the Davis group that was.**

"I can't say that I'm 100% confident of success", said Spence. "I'm looking to the future as something which is just round the corner. I think it's a challenge. In fact I've always thought of life as a challenge, that is, if you go out looking for interesting things and don't confine yourself to a 9—5 existence and find nothing out.

"With the new guys I'd like to do a wider selection of material and broaden the outlook of our audiences. New numbers? Yes, we'll be using new songs, but I am not going to throw stuff out just because Stevie did it. I'd like to do some blues myself."

### OLD TRACKS

I asked if there were any old tracks featuring Stevie, which Spence feared would be released. "That's a point", mused Spence. "It's a thought which hadn't occurred to me. It would all depend on the circumstances surrounding the release. I'll meet that trouble when it crops up."

It's been a common thought that Spence would be lost for hit songs if Stevie left. Now he has, but Spence is not exactly frantic about the situation. "This might sound a bit vindictive of me", he said, cautiously, "but not everything that was credited to Stevie was all his own work. Take 'Gimme Some Lovin',' for instance, that was a group effort, as most of the songs were. Stevie wrote the lyrics and his name went on the label. Some of the songs were collaborated on with Jimmy Miller. People are too anxious to draw conclusions."

What instrument will Spencer be toting as he moves forward under the banner of self-expression? "I'm using this Japanese model at the moment", said he. "It's a ridiculous guitar. Can't think of its name. Ah, yes, it's a Yamaha. They make scooters as well." Pete York chipped in with a crack about Spencer on the M.1 astride the guitar.

After a chuckle Spencer went on: "I'll be buying a solid 12-string. I can't get the full tonal range I want from an acoustic with a pickup." Will he be taking the major instrumental duties? "No", he said, "I'm not going to immediately rush from the front to the back. I'm getting in three string instrumentalists. I will be singing more, though. I've been recruiting them through personal auditions. I haven't advertised; they ring the office and my secretary arranges the auditions. I certainly won't be rushing out onto the road with the new group. I'm going to use a break in appearances to get a good, solid, stage presentation. The ideal thing would be to get a record out, but, here again, there's no rush. Contracts which have gone out recently include a clause stating that Stevie Winwood will no longer be appearing with us, but it hasn't affected our bookings . . . or the money."

*"Many of the songs credited to Stevie were really group efforts".*

### COMEDIAN

Is Spence looking for a new big-voiced member? "I want all the new members to sing. I'd like one of them to have a good voice, but I also want to do more stuff with two people singing. But I don't mean the sort of barber's-shop-close-harmony-thing. They must sound 'gutty'."

To what extent will comedian Pete York be featured in the new-look Davis group? "If an audience is warmer than usual then we can use Pete's natural talent on stage", said Spence. That was a cue for Pete, who had up to now been sitting quietly on a bed, to break into a very funny York monologue, which was built around the phrase: "Now that Spencer and I are approaching 19, we feel that we are at a time of life when we are more like the Grades; we take young people and make stars of them, etc., etc.".

Spencer sighed: "I should be able to use his talent somewhere", he said. "Probably behind closed doors away from people." Pete was not to be deterred now that the stage was his. "I don't see why we shouldn't give you a preview of our new act. O.K. Spence? On the count of three. One, two, three: 'Oh, we ain't got a barrel of money; Maybe we're ragged and funny. . . .' Spencer shrugged, and joined in. As I said at the start, these boys are naturals.

# CHUCK BERRY...

**CHUCK Berry, one of the very few "classic" names. "A legend in his own time!" That, of course, is a well-worn phrase, but there isn't another which could sum up his incredible staying power so aptly.**

**The name Chuck Berry means something to someone everywhere. To us it means the influence behind the Beatles and Stones and countless less successful groups. He is Mr. R & B, no matter what R & B may be. He defines it like this; "I think that R & B is any work that uses 16 bars and a chorus repetitiously. That's one of its definitions, another I think is more of a social definition, R & B is to me a sort of 'sect' music, music peculiar to one set of people". At last, the definition that everybody has been striving for over the last few years from the man who should know.**

## 'A LEGEND IN HIS OWN TIME'

Naturally enough, the Chuck Berry scene is mainly American. It's there that he gets the money he asks without question. It's there that he has his very lucrative business interests. There's Berry Park, his own recreational park, for which he books groups himself, and he's the business man even when the business comes so near to his own likes and dislikes. "I book a group that will draw the people no matter what they do to me". He added, "I like a group, which creates its own atmosphere. But if I ask around after a trial date and people aren't impressed then I don't use them again".

### BUDDIES

But amateur groups or no amateur groups, Chuck Berry's life is full of music. He told me at his Hilton hotel room, overlooking nowhere because the curtains were drawn. "I still use my old buddies — Jasper Thomas, Johnny Jenkins, Eddie Harvy —but I will have to form a new group if I want to go on the road again." Over here he used the Canadians and caused a storm because they were unknown and certainly didn't add much to his act. Still, who needed anything added to his act? The group could have been better but the inimitable Mr. Berry went down a bomb anyway.

As we talked I glanced at the guitar case which Chuck was keeping an eye on, I asked him what guitar he was using this time. "A Gibson Stereo model," he drawled, he then went into raptures about the guitar of his choice. "I have used other guitars, I have to now and again if I want to sit with other groups and people, but I don't feel sure of them. When I use my own guitar I know exactly where I am. She's beautiful."

I asked if there was any truth in the rumours that he used a tuning of his own. "None at all", he answered. "I have always used, and will always use, the regular E A D G B E tuning. I have to use it, like I said I sometimes sit in with other groups and if I used a different tuning then I would have to spend some time altering the strings. No one wants to lend his guitar to anyone then have it messed about and handed back. I have a friend, a well-known public figure, who just isn't able to sit in with anyone because he uses a different tuning from everyone else".

### LABEL CHANGE

Chuck has had a label change from the old familiar Chess label to Mercury. "No hard feelings," he insisted, but in light of disclosures which popped up later on in the interview that was surprising. Remember an album called something like, "Two Great Guitars"? It was Chuck and Bo playing together and prompted even the most ardent of fans to shout out loud at the poor quality of the tracks offered. Chuck too, had his regrets. "Man that should never have been released," he said. "It happened like this, Chess said that Bo was coming in for a session and would I pop in to have a blow with him to give him some ideas for an album?

"I said O.K., I didn't mind because the guy is my friend. But it was the way they did it, man, it was so sneaky, I came in they switched on the tape machines and there they had me. I wouldn't have minded if they'd been open about it. But it was all behind my back and apparently the whole thing was legal".

But he still has a chance to be his own, dynamic, uninhibited self on stage. His tour over here had the audiences spell-bound. I asked him when he became aware of the fact that he would need an act. "As soon as I started playing," he replied. How did he come to develop it to such perfection and to time it so impeccably? "I just tried different movements, and then if they got the applause, I kept them in". Does he get the same pleasure from his songs now? "Well, I have to admit that I can be on stage playing my songs automatically and thinking about some property deal. I still love my guitar. I will never lay it down, I might have to lean on it but I'll never put it down". K.S.

# PLAYER OF THE MONTH

# DAVE MUNDEN

DAVE Munden is a big man in the Trems. He does a fair share of the vocalising and, although he was the last to join the original group, he has stepped forward to share group-leader honours with Alan Blakely, the rhythm guitarist and organist.

Dave didn't have it easy at the start. "I couldn't play the drums," he says, "but I used to follow the fortunes of the old Trems. In those days they consisted of Brian Poole, Alan, Brian Howard, the old bass guitarist, and a drummer, who was doing an apprenticeship. He kept missing gigs and not turning up for practices so they decided to say goodbye to him. They came round to me right away and asked if I could play the drums. Of course, I said that I couldn't but soon they had me sitting in with them on an old kit of Alan's. I found it very hard at first to pick up the basics because although I am left-handed I was determined to learn the right-handed way. Later on, I came across the difficulty of singing and playing at the same time, it's hard to get the right co-ordination".

Later, when he had got the hang of the drums he bought himself a new set. "I bought an Ajax kit, £80 it cost me".

He tried to conquer music but alas! "We were getting too many gigs for me to get down to it". Seems a pity because now Dave looks up to the big band men and would like to play their sort of stuff. But, until he's swinging with a Basie-type band, his drummer's policy is simple. "Just keep a solid beat going" he says. How does he rate himself as a drummer? "I'm not a wonderful musician," he says, "but I'm not really worried. I'm doing my job properly and besides, you see these groups with all those musical types in and they don't come off. They are all trying to out-do the others and as a result they don't swing together".

As a veteran of the dreaded one nighter, Dave is used to the problems which confront the poor drummer. "If we'd been doing a couple of gigs on one night I've sometimes had to take the whole kit out, already set up. Ever tried getting through a door like that? My worst moment was just recently on the Ken Dodd show. The guy had placed us all very carefully and I was set up on special chalk marks so the positioning was just right. I gave the drums a test and 'zip', the bass drum skin split. It was no good, I just had to take the whole kit down again to get at it. I was doing my nut, it wasn't long before we were due on and I still had to have a wash and shave. I just made it". Evidently the gods were having a "Be kind to Dave Munden week".

K.S.

# Things YOU should know..

## No. 4. THE COST OF GOING PRO.

**I'D like to put a question to all amateur instrumentalists. What is your own particular image of pro life? What do you think it would be like? Let's guess; it shouldn't be too hard, because so many of the top groups have told us in interviews what it's like, and needless to say, not all their dreams came true.**

The first thing the group member looks forward to, if he does, in fact love his music, is self-gratification, a sense of achievement. After all this time he has succeeded in what he always knew was his true vocation. After that very noble thought, the fringe benefits creep in. Cars, birds, society gatherings and loads and loads of money.

### RECORD SALES

For very successful groups all these things do materialise but they don't come about through a round of boring one-nighters, they are the rewards for big, big record sales. Being a professional group is not synonymous with being a successful, very rich, professional group.

We'll take the subject from the beginning. You are an average amateur group and you are getting good bookings. All of a sudden you get an offer from an agent who likes your work and wants you to do a German trip for him which is going to take three months. Each member of the group will get £30 a week and keep is all-in. For a bloke who is on £11 a week this is big money, and it would be easy for him to lose his head and say "Yes" right away. Other group members might think twice and they'd be right too. It's no good going wild about £30 a week for three months. You need something to come back to, or, something to go on to if you want to make a serious business of it. "But," you might say, "we'll get some more bookings when we get back home. Even if we only get three a week they'll cover our expenses". But will you? Don't leave a steady job unless you have something pretty definite to go on.

### OUT-GOINGS

Let's have a look at the out-goings of a normal pro group, which does not have a hit, and must live only on what it is earning from bookings. You are marking time before your smash hit comes along. Number one bugbear is the equipment. You are most probably still paying your terms. If you are buying £300 worth of gear over two years that must be taking £3 a week out of your pocket. If you are going to do gigs wherever you can get them you will have to travel around; enter van expenses. If you picked it up for £50 then you can be prepared for strange things to happen to it half way down the M.1. If you are the proud owners of a brand spanking new £400 van that's another couple of pounds a week for each group member in the average four man group. And if that van takes you all over the country to gigs there will be times when you have to stay over night at some town or other. You will spend out on drinks before you go on, in the interval, and sometimes after the gig, if you are on early. And when 11.30 p.m. comes around you will be ready for a meal, especially if you have allowed yourselves nothing but snacks on the way down. If it's been a good paying booking you will probably feel very affluent, throw discretion to the wind and have a good Chinese or Indian meal. After that it's back to the hotel and 25/- a head for the night. The money soon goes. Don't overlook the fact that your bookings will be done through an agency which will whittle your money down by 10% before you see it.

On top of these predictable expenses there'll be all sorts of annoying expenses for cleaning, clothes, new strings, sticks etc. and, if you take advantage of the hospitality of your own home while you are not moving around, you should really give your folks a couple of pounds.

### RICH BACKER

Of course, you might be one of these fortunate groups who have a rich backer. He'll cover all your expenses during the teething period and give you pocket money. If you have an ordinary manager then he is entitled to his slice. That could be anything from 10% to 40%. Although, when he takes more than 25% he should be chipping in on the outgoings. It's also worth a thought that most of the bookings done through an agency will not produce immediate, on-the-spot rewards.

### THE TAXMAN

Your management will get a cheque at the end of the month. This leads to another problem; anything that goes down in the books attracts the taxman's evil eye. He has been the ruination of some groups, who didn't realise that they had to pay their tax in two big lump sums twice in their financial year. When his demands come through some group members will be thrown into a blind panic. Trouble is that they forget until reckoning day comes around. Then they find that they've already spent the money that they should have put away.

A black outlook but, if the magic day does come for you and your record suddenly starts zooming up the charts, then there's only one thing to do, get out and gather in the rewards—you'll have earned them!

# ONE NIGHTER

REPORT BY

# NOEL REDDING...
## BASS MAN WITH THE
# JIMI HENDRIX EXPERIENCE

**FRANTIC scenes surround the Hendrix Experience every time they play and these three lively musicians too often find themselves in wild situations. When they played York University the reception was the same as usual but the problems, which attended their trip, provided a rather strange contrast to their "all go" stage life. Noel Redding, bass man with the Experience reports.**

### LATE

We had a photo session in London in the afternoon and we were late leaving. Jerry, our road manager, had already left with the gear and we were to follow in Mitch's car. We set off at 5 p.m. and belted off towards Nottingham but, after only a few miles, the generator went. We just about made it into Nottingham, left the car at a garage and started to look round for something to get us to York, which was still a good 100 miles away. First we tried to ring the University to tell them that we might be late arriving but we just couldn't get through. Eventually we hired a car and about 9.45 p.m. we were on our way again. We turned up at midnight. Fortunately we weren't due on until 1 a.m.

The gear was all set up. We were cheesed off and tired, but the booking was O.K. In fact it was very, very good indeed.

People ask me if Jimi is hard to follow. I don't find him hard to keep up with at all. We have about the first two numbers arranged and after that it's just up to him and we follow. I used to play guitar myself and I watch him closely. On this particular night I was watching him so closely that I nearly had a bit of an accident. I just happened to look round and I saw that the top cabinet in my Marshall set-up had moved with the vibrations and was just about tottering on the edge of the other one. It would have fallen on my head if I hadn't turned round. Luckily there were no other hang-ups on this occasion. Jimi's always well prepared anyway. He always has two guitars plugged in, one he uses and the other he leaves at the side of the amp; he uses a fuzz box and has both guitars plugged into their own units.

After the gig, which finished around 2 a.m. we set off back to Nottingham but when we arrived it was 6 a.m. and the garage didn't open until 9. There was nothing for it but to sit in the van. We were cold, miserable and tired. Eventually the guy came to open the garage, we got the car out and Jerry who is a genius of a mechanic fixed it all up.

### "BLOW-OUT"

We left Nottingham around 10 a.m. We were making good time on the motorway when "bang", we had a blow out, at 70 m.p.h.! We pulled over and as we didn't have a wheel brace we just sat there. Eventually an AA man came along and helped us out and at 2 p.m. we were on our way again. The thing was that we had a gig that night at 6 o'clock. I needn't tell you how tired we were.

But at least it had been a good gig. They were flashing these colour slides on the walls as we played and the whole thing was great. About the only bad gig we've had so far was at South Shields. We arrived a little late and we were in a bit of a rush. We were on the back of a revolving stage just getting tuned, ready to be swung round any minute. We had got these new 200 watt units and just as we were tuning Jimi's amp blew up. He quickly plugged into mine and I looked round for something to borrow. In the end I had to make do with a tiny amp which the other group had been using, it must have been all of 5 watts. As we swung round we opened up and the sound was terrible. My bass was just buzzing like mad. Jerry came up, gave me the P.A. amp and put the vocals through this tiny thing. Of course from then on we couldn't hear a word except in the breaks where we were singing and not playing, even then we just heard a tiny whisper. As if that wasn't enough at the end of the spot we were taken back round on the revolving stage and as we went the audience grabbed us. I was hanging on to Jimi and he was hanging on to Mitch and we very nearly got crushed against the wall as we went round. It's quite a life working with Jimi but I enjoy it.

# THE JACK BRUCE COLUMN

When I was first asked to write my own column for *B.I.* I was a bit surprised and rather puzzled. I'd never done anything like it before, but all the same, I welcome the chance to talk about the scene.

Firstly, I must admit that I don't know much about the "in" scene, because I don't bother with it. I like to keep myself to myself. I've found this a bit of a disadvantage in the past. For one thing, I don't meet so many of the powerful people of "pop"—the journalists of the musical press.

They have a lot of power and I'm not sure that they always use it properly. I'm all for fair criticism but, once or twice, criticism that we, as a group have come in for, has puzzled me. Obviously it's hard to look at yourself and make judgments, but it seems that the times we were criticised most were the times when we thought that we were doing OK.

A subject you can get me talking on for hours is the blues. The real blues, that is. Let's face it, there are some terrible artists in the field. Like anything else, some people are good and others bad. But the ones I don't like are the people who want to believe that they are true blues followers, and they try and convince themselves that they like anything that is vaguely bluesy.

I've been to all the blues festivals and it made me laugh the way some members of the audience were taking it all in. There were some artists playing superb blues, but the "devotees" just couldn't pick out the really bad artists. I think that their maxim is: "The worse it is, the more basic it is and therefore the more I shall appreciate it". Rubbish!

JACK.

# SIX-STRING CHORDS

by THE TUTOR

**The majority of guitar tutors suggest that the first three chords a budding guitarist should learn are G Major, C Major and D7. In other words, the three basic chords in the key of G Major. Why then have I chosen the key of C Major? Especially as it includes the very difficult F shape? The answer is really quite simple—although many dedicated musicians would disagree. If you can master the very difficult F Major chord shape, then, when you start playing in other keys—such as A♭ and B♭—you will find it so much easier. It's very hard to progress from the key of G Major, because you will still have to learn the F shape sooner or later.**

**What I'm going to do this month is to try and teach you the full, six-string versions of C Major, F Major and G7. If you try to play A♭, for example, which is only the F formation on the fourth fret, you will see the necessity of a full-sounding six-string chord.**

C Major

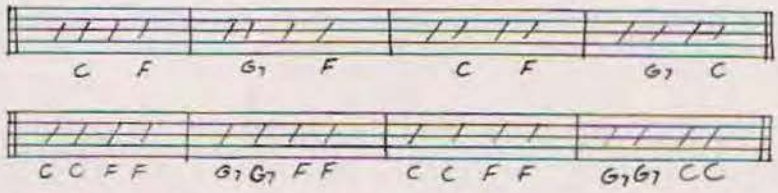
F Major

G7

**You will see that with the chord of C Major, the six-string formation is achieved by placing the third finger on the 3rd fret of the 6th string, and the fourth finger on the 3rd fret of the 5th string. This makes the notation—starting at the top (E) string—E C G E C G. The G7 chord is even simpler. All you have to do is add your second finger on the 2nd fret of the 5th string, and your third finger on the 3rd fret of the 6th string. But now comes the complicated bit . . . . the F Major chord.**

**To play this chord correctly, your first finger must cover all six strings at the 1st fret, with a special emphasis on the 1st, 2nd and 6th strings. The notation of the other three strings is obtained by pressure from the second, third and fourth fingers. As many people find this very difficult they cheat a little. What they do is this. They play the normal four-string version of the chord but remove their third finger from the 4th string and place it on the 3rd fret of the 5th string. The fourth finger is then placed in position on the 3rd fret of the 4th string. To complete the full six-string chord, they curl their thumb around the neck of the guitar and cover the bass (6th) string with it. The musical notation of this chord—once again starting with the top string—is F C A F C F.**

**Although the majority—if not all—professional music teachers will condemn this method of forming a chord, it is very widely used amongst group guitarists and session men alike. The most important thing is to play the correct notation, and learn the sound of the chord. The result, not the method, is what you should concentrate on. After you've learned the chord, you can use the "proper" formation if you wish, but it's far from being an absolute necessity.**




**To help you practise these chords, I've included another simple exercise, this time designed to help you change chords more quickly.**

# EXCLUSIVE

# BEATLES NEW L.P.

# MOST EXPENSIVE EVER PRODUCED?

**THE current Beatles recording sessions are producing some very trendy clothes as well as forward-looking songs. The variety of musical instruments in the studio is only equalled by the varying styles of the Beatles suits, jackets, ties and shoes.**

The new album will also be surely one of the most expensive ever produced. Messrs. Lennon, McCartney, Starr and Harrison, together with road managers, Neil Aspinall and Mal Evans, not forgetting recording manager, George Martin, plus engineers, doormen to keep out intruders, etc., have been spending every weekday night in E.M.I.'s No. 2 studio for the past month and there were dozens of sessions in earlier months too. The results, so far, have been "Strawberry Fields Forever" and "Penny Lane", their recent single, plus six additional tracks for the new album, which means that they are about half-way through.

### EXPENSIVE

I estimate that the new LP will eventually cost something like £25,000 to produce! That's a lot of lolly, far more than any normal LP costs to produce, but we're talking, after all, about the princes of pop, and any Beatles album must sell at least a million, if not several, all over the world.

So E.M.I. are hardly likely to begrudge the Beatles studio time. Gone are the days when a track would be run through, rehearsed, arranged and a master tape recorded, all in two hours. Now they frequently arrive at the studio with only a vague theme or rough set of lyrics, which they then proceed to play about with, for hours, or often days.

Three guitars and a set of drums are all old hat and apparently considered incapable of backing a new Beatles song.

*John, George and Paul discussing a particularly difficult lyric line for one of the songs on their new album. Note that George has shaved off his beard. That's Ravi Shankar's brother in the background, he's spending most nights in the studio with boys.*

Experiment is everything. The night I was in the studio, George Martin spent half an hour, before the Beatles arrived, dropping spoons, pennies, and any other object he could think of, into a large cauldron of water. The bottom of the cauldron was lined with plastic sponge, so that just the resulting splonks, gesplashes and plops would be recorded by the microphone.

Then the fashion display began. Paul zipped into the studio, wearing a lemon yellow jacket, set off by a brightly striped tie. With only a pause to shake hands, he was behind Ringo's drum kit, demonstrating that if ever the other three Beatles decided to retire, he could do the whole job, songwriting, singing, harmonising with himself on the vocals, playing lead guitar, bass guitar, piano, organ, trumpet and drums.

Then George strolled in, with his Civil War moustache, but minus beard. With that beard he reminded me of an Afghanistan sheep-herder, but the illusion is now gone. His moustache was set off by a long, black, Mississippi gambler's jacket and black moccasins.

Ringo and John arrived next, having driven up together in John's Mini—with blacked-out windows, of course. The new moustache and side-boards suit Ringo very much, but curiously they are much blacker than his medium-brown hair. So much so that some people say that

he's stuck them on. John's Chinaman-type moustache topped a neckerchief, held together at the throat with a badge inscribed with the words, "Down with Pants". The contact lenses have now been discarded and he's wearing the steel-rimmed spectacles that he had made for the film "How I Won The War". There's no truth in the rumour that these spectacles are going to be blacked out in the near future, to match his car windows.

### VISITORS

No Beatles session is complete without a host of famous visitors. A silent Indian admirer, who turned out to be Ravi Shankar's brother, sat by George. Hollie, Tony Hicks, strolled in soon after the boys had arrived, to let them know that he had finished. What it was that he had finished, no-one revealed. A short while later, Dave Crosby of the Byrds arrived.

### VOCALS

This particular session was concerned with completing the vocal by Paul, John and George over a backing track, and they soon disappeared into a large sound box in one corner of the studio, to work on the tracks after they had completed the lyrics. This took Paul and John about half an hour, huddled together with Mal and Neil in one corner, whilst they worked on words and phrases. The Byrd arrived during a break, and after the greeting, was invited into the box by Paul, to help with the vocal.

The Beatles are very much more relaxed these days. During the earlier years of their stardom, in '63 and '64, everything was one mad rush. There never seemed to be any time for them to sit and think. The demand for personal appearances was voracious, and no matter how hard they tried to satisfy it, they could never hope to do so. Brian Epstein used to be inundated with a constant stream of telephone calls and letters wanting to know why the Beatles "couldn't just appear in their town, surely it's a very small thing to ask?" In between the incredible round of exhausting touring that they undertook, they also appeared on numerous television shows to promote new releases, appeared in two films, wrote dozens of hit songs, arranged and finally recorded them.

It all had to stop, or at least slow down sometime, and, in my opinion, what made the Beatles put an end to the backbreaking touring round the world, more than anything else, was the realisation that very few audiences heard even 10% of what they sang and played on stage. And they are very conscious of what they can do, and so there was one simple answer—stop knocking yourself out for the half a million or so people who can see you personally on a tour in any one country, and concentrate on recording and making films, which can be seen by anyone who wants to, anywhere.

### OWN FAULTS

These present recording sessions are the ultimate in any pop star's life. Superb studio and equipment at their command and unlimited time to use it in. It's difficult to fault the new combination. No star ever fell because he produced bad records. On the other hand, if the Beatles ever do produce bad records, then they have only themselves to blame.

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# HICKS ON THE HOLLIES..

By KEVIN SWIFT

**I CAUGHT Holly Hicks in a lull before "tea" (a Clarkism for drinks) which followed a particularly successful recording session. Tony sat on a table at the side of the studio. Graham Nash sat surveying one of the weekly "scandal rags" through those famous tinted specs of his, laughing every so often when he came across a particularly juicy portion.**

He shared his mirth with the assembled company of Tony, recording manager Ron Richards, Alan, Bernie and yours truly. The Holly publicity office was out in force and Alan McDougall, one of the two publicity men who made up the contingent, brought the meeting to order by dispatching the laughing Graham Nash into the studio. The others seemed to drift out two by two.

### AMERICANISED

I noticed that while Graham had been talking he had brought in a few "mans" and "scenes". I asked the equally cool, foot-swinging Mr. Hicks if he thought that the group had become at all Americanised. "Bound to have been," he replied simply. "You can't help but be influenced. I would say that we were hit mostly by the Spoonful and The Mamas and Papas. In fact I think that 'Carousel' had something of The Mamas and Papas' sound about it. Personally I find that I'm also influenced a little by Clapton and Hendrix. I don't play as well as they do but my sound is similar".

What about new gear? Had the group brought back anything from their U.S. trip? "I got myself a 12-string Rickenbacker," said Tony, "and Nash brought some of that weird lighting stuff back, you know, strobes and things. We saw a load of stuff in Greenwich Village. I haven't seen it done properly over here yet, though". Had the Hollies ever thought of adding such revolutionary aids to their stage presentation? "We thought about it ages ago," said Tony, "but we never got round to it. Why? Because we were too B lazy".

### SOUND CHANGE

The Hollies record sound stays constant, remains successful. I asked Tony if he considered that the stage sound had undergone a change. "I think so," he replied. "The main thing is that it's much harder now, much stronger." How much had new equipment to do with this stronger sound? "Well," said Tony. "We get any new amp that Vox brings out and, of course, there is this fantastic P.A. we had made for us in Sweden. We paid around £1,000 for it and it puts everything else to shame. The guy who built it isn't keen on many people knowing about it over here. He just couldn't cope with the demand if everyone wanted one. He only has a small firm."

At the time of the interview the Hollies were all set for a British tour and later a world tour. I asked Tony if the group still practised and if they periodically worked out new arrangements for their old numbers. "We never practise now unless it's for a new record," said he, "As I said before, we are lazy and anyway we don't get much time". Had they had a "grand pruning" of the numbers which they'd grown tired of? "We've chucked quite a few out," said Tony. "Pretty well all the old hits have gone and there's a number called 'Cool Jerk' we kicked out. It got a bit of a drag playing it night after night".

### HARMONY

No one is ever quite sure of what part Tony plays in the immaculate Holly harmonies, I asked him; "I take the bass harmony," he told me. Is it hard? "No I just sing basically what I'm playing on the guitar." Did he still favour those high, crisp inversions? Or did he find that it was easier to follow the root chords with his bass vocals. "All depends," said Tony, "I like to use root chords as long as there aren't many open strings in them".

Bernie wandered back in, sat down at the control console and flipped the switch which controlled the control room to studio mike. He treated the occupants of the studio to highly amplified Donald Duck impressions. Graham didn't blink, but a tape-wielding reporter surely couldn't have bargained for farmyard noises with his recordings of the profound views of Holly Graham.

### ORGAN IN LINE-UP

Remembering that Bernie playing good piano and organ as well as doing duck impressions, I asked Tony if the group had any plans to use organ on stage. "We've thought about it," he said, "I for one would like to have organ in the line-up but the trouble is that it's too heavy to cart around with you. We might have to include one if we use it on a hit record". Did Bernie chip in on the song-writing? "He helps us bring our songs to life," said Tony, "because of his piano playing, but as yet he hasn't composed anything himself".

What of Tony's own personal career outside the Holly life? What other interests did he have? "I like producing records," he told me, "I hope to stay in that field for the rest of my life because there is nothing else I have the same interest in. But, I must say, I do like dabbling in property, I bought my Mum and Dad a house and I've got one for myself. I've been having a bit of trouble with mine though. I was having these Italian tiles put in the kitchen but when the decorators came to take up the old tiles they found a great big pool of water".

### PROBLEMS

"So," said Alan McDougall who had stayed close at hand, "You've got yourself a swimming pool into the bargain". "I don't want it in my kitchen though," rejoined Tony. Evidently to Tony the whole business was deadly serious.

As serious, in fact, as recording a new hit which, incidentally, they had just done earlier. "This track was for the LP" Tony told me, "but it came over so well that we'll probably release it as a single". Where does the hit come in? How can anyone be sure? When you have a reputation like the Hollies you can afford to smile as you wander off for "tea".

# 'KEEP IT SIMPLE'
## SAYS MICK AVORY

**WHEN I met Mick Avory recently, he was in the middle of a telephone conversation with old mate Bobby Elliott, who, by that time, was well on the way to recovery. I asked Mick what he thought of Bobby as a drummer. "He's one of the best", said Mick, admiringly. "He doesn't try to be too clever, and whatever he does really means something. Me? I think I've improved with regards to the beat scene, but I'm still interested in jazz.**

"I think beat music is much simpler, because in jazz you have to be able to improvise, but not get confusing. Pop is just a matter of playing along with the bass and keeping to the beat. There are a lot of good drummers around at the moment, but only a few could adapt their style to jazz. I've just started to take music lessons. Frank King is trying to teach me to read music."

Mick is currently using two drum kits. A Gretsch for recording, and a Ludwig with special drum-tilts for stage work. I asked him what advice he would give to anyone just starting out in the drumming world. "Get a good understanding of the type of music you want to play", said the now very serious Mr. Avory. "Practise as much as you can, and go along to a good teacher."

With the Kinks doing so much travelling nowadays, I wondered if they'd ever had the chance to record outside England. "We've never recorded a master abroad, yet, but we did make a demo in the States. No, Shel Talmy wasn't there. That was one of the reasons why it was only a demo. It would be nice to record elsewhere, but I still think that the English studios are as good as any. It really depends on the group, doesn't it? If they're good, then they will get the same sound anywhere in the world. The whole secret is simplicity. Keep the music simple, and put the solos in the right place. So many guitarists discover a good, fast run, and use it in everything. They don't realise that just because it's fast, it doesn't mean that it will fit everything."

### NOT WORRIED

Most musicians change their original idols after a few years in the business. Does Mick still admire the same ones? "Yes and no", he grinned. "I was mad on Shelley Manne at one time, because he was always experimenting with new ideas. Now I like a bit of everyone. Buddy Rich, Louie Bellson, Ginger Baker, Kenny Clare, they've all got some good things going."

Because he is a drummer, how does Mick feel about being left out of a lot of things? "I'm not worried about my image. If I really wanted to be out in the front, I could always learn to play the guitar."

The interview ended like it started. With a 'phone call. This time to inform publicist Allan MacDougal that Ray Davies had been chosen for an Ivor Novello Award as runner-up in the Novelty Section. The song was "Dedicated Follower Of Fashion".


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# STUDIO NOTES

## THE FIRST OF A NEW SERIES ALL ABOUT BRITAIN'S LEADING RECORDING STUDIOS

## REGENT SOUND STUDIOS

**IN May 1966, Regent Sound opened their new Studio "A" in Tottenham Court Road. Rising bookings gave them the choice of either improving the facilities at the old studio in Denmark Street or opening a new one. It was decided that expansion of Denmark Street would force them to raise session charges so Studio "A" was opened. Already many artists have used it. And mainly to record masters, not demos.**

Some of the recent hits that have been cut at the new Regent Sound are "Here Comes My Baby" by the Tremolos (they were recording their newie when "B.I." visited the studio), the "B" side of the Hollies' "On A Carousel", the backing track for "Happy Jack" by the Who, and "The Weather Forecast" by the Master Singers.

The old—and still the most famous—studio has just as many groups and songwriters using it mainly for demos. Its fame has been growing for years and was given a big boost when the early Rolling Stones recorded such tracks as "Not Fade Away" and "Little Red Rooster" in it.

Both studios have roughly the same floor space—25′ × 30′—although Studio "B" is "L"-shaped. Regent charge a flat rate of £10 per hour for recording, no matter whether the session be for production of a master or demo, mono or 4-track. After 6 p.m., the rate goes up to £12, and after midnight to £15. Saturday mornings are £12, and the rest of the weekend £15. But they prefer not to record over the weekend if possible.

### ENGINEERS

In charge of Studio "B" is the very experienced Bill Farley assisted by Jimmy Spencley. Chief engineer at the new studio is Ron Pickup who is assisted by Noel Cantrell. Adrian Ibbetson acts as engineer for both. That makes five engineers for two studios, better than most others. Owner James Baring says that no one has ever actually left Regent for another company. This is one reason why the studios keep their reputation.

Equipment is Studio "A" includes 12 Neumann and A.K.G. microphones, two Philips interchangeable monaural tape machines, and a Studer four-track machine with 1" tape. This gives better quality, less tape noise, better tape-handling, and smoother running.


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STUDIO B: 4 Denmark Street, W.C.2.
TEM 6769


## TONY PIKE MUSIC

**INSIDE a semi-detached house in Dryburgh Road, Putney, is the Tony Pike Recording Studio. Tony, an ex-drummer with the Johnny Howard band, built the studio five years ago, and specialises in "cover" records for the Continent. Apart from these, he recorded the "B" side of Crispian St. Peter's "Pied Piper", some LP tracks for Crispian, and the Johnny Howard version of "Big Time Operator".**

At the moment Tony is solely responsible for all the engineering. He did have an assistant, but he left to work at the C.B.S. recording studio. Chief M.D. for all sessions is Harry Stoneman. Because he realises the importance of a good reputation, Tony refuses to make a demo with poor quality musicians. He always uses top studio musicians because then a demo session can turn out to be a master.

### EQUIPMENT

The floor space of the main studio is 26′ × 14′, and the smaller studio 10′ × 12′. Tape

*Ex-Blue Flame Peter Coe (standing) recording with his orchestra in the new Regent "A" studio.*

*Central Sound's newly equipped studio complete with dias for guitarists and bassists.*

machines are E.M.I. and Leevers-Rich, the control panel is custom built with 16 channels, and the microphones are A.K.G., Neumann, S.T.C., and Shure. Studio charges are 5 gns. per hour including tape, with an increase of 3 gns. after 10.30 p.m.

## CENTRAL SOUND

**SITUATED right next door to the Giaconda coffee bar in Denmark Street is the Central Sound Recording studio. The property was originally owned by the late Reg Calvert, and was turned into a studio when the Winrose family took over a couple of months ago. Freddie Winrose Snr. is in charge, but Freddie Jnr. looks after all the engineering work.**

The studio is now completely re-equipped and the floor space is just over 600 square feet. Tape machines include a Studer 4-track with 1" tape, an Ampex with ½" tape and an Ampex with ¼" tape. Neumann and A.K.G. microphones are used—12 in all—as is an E.M.T. reverb unit (plate echo).

Some of the artists who have used Central Sound recently are the Small Faces, Dusty Springfield, Frank Ifield, the Walker Brothers, the Shadows, the Kinks, and the Pretty Things. Scott Engel, incidentally, also goes to the studio for singing lessons.

*One of Freddie Winrose's pupils is Walker Brother Scott Engel.*

Freddie Snr. is a very experienced and respected singing teacher. Another one of his pupils is Helen Shapiro.

Session charges vary from £5 per hour for demos, to £10 per hour for masters. There is no extra charge for evening or weekend sessions, and the Winrose's work a full seven-day week. The control is situated directly above the actual studio. From here they can see into every part of the studio, and are at the moment fitting a series of mirrors to help them. At one end of the studio, there is a raised dais


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*Present at the opening of the new Wessex Sound Studio are (left to right) Stuart Reed, Les Reed, Mike Thompson, Ian Fenner, Geoff Stephens, Bobby Graham and Allen A. Freeman.*

for guitarists and bassists. Their amps can be placed underneath for a better sound.

## WESSEX SOUND IN ASSOCIATION WITH LES REED

**SOME of the celebrities present at the opening of Wessex Sound's brand-new studio in Highbury New Park were Geoff Stephens, Dave Clark, Les Reed and "B.I.'s" old columnist drummer Bobby Graham. To say the studio is impressive would be an understatement. The decor is very modern and they've got a musicians rest-room. This is completely soundproofed and has been designed to allow musicians to relax during sessions. Apart from Coke and coffee machines, they've also installed a TV set.**

As the studio is so very big —60′ × 39′—a special soundproofed curtain can be lowered to make it smaller when a group is recording. In addition there is a small 15′ × 10′ studio for vocalists and instrumentalists when a high degree of separation is required. All the 25 microphones used are made by A.K.G., and a special feature is a custom-built control desk designed by Rupert Neve. This has 18 completely separate channels and is fully transistorised. Tape machines include a 4-track Leevers-Rich using ½" tape, and a new Ampex will be arriving in a few months.

Engineers are Mike and Robin Thompson and Ray Toms with Mike in charge.

Some of the artists who

*Engineer Dave Siddle seen in the control room of De Lane Lea's Kingsway studio.*


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**The Yardbirds Jeff Beck**
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# De Lane Lea Music Ltd

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access to the studio can be gained through the front entrance at 129 Kingsway or through the garage entrance at the rear of the building in Newton Street. There are free car parking facilities in the basement garage. After 6 pm weekdays, Saturdays, Sundays and Bank Holidays the Newton Street garage entrance only will be open

*Continued from page 16*

recorded at the old Wessex Studios in Old Compton Street were Paul and Barry Ryan, the Ivy League, Max Bygraves, the Searchers and even Billy Cotton.

## DE LANE LEA

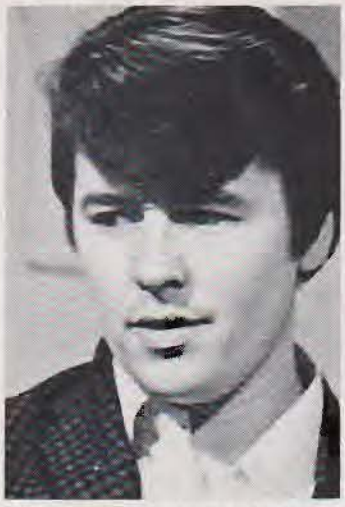
**THIRTY-TWO million-selling records have been recorded at the De Lane Lea recording studios in London's Kingsway since 1st March, 1963, when engineer, Dave Siddle, originally designed the studio. De Lane Lea took over in July, 1966 and closed the studio for two months while it was enlarged and new equipment added. The floor space of the new studio is now 1,200 square feet and the control room 260 square feet.**

If you're wondering why so many million-sellers have been made here just look at the very impressive list of artists who record there . . . . Herman's Hermits, the Animals, the Alan Price Set, Jimi Hendrix, the Yardbirds, Donovan, and many more. Herman has recorded all his singles at De Lane Lea and producer, Micky Most, won't use any other studio. The latest Gold Disc comes from Donovan with his "Epistle For Dippy". This has sold a million in seven days in the States, and will be released over here shortly.

*Jeff Beck seen rehearsing with his new group in Studio 19.*

### EXPENSIVE

Admittedly the studio will prove rather expensive for some of the smaller groups —mono recording costs £11 per hour—but the equipment is the very latest. Magnetic tape machines include a 4-track Ampex AG-300, a stereo Ampex 351, a stereo Ampex AG-350, a mono Ampex 351 and an EMI TR-90. Add to this 20 Neumann and A.K.G. microphones and you've got a great set-up.



*The Searchers were one of the groups to record at the Wessex studio.*

Dave Siddle is still in charge of the studio, but is now assisted by Mick Cooper. He says he won't employ anybody else because the studio was designed for one man to control. The only other person you'll see in the studio is Rosie Wenman who, according to Dave, acts as everything from secretary to tea girl.

## HOLLICK & TAYLOR

**ONE of the most up-to-date studios in the Midlands, if not the whole country, is the Hollick & Taylor Recording Company of Birmingham. The studio has**

*Hollick and Taylor have recorded nearly every Birmingham group including The Rockin' Berries.*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**now been in existence for 22 years, and is run by the man and wife team of John and Jean Taylor. John engineers all the sessions with Jean's help, who has as much technical knowledge of recording techniques as most males. Apart from recording master tapes, which are leased to the major companies—the current total is around 30—the studios produce literally hundreds of demos and have also recorded dialogue etc. for such TV series as "Fireball X.L.5" and "Stingray".**

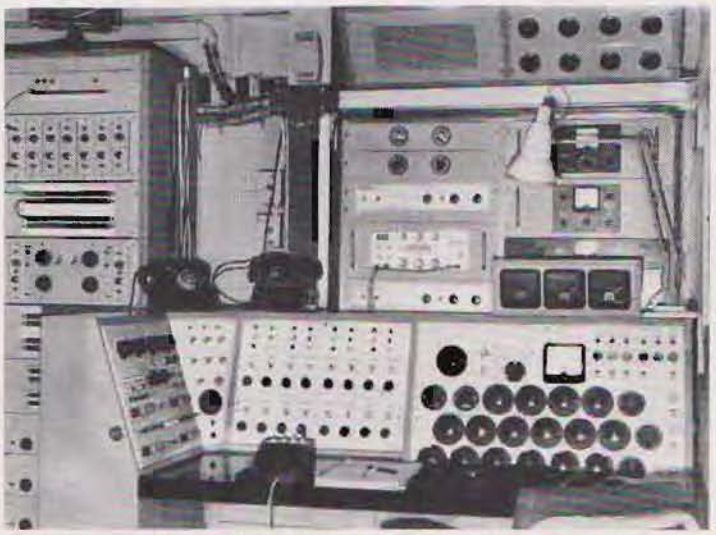
### GIMMICK DEVICE

Tape machines include two Studer mono and stereo and a Fairchild 4-track. They have also just acquired a Fairchild Master Tape Improvement System. This is a new electronic device with ultra-high frequency and produces a very low background noise. Within the next year, John Taylor hopes to install an 8-track 1" tape machine. They also have a special gimmick device which enables the engineer to change the speed of the tape machine at will. There are 14 Neumann and A.K.G. microphones and a 16 channel mixer, with echo on all channels.

One very special piece of equipment used by Hollick & Taylor is a custom-built guitar amplifier. This gives a better recording sound than most other amps because it is matched exactly to their control room equipment. The output of this amp in the studio is 50 watts. The floor space of the studio is 42′ × 18′, and can accommodate about 18 musicians comfortably, or a choir of 50. Session fees are 8 gns. per hour mono, and 10 gns. per hour 4-track. If anybody wishes to record in the evenings or weekends, special arrangements can be made.

### MANAGER

Apart from owning and running the studio, John Taylor is also personal manager to Gideon and the Wolves. At some time or another he has recorded nearly all the Birmingham groups including the Rockin' Berries.



*Close-up of some of Hollick and Taylor's control room equipment.*

*Part of a group recording at Tony Pike's Putney sound studio.*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## STUDIO 19

**ONE of the newer, and cheaper, studios in London is Studio 19 in Gerrard Street. The fee for an hour's session is £3 10s. 0d., rising to £4 10s. 0d. after 6 p.m., and £5 10s. 0d. after 9 p.m. and on weekends. Although no masters have been produced as yet, it is used by such artists as Jeff Beck for rehearsal purposes. For this, they are charged the very modest fee of £1 5s. 0d. per hour.**

### STUDIO DRUMMER

Equipment includes six A.K.G. microphones, a Vortexian mixer, a Binson reverb unit and a collection of Goodman speakers. There are two studios, one measuring 14′ × 12′ and the other 18′ × 15′. In charge of Studio 19 is Pete Wicker and the engineer is Brian Bond. Also on hand is Lloyd Ryan, who acts as permanent studio drummer and books all the musicians when they are required. Lloyd has, in fact, made a master in the studio. A wild drumming record which they have high hopes of leasing to a major company.

Recent artists rehearsing here were the Cream, New Vaudeville Band, Stevie Winwood, the V.I.P.'s, and the Good Time Losers. Pete Wicker says that they are trying to build a reputation of good discs at a very moderate price.


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# "THE SOUNDS I LI
## BY BRITAIN'S TOP GUITARIS

**WHAT sounds do the top guitarists really like? That's one question most of you seem to want to know. Here's the answer from six leading instrumental stars.**

### PETE TOWNSHEND

"I use a Gibson Stereo through two Fender Shellman amplifiers. I've also got a Rickenbacker 12-string which originally belonged to one of the Byrds. It's custom built, wired for stereo and has an attachment which enables me to control the fuzz actually from the guitar. I've gone off fuzz just recently, but it'll prove handy if I start to use it again. I think that reverb and echo are on the way back. You want something that stands out above the earthy sound.

"I can't really say which sound I prefer, because all our numbers are different, and therefore call for different treatments and sounds. One thing I'm going to do soon is to start using a Fender Stratocaster. Apart from being a great instrument, it's about the toughest guitar there is."

*Pete Townshend*

### ERIC CLAPTON

"As I can't stand a thin, weak sound, I use a lot of bass when I'm playing. Both on stage and in the studio. I think it fills the sound out more, and also blends with what Jack is playing. It's far better than having two completely different sounds going at once. Especially when there are only three of you. My stage set-up consists of a Marshall 100 watt amplifier with two sets of 4 x 12 in. speakers. It's a perfect match for my Gibson Les Paul.

*Eric Clapton*

"You've probably heard about me taking the covers of my pick-ups. This is something I would definitely recommend for any guitarist. The improvement soundwise is unbelievable. Can't say I like to use a fuzz-box. I prefer to rely on the quality of my pick-ups. You don't need fuzz unless your pick-ups are bad, or if you're using a treble sound. Then it needs filling-out. People very often slate us for being too loud, but we never go on stage without getting a good balance first . . . at least, not unless we can help it."

### CHRIS BRITTON

"Because there are only three of us actually playing

*Chris Britton*


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# LIKE"
# ISTS

instruments, I have to use a lot of chunky chord work to fill out the sound. The set-up I use is pretty complicated, but works just fine. I put my Gretsch Country Gent through a fuzz-box which is coupled to two AC.30 units. These are looped over to an AC.100 amplifier which is also connected to two AC.30 speaker cabinets. The whole unit was made by Vox. I must admit that it takes up quite a bit of room on stage, but it does help re-create the Troggs' record sound. I also use this set-up in the Olympic Sound Studios when we are recording. This way, the sound on stage is exactly the same as the one we get in the studio.

"The type of guitarists I prefer are people like Clapton and Jeff Beck. They're original and make their own contributions to today's scene. I still love the classics and Segovia, and think I'll probably go back to that style of playing when my Troggs days are over. At least it'll save me carrying so much gear around."

*Jeff Beck*

## JEFF BECK

"I'm afraid there's not an amplifier on the market that's suitable for me. I've tried just about everything there is to try, but haven't found exactly what I'm looking for. I've had this offer of a brand-new Vox set-up, so I'll see what that's like. People laugh when they hear that I'm using three complete Beatle amps and speakers on stage, but I truly need them. I like a good chunky rhythm sound which can be turned into a powerful whining lead sound when required.

*Steve Marriott*

"Why do I use a lot of power? It's more for quality than volume. You feel better when you know you've got a lot of power behind you, even if you aren't using it all. I'm still using the Gibson Les Paul that I smashed some time ago. It's nearly as good as new now . . . well, almost. It's one of those instruments you feel a part of. It's not just a guitar."

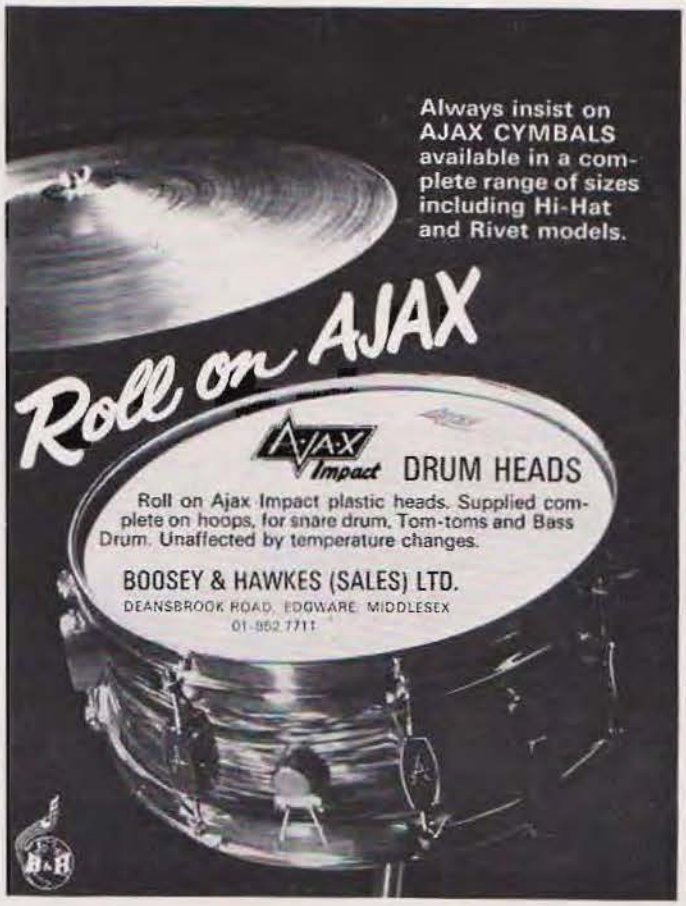
*Tony Hicks*

## STEVE MARRIOTT

"I go for the clangy, chordy sound. As I don't play that many solos, it's ideal for our type of act. I've got a Marshall 200 watt amp with two speakers. Plonk's got the same, and so we each have one speaker on each side of the stage. This distribution is much better because everyone can hear both bass and lead at the same time. If we didn't have an organ, then my sound would more or less blend with Plonk's but as it is, you need something to keep above the rest."

## TONY HICKS

"Nowadays I play my Gibson Stereo a great deal, but I'll start using the Rickenbacker 12-string I bought in the States very soon. I don't believe in padding-out all my lead passages with wild string-slurring, but try to play as many notes as possible in the most exciting way. I love a good, thick, chunky sound. I've never really gone in for all this whining guitar stuff. Mustn't be too bassy either. Somewhere just in the middle. That's one of the reasons why we like the new Vox Solid State amps."

# IS FLEET STREET OUT OF TOUCH?

**POP Music, as the world now knows, is a multi-million pound industry. In fact, it now rates as one of the international industries. Its leaders are honoured by governments. It supports umpteen "specialist" newspapers and magazines through each country. It provides more chat and argument among young people than pretty well any other subject. And the fans KNOW what they're talking about. . .**

Which brings me to the big controversy. Why on earth are some of our national newspapers so often out-of-touch, so short of know-how, when it comes to pop music? Of course there ARE exceptions. I know journalists in Fleet Street who take the subject seriously, study it, are genuinely interested in the scene. But for the rest—ugh! They are non-stop snipers or mickey-takers or downright ignorant. And worse, they seem unable to differentiate between what is important, pop-wise, and what is trivial.

## SPECIALISED

Now I was saying that the people most interested in pop music ARE informed anyway. All they do when they see these inaccurate or out-of-touch stories cropping up in mass-circulation newspapers is . . . laugh out loud! And one must obviously wonder if other subjects reported are treated with a similar lack of knowledge.

All right, let's dig a little deeper. Pop music is a specialist subject. If a general reporter is sent to write about the Paris fashion shows, he is likely to be either bewildered or downright amused by what he sees. And he's certainly unlikely to write accurately and with foresight on any upcoming trends.

The moral is: you don't have "general" newsmen covering specialist subjects. You send people with specialist knowledge. Experts who live and breathe the business and have memories stacked with every last bit of information about the industry.

Not so in the pop world. Most times, Pop is apparently just something which happens. You don't have to know what it's about . . . just write it. I've been present at Press conferences with, say, an American star. You long to get in and ask him about his music . . . . what he's planning. Instead you listen to a long rigmarole about: "How many records have you made?" . . . "Have you ever been to Britain before?"—the sort of stuff which anybody could have looked up in a cuttings library.

Then a casual remark is picked up, on a personal level. "Did you Monkees play on your records?" A perfectly reasonable explanation is given—then repeated over and over again simply because it hasn't sunk in. Then the stories finally appear with headlines suggesting that the artists' reply was not even heard!

It's happened a thousand times. And afterwards the star is left wondering: "Don't those guys KNOW anything?" There's much greater shrewdness and understanding from American writers—every Atlantic-hopper I've met has agreed that's true. But it's the basic cynicism that gets me down, too. Reporters, often much older than the pop stars, indulge in a mickey-taking routine that often gets to the point of sheer rudeness. Most Americans can cope . . . by replying, with pointed courtesy: "Yes, sir, that's right"!

## TOPICALITY

This, however, is only by the way. What is more important is the total lack of topicality. A singer gets a hit record. Some year or so later, the national papers catch up with him. And from that point on, that singer is a headline-worthy STAR — no matter if he goes three years without having another hit record, or even without a single well-paid engagement. Meanwhile a new line-up of stars comes on the scene . . . ignored until it is about a year too late to do the fan-readers any good.

I once chatted long with a representative of a very high-brow national newspaper. He'd been, just for a change, to a reception for a new group. He'd undergone the usual brainwashing from the management. He'd been told: "In a few months, these boys will be in the millionaire class and they'll be VERY big stars". Now this hokum was actually accepted as FACT by

*The manager always proclaims his latest discovery to be a budding millionaire, and some journalists actually believe him.*

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the reporter. And he was obviously not convinced when I explained, carefully, that this sort of thing rarely happened in pop music.

## OFF-THE-CUFF

We all know of the High Court judges who ask "Who is Ringo Starr?"—but there's a reason. By asking the question, they can get the answer down in the official shorthand records of the hearing. But if you're going to have a pop reporter asking George Harrison: "What is an acoustic guitar?" then he's asking for a short sharp answer.

I've often been asked to help confirm a story being used by a national newspaper. In confirming or denying, I've gone into a short history of the artist's background. The gasps of incredulity at the fact that I should know so much, off-the-cuff, are astonishing. Isn't that what a specialist reporter is expected to know? Couldn't your soccer man, or your political man, or your gardening expert give instant advice or information? So why is it that in so many cases, the pop "expert" hasn't the foggiest idea. Bear in mind, though, that there ARE some good 'uns among the bad.

Basically, I believe the reason for the lack of with-it-ness is that the newspapers regard pop music as trivial.

Personally, I'd rather the papers ignored pop rather than use pieces about the wrong people, or latched on to a new trend months too late, or tried to sensationalise something that pinpoints one hapless artist when countless others are guilty of the same thing—this last bit gets back to the Monkees again! But if we ARE having pop featured, then let it be done accurately and with understanding of the subject.

Of course, what sometimes happens is that a darned good writer is unearthed in an editorial department. If pop music is in line for the big circulation boost, then the good writer is put on it—protesting, perhaps, but he or she comes in just for a short time. Or: "He's the type to mix with those pop lads—he'll shake 'em up". But few Fleet Street show-business writers on the pop side have emerged from the musical Press, which is a constant surprise to me because you do find expert knowledge in the trade-type publications.

Even stranger when you realise that pop music is constantly changing. What's "in" one day is kicked "out" the next. A writer struggling with "fab" and "gear" hopelessly dates himself—and is in danger of being laughed at. If he simply pokes fun at something revered by millions . . . well, that doesn't help either. He'll get a lot of "knocking" mail, but chances are the paper won't use it.

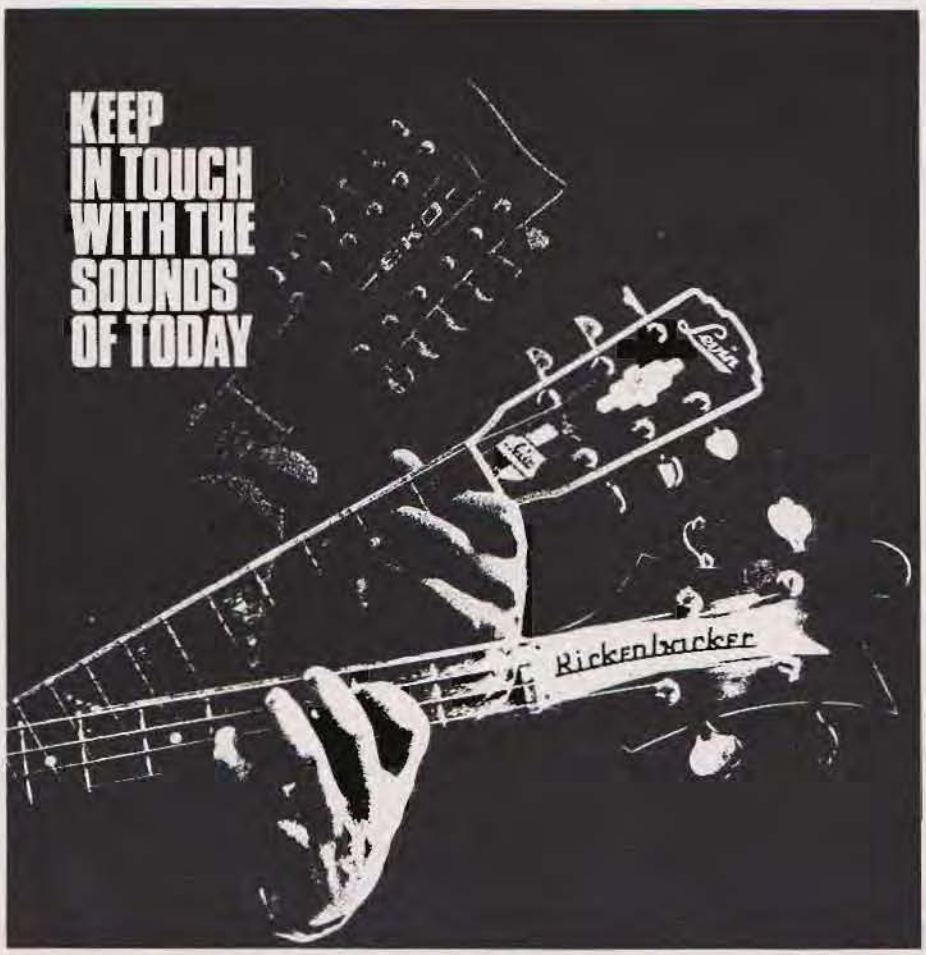
## GOOD WRITER

This problem of adequate coverage of pop has been going on for years. It took the papers months to catch up with the Beatles and realise that the Liverpool lads were THE talking point among half the population. Yet almost daily you get the blown-up story, alleged to be about a pop-STAR . . . and it turns out to be about a nonentity. "Shucks Smith, whose big hit was 'I Love Me Madly', admitted today that he was married". "Pop Singer Sensation" roar the contests posters at the newsagent. . . .

## WAY OF LIFE

Pop music employs many thousands of people and it rakes in many millions of pounds. It's not just a hobby with millions of fans—it's virtually a way of life. They may progress to ballet or opera later on. But if they do, they'll find the subjects treated with far greater authenticity than the pop world.

The plea, then, is "Take popular music as seriously as any other subject. Let's have some expert opinion on it. Let's not treat it as a subject for derision. And PLEASE let's try to keep up-to-date on it".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# INSTRUMENTAL NEWS

## INSTINCT SAVES HARD

The Human Instinct are a New Zealand group, who decided to give England a try. They saved up their fare by working nine hours a night for 18 months. It was hard work, but at the end of that time they had £2,000 saved up.

A point of interest is that these blokes use mikes which are already built-in to the bodies of their guitars and also incorporated in the circuit. Says lead guitarist Bill Ward: "Electricians told us it was impossible—but we made it work and both words and music come out of the same amplifiers". They also use 40 ft. leads, which give them freedom of movement on the stage. The other members of the group are: David Hartstone, rhythm guitar; Maurice Green, drummer; and Franklin Hay, bass guitar. Their first record release over here is "The Rich Man", and it's out now on Philips.

## ICELANDIC POP STAR

We've heard of artists making the big-time in many parts of the world, but never anyone in Iceland. But British singer John Williams did just that. He entered the Icelandic Top Five with a song entitled "She's That Kind Of Woman".

## HAMMOND AT IDEAL HOME

If you wish to see some demonstrations of the Hammond Organ, then pay a visit to the Ideal Home Exhibition. Hammond have their own theatre within the Empire Hall, and Keith Beckingham, Ena Baga, and Roy Jevons are there to act as demonstrators until the end of the exhibition.

## KINKS E.P.

The next record to be released by the Kinks will be an EP in early April. There will be five tracks, all written by Ray Davies, consisting of "Two Sisters", "Village Green", "Mr. Reporter", "This Is Where I Belong", and "And Now I Love You". All the proceeds from this last title will be donated to charity. As yet, there is no sign of a new single, but the group have spent a great deal of time in the studios recently, getting material in the can for both LP and single releases.

## DRUM ANCHOR

Soon to be on sale from Rose-Morris will be a drum anchor. This is in the form of two metal plates joined together by an adjustable chain. One of the plates goes under the bass drum, the other is attached to the high-hat, and the chain goes round the drum stool. When this attachment is fitted to a kit, it is virtually impossible for the bass drum or high-hat to slide across the floor.

Rose-Morris will also be producing a new practice kit very shortly. This will take the form of a complete kit, except that adjustable rubber pads take the place of the actual drums.

## VOX LATEST

New from Jennings is the Wah-Wah Pedal. This new piece of equipment is worked in exactly the same way as a normal foot pedal. The effect given can only be described as "Wah-Wah". Part of the idea comes from the Solid State amplifier range. In these amps is a new mid-range tone . . . neither treble nor bass. This sound has been incorporated in the pedal which will be on sale at the end of April. Retail price will be around £20.

The 120-watt amplifiers, that are mentioned in the Dave Dee feature, are also now on sale. They cost £252. Another new idea that Jennings will be bringing out within the next few months is a guitar with the same built-in effects as the Solid State amps. These include distortion and bass and treble boost. When combined with the ones inside the amps, these effects will produce some of the weirdest sounds ever heard.

## RICH TOUR

Buddy Rich, classed as one of the world's top three drummers, will start his British tour at the Fairfield Hall, Croydon on March 31st. He will be using a Rogers kit, which consists of the following—a Dynasonic snare drum, a specially-made 24" bass drum, a 13" x 9" tom-tom, and two 16" x 16" tom-toms. A spokesman for Boosey & Hawkes says that Buddy will be giving a drum demonstration in the Empire Rooms, Tottenham Court Road, London, W.1, on April 13th at 7 p.m. If you wish for a free ticket (only one per person), then send a S.A.E. to Ken Spacey, Boosey & Hawkes, Deansbrook Road, Edgware, Middx.


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# NEW ORGANS

Baldwin have now introduced their range of electronic organs into their West End showroom. The latest edition in the "pop" field is the Baldwin 71, which retails at 499 gns. An organ demonstrator will be joining the firm very shortly, and a spokesman for Baldwin says that they are looking forward to all organ enthusiasts coming to the showroom to see and hear these new models for themselves.

## *HOLLIES USE SESSION MEN*

When you hear the Hollies next album, remember that much of it was recorded during Bobby Elliot's recent illness. Because of this, a number of session-men were used as replacements. These included Andy White, Mitch Mitchell, Clem Cattini, and Tony Newman. Tony was also chosen as stage replacement for the first few days of their current tour.

## JIMMY PAGE GIVES YARDBIRDS NEW IDEA

New idea from the Yardbirds is to play some tape recordings on stage when they are changing over guitars. The idea comes from Jimmy Page. He has fixed up a tape recorder so that it plays over the P.A. system (the "Batman" theme is the current favourite), and gives him time to change from ordinary guitar to six-string bass, sitar, 12-string guitar or an ordinary bass.

## REPAIR ROOM FOR LARRY MACARI

Larry Macari has now opened his own repair room in the Charing Cross Road branch of his Musical Exchange. All types of repairs can be carried out, and the actual work is being undertaken by Gary Hurst, of Tone-Bender fame, and Stephen Corr.

## SELMER REDUCTION

**Following negotiation at the recent Frankfurt Trades Fair, Selmer Electronics announce a reduction in the retail price of the Capri Electronic Organ. The old price was 225 gns., the new one 199 gns. There will also be several new electronic lines in production, but at the moment, no details are available.**

## KOOBAS BECOME T.V. STARS

The Koobas are to star in one episode of a new TV series called "Micky Dunne". The episode, called "If Anyone Calls, I'll Be In The Doghouse", will be shown in May, and the Koobas will be both playing and acting. One number which they will feature will be their new single "Gipsy Fred". Not satisfied with just TV, they've also made a film. A 40-minute colour movie called "Money-Go-Round", which has been financed by the Stock Exchange. The group have also just purchased a new Grey-Shimmer Premier drum kit, complete with the very latest 2001 snare drum.

# DAVE DEE & CO. WANT NEW ACT!

BY TONY WEBSTER

**DAVE Dee and Company have all got this habit of disappearing into the nearest clothes shop when they're supposed to be meeting someone. I was quite lucky really. Two of them turned up only ten minutes late. Dave and Beaky.**

"Before you ask us any questions," said Beaky, "I must tell you about these new amps we've got. They're part of the new Solid State range by Vox. The same type that the Beatles use. I don't think you can buy these particular ones yet, but they're fantastic.

"They've got push-button treble-boost, built-in reverb, tremolo and distortion and push out 120 watts. You know that great sound John Lennon got on 'I Feel Fine'? Well, with these amps I can match it. Dozy is still waiting for his to arrive from the States. Yes, they're made over there by Jennings. Only trouble is, they're so complex that not many people apart from the makers can put a fault right".

Having got that out of the way, I decided it was my turn. Why did they include an orchestra on the "B" side of "Touch Me, Touch Me"? "For a start," smiled Dave, "it's one of our own compositions, and we wanted to prove to people that we really can sing. We asked Fontana if we could use an orchestra, and they said 'Yes'. We went in the studio, did our bits, then the orchestra came along later."

### AWARDS

Both Dave and Beaky were dead chuffed to have been presented with two awards in Germany recently. One, called the Silver Lion, was given for overall record sales, and the other, the Golden Otto, because they won a nationwide popularity poll, beating both the Beatles and Rolling Stones. Just recently they held the Top Spot with "Save Me"; "Bend It" was number five, and "Hideaway" number 14. And they have the best-selling album. Why are they so popular in Germany? Says Beaky . . . . "I think the clothes help. The Germans are very fashion-conscious, and it's not unusual to see the theatre packed with fellers wearing flowered trousers. Although we're trying to be more sober—dress-wise—in England, we're getting even more way-out on the Continent".

At one time, DD, D, B, M & T had one of the funniest, and bluest, acts around. Now it's disappeared completely. Would they ever return to it? Enter Beaky again . . . . "Not on ballroom dates, that's for definite. We do want another act though, because there's always the possibility of us going into cabaret. We're trying very hard to think of some new things to do on stage. If we want, we can easily destroy our current image, but we definitely won't return to comedy or start smashing-up cars. Both the Move and Jimi Hendrix are doing things, and we want to work out the same sort of idea, but something dead original".

Does any part of the scene annoy them? After all, they've been professional for over four years now, and at times the strain must show. "Yeah, it is difficult sometimes", admitted Beaky, "but only until we get on stage. Then we love it. What we really need is something else to do. Films would be nice. Or something like the Monkees have got going. They've really got the ideal setup. One day filming, the next recording".

The "B" side the boys were talking about earlier on is called "Marina". How come they haven't written an "A" side yet? "Considering the success we've had with Ken and Alan (Howard and Blaikley), we'd be daft to stop using their songs", admitted Dave, "if one of theirs flops, then we'll submit a few of ours. Until then we're quite happy."

### BALLROOMS

According to Dave, crowds in ballrooms seem to be going down. I asked him to give me some details. "The scene has changed," he continued. "Although we can still draw in a big enough crowd to allow the promoter to make money, some 'name' groups are losing out. The attitude towards pop stars has changed. Just because you've had a couple of big hits, doesn't mean that the kids will come to see you on stage. Only the groups with a good image can still draw the crowds. We seem to be lucky, and so do the Small Faces and Spencer Davis, but there are many other big names, who go out for under £100 a night. A few months ago, they could have charged £300. The basic thing is, you have to be different. A group can't rely solely on talent. Look at the Fortunes. Great talent but no act. If you fail to draw a decent-sized crowd at one booking, the promoter immediately gets onto some of his mates and tells them that you're not worth the money, so that when this other promoter decides to book you, he'll offer about £50 less than what you ask. If all the promoters do this, then you have to accept what they offer. Once your money starts to drop, it's practically impossible to build it up again".

*DD, D, B, M & T play at being labourers, but their German and English successes guarantee that this is as near as they'll ever come to the real thing.*

*Photographed in the music room at Tony Kinsey's home.*

**"Why do I use Premier?...well now... they make a good sound of course...a very good sound...they're easy, if you know what I mean...easy to play, easy to tune... that's important for me these days... I do such varied work...what else... well, there's the finish...really great, my outfit takes quite a beating but look at it...good as new...yes, taken all round, Premier's the make for me."**

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# RETURN OF THE TWANG!

**BY K. SWIFT**

**IN an age when nonsense ditties are climbing up the charts, it's good to see that Duane, the man who brought so much fire and excitement to the charts is still playing, still getting recognition and still making enough bread to maintain a beautiful home in Beverly Hills, California.**

Perhaps it's wrong to live in the past, but when the past contains "pop" classics, I think that one can be forgiven for comparing them with today's cheerful ditties and coming up with the conclusion that "Twangs ain't wot they used to be'. They just don't make records like that any more. Duane's records were and still are, pure sound productions. Despite what many cynics say he does not use a battery of gimmicky units and doesn't use trick recording techniques. His releases excite or, more recently, soothe. But, either way, they are straightforward offerings and a million miles away from the terrible stigma which surrounds so many songs which are released today, thanks to the drug pedlars both real and imaginary.

### LOOKS DIFFERENT

Duane Eddy doesn't look much like his photographs. Certain young ladies claimed he looked much better when they saw him on his tour here. He's slightly older, naturally. He has done away with the rocker haircut and instead of the colourful cardigan jackets he favoured on his LP covers, he wears immaculate suits. He is tall, very well-built and looks more than healthy. He is a relaxed person and talks effortlessly in a voice which is surprisingly quiet, for a man with a reputation for a loud-talking sound on record.

The obvious opener for the interview was to ask for an explanation of the so

famous "Eddy Twang". Duane obliged although he claimed that he was a bit doubtful that there was an Eddy sound: "I think that the way I play is more distinctive than what I play," he said, "I have my own phrasing and this helps to give me a distinctive sound". I pressed for news of any electrical aids. "Nope," he said, "I don't use any gadgets to get my sound. I have my own amp which was built for me by a friend in Phoenix called Al McCormack and it contains a 15" speaker with a small tweeter.

"I have several guitars, but the ones I have used most on the records have been a Danelectro 6-string bass and a Gretsch Chet Atkins Hollow Body. Now I am using a Guild a great deal". I asked which guitar he thought was synonymous with the Twang he had made famous. "The Gretsch Chet Atkins," replied Duane "although I used the Danelectro on 'Twang's the Thang'. I also have a Gretsch Country Club, which I bought from Al Casey". I asked if the Rebels line-up stayed pretty constant. "Yes," said Duane, "There's Al Casey, Jim Horn the usual men and if I need anything else like another sax, I hire extra guys".

Was Ben De Motto still chipping in on the sessions with his ear piercing "Rebel yells"? Duane laughed. "Ben De Motto is actually my insurance agent," he replied. "He came in on the 'Twangy Guitar' session as a favour, he's a very nice guy". But the great Twang mystery had not yet been completely cleared up and I pursued the subject once more. Did Duane ever tune down for a record. "I have tuned down on some albums," he told me, "If I'm doing a set of tracks and all the tunes are in one key I'll tune down so that I can play in a different key, but use the same positions". And did he use ordinary strings? "Yes, quite ordinary, wire-wound strings, although some people have accused me of using barbed wire or even telephone wire".

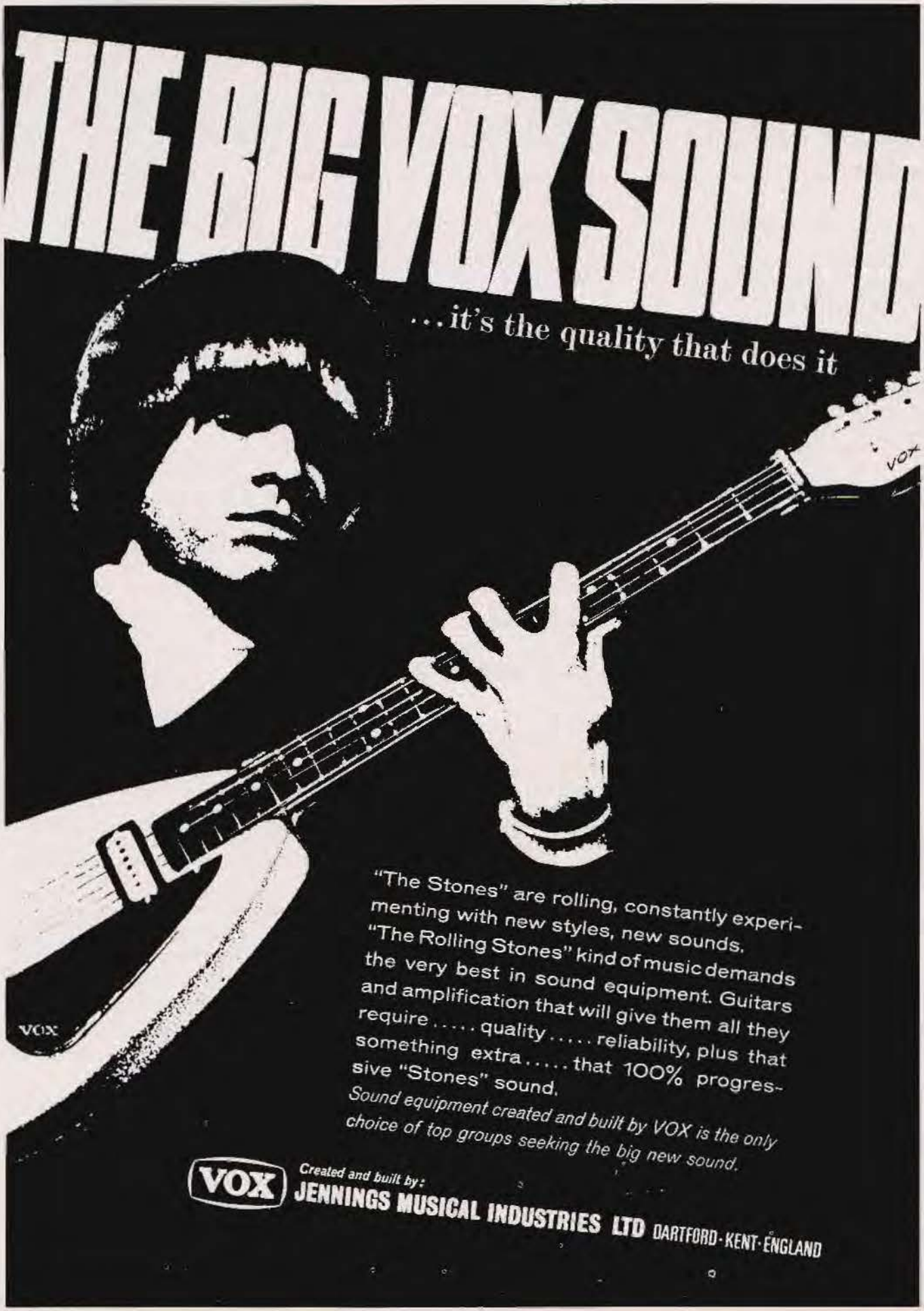
### FAST GUITAR

Eddy fans have become accustomed to the slow, but meaty bass string work that Duane gives out. I wondered if he was, in fact, a good and fast guitarist when the occasion arose. "Yeah," he said, "I can play fast guitar, in fact I think that on the B side of 'Monsoon', 'Roarin', I'm doing some pretty fast stuff". I lent an ear to the side once again later and had to agree. I also noticed that Duane's sound had weathered extremely well and that he had brought in a big full-blooded band. Production, as ever, was extremely good. Is it still Lee Hazelwood? "I'm still working with Lee" Duane told me, "It has always been a happy association."

How much of the Twang was due to Lee Hazelwood and also producers Jack Miller and Eddie Bracket? "A great deal," said Duane, "like I said, the sound consists of my style for a start. Then the rest is thanks to the brilliance of the engineers. They put in things like reverb and tremolo. I remember for 'Peter Gunn' we had every mike in the studio turned on to pick up every echo from my guitar, we just let it rip around the studio.

Finally I asked Duane Eddy, whether, in light of his latest releases he was showing a preference for the acoustic guitar over the electric. "It all depends what mood I want to create," he replied. "If I'm going for a lonely feeling as on 'Danny Boy' then I prefer the acoustic with gut strings otherwise the electric."

May this friendly American play both types of guitar for many more years and with the same brilliance.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# YOUR QUERIES ANSWERED

### BLACK BUTTON

Dear Sir,

On the Epiphone and Gibson basses I have noticed a small black press button on the right hand side of the guitar near the pickups. Can you tell me what purpose this serves?

T. LARKIN,
Greenwich.

**ANSWER:—This button, when in the normal position allows the usual tone to come through but when it's pressed down it brings in sharp treble. This cuts down the volume slightly but this can be compensated for by a quick turn of the volume control.**

### CHINESE CYMBAL

Dear Sir,

In an article in your magazine you mentioned a Chinese-type cymbal with upturned edge.

I think I have a cymbal of this kind. Could you please let me know it's value as I would like to sell it. The cymbal is around 12" in diameter and is made of a brassy type of metal bearing no maker's mark or name. It looks as if it has been turned and beaten.

G. PHILLIPS,
Urmston.

**ANSWER:—Although many people do refer to this type of cymbal as a Chinese cymbal its proper name is a "Swish" cymbal. A 22" model is available from Besson & Boosey & Hawkes for £38 15s. 3d. Many drummers like these cymbals and Dizzy Gillespie takes one around with him and stipulates that drummers who gig with him should use it. If your cymbal has no name on it then it is probably a rather cheap model and not terribly good. Do not expect a very high price for it.**

### WATTAGE

Dear Sir,

When the wattage of an amp is given as a set output figure, how many watts should be deducted so that a true estimate of the distortion level can be arrived at? In other words, how many watts will an amp take before it distorts?

T. DAILY,
Ipswich, Suffolk.

**ANSWER:—On a normal amp and speaker set-up of say 50 watts you can expect to get a good 40 out of it before it starts to distort. The extra 10 watts is only a reserve and need not really be used.**

### CREAM WRITERS

Dear Sir,

On the Cream LP two of the composing credits are "Godfrey-Bruce" and "Godfrey-Baker". Is Godfrey a pseudonym for Eric Clapton or is it someone else?

D. TAIT,
Dumfries.

**ANSWER:—Godfrey is a pseudonym for Jack Bruce's wife. Her maiden name was Godfrey and she uses it whenever she helps with the Cream's songs or writes her own.**

### WHICH BANJO ?

Dear Sir,

I have been playing guitar for three years and would now like to widen my group's scope by learning banjo. I am not sure about what type to get, or how much I should pay for one. Can you recommend a good model which isn't too dear?

T. DAVENPORT,
Leeds.

**ANSWER:—We would recommend the Framus Folk Model 5-string job. It costs £36 14s. 5d. and its catalogue number is 6/1715 P.S. There is also a dearer version of this which costs £45 18s. 0d. It is slightly dearer because it has a better finish. As well as these two models there is the Dallas Folk model banjo which has only just come into production. This costs £24 13s. 5d.**

## *Instrumental Corner*

### PROJECTING YOUR SOUND

**When you come to think of it, the only contact between you and the audience is your sound. Do you ever have any trouble in getting it across? It's not terribly hard for the fortunate groupsters with 100 and 200 watt amps, but what about the 30 and 50 watt people who, let's face it, are in the majority? Of course it's only when you get booked into something that looks like a small Albert Hall that you need to worry, but once you are there, there is nothing more depressing than actually sensing that your sound is falling flat half-way down the hall.**

Have you ever taken advantage of your long curly lead and got off the stage and walked a few yards away from the gear while still playing? It's a revelation and it's not always a pleasant one. The pulsating sound you think you are producing can be very weak once you are out front. This explains why the audience persist in looking nonplussed when you think that they should be looning about to the tremendous sound you are thumping across to them.

What measures can you take in a large hall? Well, unfortunately not many once you are there but you can, if you have sufficient warning, take some steps before the gig. Have a sort out of your gear. Your P.A. will probably be O.K. as the columns throw out in a beam but your worries stem from your lead and bass equipment. You will always get the best results from dual speaker cabinets. Two separate cabinets will obviously give you more coverage soundwise than one. This is especially true with the bass. So see if you can borrow extra speakers.

When you are trying to get your sound across you must never under-estimate the absorption problem presented by the audience. Your lead, organ or rhythm guitar amp must be directed above the audience. If it is flat on the stage then the sound will travel only as far as the first row of spectators. Put the cabinet or cabinets on a chair or if they have supports then tilt them back. You should not lean them back too far because it is just possible that such obstructions as roof beams will deflect the sound waves. The bass will probably be better off on the floor because the stage will resonate and the sound will travel through it. We have often heard the saying, 'A bass should be felt and not heard" and the stage greatly enhances the "feeling" as opposed to the hearing. Because the bass booms out through the stage and sometimes the floor of a ballroom it has a chance to combat the high frequencies of the other instruments which fare better when travelling through the air.

Choose a point about half way down the hall at which your speakers should be directed so that the overall sound merges. You have to win the usually disinterested audience over and your amps are definitely your heavy artillery.

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5. THE HOUSE OF COMMONS
6. A BANDSTAND IN HYDE PARK
7. THE ROYAL COLLEGE OF MUSIC STAFF PARTY
8. THE SCOUTS' WORLD JAMBOREE
9. PAUL McCARTNEY'S WEDDING
10. SOMERSET HOUSE

**Now imagine that you are a booking agent, who has been given the task of getting the right group for each of these venues. And you can select any ten of the following well-known outfits:—**

**THE BARRON KNIGHTS THE NEW VAUDEVILLE BAND DAVE DEE, DOZY, BEAKY, MICK & TICH THE TIJUANA BRASS THE JIMI HENDRIX EXPERIENCE THE ROYAL GUARDSMEN SPENCER DAVIS GROUP THE RAM JAM BAND THE SEEKERS THE WHO THE MONKEES FREDDIE AND THE DREAMERS THE BEATLES MANFRED MANN THE MOVE THE CREAM**

## RULES:

1. List the numbers one to ten, on a postcard, and opposite each number write the name of the group you would choose for that particular venue. You can use the special readers' reply card, which you will find in this magazine, if you wish.
2. Send your entry to:— "Beat Instrumental" April Competition, 36-38 Westbourne Grove, London, W.2, to arrive not later than 30th April, 1967.
3. Only one entry is allowed for each person.
4. The judges' decision is absolutely final and no correspondence can be entered into after the results have been announced.
5. The winners of the guitar and the two Supafuzz units will be announced in "Beat Instrumental" No. 50, which will be on sale on 25th May, 1967.

# SONG-WRITER'S COLUMN

**Next release from the pen of Geoff "Winchester Cathedral" Stephens will be "Shirl" by new boy Daddy Lindberg. This was the song scheduled for the New Vaudeville Band, but was shelved in favour of "Peek-A-Boo". Also in the can is "Brown And Porter, Meat Exporters" by Freddie and the Dreamers as a possible new single.**

**According to the record label, the composer of "Bench No. 3, Waterloo Station", by French pop star Claude Francois, is a gentleman named Filter-De-Luxe. In actual fact, this is a pseudonym for Geoff Stephens. Why did he choose such an unusual name? Says Geoff ... "There are quite a few Stephens' around at the moment. There's even another Geoff Stevens. He's an American who wrote Bobby Darin's latest single. The only way to avoid any such mix-ups was to choose a name that no one else would possibly use. Hence Filter-De-Luxe. I'll probably be using it on a few more discs in the near future."**

**Remember "Pamela Pamela", "Bus Stop", "No Milk Today", and "Look Through Any Window"? All were written by Graham Gouldman. At the moment he's submitted another nine songs to Campbell Connelly Music Publishers and a couple of them are already under consideration by Herman and Frank Ifield. Graham is one of those guys that doesn't make his own tapes. He rings up Campbell's, tells them he's got so many songs, and they fix up a demo session for him. On these sessions Graham sings, double-tracks guitar and uses various drummers and bassists. If you think you've never heard Graham sing on disc, then take a listen to "People Passing By" by the High Society and "Boney Maronie At The Hop" by the Manchester Mob. That's right. The lead voice is Graham.**

# THE SESSION MEN

## No. 19

## CLEM CATTINI

**ONE of the best-known faces on the session scene is drummer Clem Cattini. He's got a kingsize figure, and a kingsize sense of humour to go with it. His entry into the music world is almost a fairy tale. One day he went to see "Rock Around The Clock" with his friend Terry Kennedy. They were so knocked-out that Terry suggested they form a group. Clem decided on the drums. Six weeks later he was a member of Terry Dene's backing group. "I know it sounds ridiculous" smiled Clem. "But it's true. I was only 19 at the time and I couldn't believe it myself".**

After 18 months, the "Deneage" era came to an end, and Clem joined Johnny Kidd's Pirates. It was during this period that Clem played on his first record—"Shakin' All Over". Two years later he left Johnny and worked with such artists as John Leyton, Billy Fury, Vince Eager, Marty Wilde and most of the old "rockers".

Then, in 1962, he became a Tornado. "Telstar" made not only the Tornados into a "name" group, but also Clem Cattini into a "name" drummer. Eventually the original group disbanded, and Clem joined the Ivy League. He played on all their hit records and stayed until November 1965.

### SESSIONS

Then the sessions started. "I honestly don't know why people used to phone me up for sessions", admits Clem. "I suppose they must have liked my work with the Ivys or something. I remember the first major session I did was a Marianne Faithfull LP. I was scared stiff. I couldn't read music that well, so the whole thing was a combination of reading, luck and bluff. It was then that I realized the importance of being able to read. The best teacher around was Andy White, so I went to him for some lessons. I still go in fact. He's taught me a lot". Apart from Andy White, Clem rates Ronnie Verrel as his favourite English session drummer. . . . "I'd love to do a double-drum session with Ronnie. It'd be a knockout".

One thing that really annoys Clem is the misconception amongst groups that session men don't have to read music, and that most of them are a lot of "old fogies". "Lot's of group musicians say that a session man can't 'feel' a pop record. It's ridiculous. Ninety per cent of all pop records are made by session men. They're not all 'old fogies' either. Most of them came from groups, and are still young men with a good feeling for what they're playing. It's through the help of some sessioneers that I'm still in the business. A musical score might be written wrongly, and when you're new to the game it does worry you a bit. But then along comes one of the other musicians and helps you out. They don't have to do this. They could just as easily sit there and let you stew".

Some of the artists that Clem has backing since he became a session man are Tom Jones ("I played on the session for his next record and it was fantastic. One of the best I've ever done"), Paul Jones, David and Jonathan, Lulu, Billy Fury and many many others. He's also been a part of the George Martin Orchestra, done four weeks with the "Top Of The Pops" orchestra, and played on the soundtracks of "The Family Way" and "To Sir, With Love".

His ambition is to improve his reading. He would love to act as a musical director on a session, but "I haven't got the capability". He feels his drumming is improving . . . "It has to. You're playing with some good musicians, and they bring out the best in you. Being a session man is a challenge. You end up doing things you didn't know you were capable of".

# PEOPLE BEHIND THE STARS

## No. 4 Road Manager MAL EVANS

**A TOP group's life can either be one round of disorganised chaos or smooth - running efficiency, and the person who does more than anyone else to make it one or the other, is their road manager.**

The Beatles, of course, have two. Malcolm Evans and Neil Aspinall, known as Mal and Nell to the boys. They started off by splitting the work so that Neil handled most of the personal details and Mal the equipment side. But the distinction has got very blurred since, and nowadays they share the same jobs. But we're going to talk about Mal Evans because he also is the man in charge of all the Beatles' fantastic array of instruments and equipment.

He didn't actually meet the Beatles until 1962. He was a telecommunications engineer at the time and was on his way back to the post office where he worked, at the end of a lunch-break. He passed the Cavern, and heard music. He was very impressed and went in to see who was playing.

### PLAYED RECORDS

After that he became a regular visitor, not only during the lunch period, but also most evenings, too. Like everyone else who was going to the Cavern at that time, he soon started chatting to the Beatles. George was the first one he got friendly with. They happened to leave the club together one night and got talking. George ended up by asking Mal home to hear some records. They played discs from George's collection until the early hours of the morning and during the conversation, George suggested to Mal that he try and get a job working on the door of the Cavern during his spare time.

The Beatles' first record, "Love Me Do", was released shortly after that and, several months and hits later, Brian Epstein asked Mal Evans if he would like to become road manager for the boys.

It was a difficult decision for Mal to make because he was married with a child, but he made up his mind that it was the job for him. Since then, Mal Evans has travelled the world. He's set up the Beatles' equipment in Australia, the Philippines, America, Canada, Germany, in fact, most countries of the Western world, and a few in the East, too. The boys are full of praise for his work, and George told *B.I.* that one freezing cold night Mal drove them all the way from London to Liverpool in the van with the windscreen smashed, without a single murmur of complaint.

He's always ready with spare guitar strings, fuse wire, cups of tea, and anything else that the Beatles need.

They certainly need his strength whenever it comes to moving their massive Vox amps around. As you all know, they've got progressively bigger, going from 50 watts up to 100 watts, and now they are the new Solid State amplifiers that Vox built especially for the Beatles last year.

### ANECDOTES

Mal's got hundreds of anecdotes: remembers the time when the boys were appearing in Holland and they went on stage to find over 50 microphones massed there, ready to record the whole show for various independent people who had nothing at all to do with the Beatles. A quick word from John, and Mal immediately rushed on stage and gathered all the offending microphones into his arms and carted them off in great piles. Or the time during the first American tour when the revolving stage broke down at the Washington concert. As the audience was all around the stage, it had to revolve, otherwise half of the paying public would only see the backs of the boys. Mal made a lengthy appearance on stage, pushing the rostrum around manually to the cheers of the crowd.

### NUMBER ONE

And there have been the countless times that girls and boys have literally jumped on to the stage and seized one of the Beatles whilst they were performing. It's usually Mal who darts out from the wings, gathers the interloper in his arms and carries them off. There was also the night in the Georges V Hotel, in Paris, when the Beatles heard that they'd made number one in America for the first time. Paul climbed onto Mal's broad back and they went cantering around the apartment, whooping with joy.

Mal does say that it took the Beatles some time to accept him. "They don't make friends easily and I don't think I was completely accepted by them until we went on the Australian tour. It was pretty hectic over there and we had a lot of trouble, but I managed to deal with everything, and towards the end of our down-under visit, John turned round to me and thanked me for keeping them going on stage."

### FAILURES

There have been failures, too. When the Beatles were appearing in the Olympia in Paris at the beginning of 1963, their amplifiers failed three times. But it wasn't Mal's fault. He recalls: "I've never seen anything like the electric wiring they had at the back of that theatre. It amazed me that we didn't all go up in smoke in the first five minutes."

Neil and Mal have both grown moustaches along with the Beatles. Mal's is different, though, from the other five. It's a great mutton-chop effort which makes him look like a Victorian guardsman, which probably proves that Mal is now a big fan of the Beatles. It may surprise you, but Mal has always been a number one fan of Elvis and carries a coloured photo of him in his wallet. It's one of the Beatles' favourite stories, to point out to visiting celebrities that their own road manager is an Elvis fan.

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# PROFILE

# PAUL JONES

**WE'VE already profiled Paul Jones, in the times when he was lead singer with Manfred Mann. But the profile has changed. Paul is now a highly successful box-office artist, and record-seller, on his own. He is also star of a film—"Privilege", co-starring with Jean Shrimpton. And his recent successes have stemmed from his ability to make his own way in life.**

Success hasn't added more than a few ounces to his 11 stone frame. He has been married for nearly four years now, and is devoted to his wife Sheila and his sons Matthew and Jacob. But INSIDE he has changed a great deal.

For instance, he doesn't pointedly put the CND sign under his signature when he writes autographs. He says: "Maybe I've been too involved in religion or in politics over the past years. But I do believe now that one must have complete faith in what one is saying. I haven't been muzzled by my new status in the business. But if one believes what one says, then you can't go wrong. But try and sell the kids a phoney argument and you are in trouble. They know when you are being false".

### A SINGER FIRST

Record-wise, Paul has had two hit singles and a hit album. He's still recorded by John Burgess, of AIR (London) Ltd. He now says: "I was once carried away by the idea of a film career. Now I know that no matter how well the movies do, I will stay first and foremost a singer. And I find myself listening to a much wider selection of music these days—I will record anything, in any style, as long as I'm convinced it is right for me".

About his solo status, Paul says: "I like the freedom. All right, I had a few qualms when I split from Manfred Mann but now I find that the decisions are mine alone. If I make a bad mistake, I blame myself. Previously there was always someone else to blame—and someone else to convince of a good idea".

Close associates of Paul stress this point—and that he has become an absolute stickler for detail, from equipment to dress to programme selection. He won't play ballrooms because the audience isn't seated. He picks and chooses touring dates. And he is rather amused at the evidence of his box-office appeal, especially as he hasn't had a number one hit yet. He says: "Basically I'm still a blues man. It would take a couple of pages of 'Beat Instrumental' to list the blues artists who give me pleasure". He also collects old things in the hope that one will turn out to be genuine antique . . . which is about the only hit-or-miss aspect of his life right now.

### TV WORRIES

There was a time when Paul worried about his appearances on more highbrow television shows . . . like getting involved in debates with David Frost. He felt it could just cut him off from the teen field. In fact, it merely made him more acceptable to a wider audience.

### MATURE

"I feel somehow more mature in myself," says Paul. "It has done me a lot of good to be out there on my own, and the film was a breakthrough which I didn't expect for a few years". No release date has been set for the film but it could be towards the end of April.

How do you sum up the new Paul Jones? Take a pick from: singer, composer, actor, playwright, musician, thinker, atheist, materialist, pacifist, humorist, controversialist, talker. A success at each of them.

PETE GOODMAN.

# LP REVIEWS

## DOUBLE DYNAMITE

### SAM AND DAVE
### STAX 589003

Some nice arrangements throughout this, the latest album from the Sam and Dave team. It's well up to their usual standard, and definitely won't lose them any fans. The 12 tracks vary between the ballady "When Something Is Wrong With My Baby" and the powerhouse version of "Soothe Me". The most interesting number on this album is "Home At Last". It starts with fade-in drums, moves to a gentle beat, continues with a soft vocal, then breaks into a series of guitar and piano solos before fading again.

**Side One: You Got Me Hummin'; Said I Wasn't Gonna Tell Nobody; That's The Way It's Gonna Be; When Something Is Wrong With My Baby; Soothe Me; Just Can't Get Enough.**
**Side Two: Sweet Pains; I'm Your Puppet; Sleep Good Tonight; I Don't Need Nobody (To Tell Me About My Baby); Home At Last; Use Me.**

## A HANDFUL OF SOUL

### JAMES BROWN
### BL 7761

James Brown gives his overworked voice a rest and offers "A Handful Of Soul". He plays organ and is backed by the big band, which swings as well as usual, with the jangling guitar and jumping bass that has made his sound so well known. The brass stabs nicely but, somehow, overall there's a notable lack of enthusiasm. Perhaps it takes the leader's grating voice to get the whole show on the road, record-wise.

On the cover Brown pays tribute to Nathaniel Jones, director of the James Brown, songwriter and arranger. These are all his arrangements but, quite honestly, they lack any real inspiration. The same goes for Mr. Brown's organ playing: he would be better leaving the organ playing to the established clan and keep right on to the end of his groove, showing them that he's the king of scream vocals.

It's a good album to have churning away while you tuck into the cheese and Twiglets at a party but, otherwise, it's a buy for James Brown fans only.

**Side One: Let's Go Get Stoned; Hold On, I'm Comin'; Our Day Will Come; Message; The King.**
**Side Two: 634-5789; When A Man Loves A Woman; Hot Mix; Oh! Henry; Get Loose.**

## FROM NASHVILLE WITH LOVE

### CHET ATKINS
### RCA VICTOR RD 7838

Here are 12 tracks from Chet "Mr. Guitar" Atkins. This time he's in a very romantic mood, but his guitar playing is still as perfect as ever. On some tracks he does sound a little bit mechanical, but on others—"Stranger On The Shore" is a good example—his guitar says more than any voice could. The majority of tracks are uncomplicated and easy on the ear. Two of them—"Drina" and "English Leather"—are more C & W flavoured than romantic, but the "feel" is still there.

"Drina" starts with a "Running Scared" type rhythm, and switches from a straight melody to a double-tempo, double-tracked C & W number. In "English Leather", Chet plays right across the beat, but still stays romantic. The most poignant track is "The Theme From Moulin Rouge". It's one of those numbers that you swear you know, but can't think of what it reminds you. The opening of this particular track is played in harmonics, one thing at which Chet is a past-master. If you're a guitarist, then get this album for guitar-playing perfection. If you're not a guitarist, still buy it. It's beautiful.

**Side One: La Fiesta; The Song From Moulin Rouge; Something Tender; Romance; Drina; Al-Di-La.**
**Side Two: From Nashville With Love; English Leather; After The Tears; Stranger On The Shore; Soul Journey; I Love Paris.**

## FREAK OUT

### MOTHERS OF INVENTION
### VLP 9154

We've heard a great deal about the American two-album version. Here in Britain we've wound up with just one album containing 11 tracks. They are well chosen and are representative of a good, double discer.

The first thing you must decide before even dropping the needle into the freaky grooves is how you are going to take the record and what you hear on it. It should be regarded as a musical form of "Batman", and the same rules of attitude exist. If you take it seriously then you won't get any enjoyment from it, and will dismiss it as rubbish. But if, on the other hand, you retain your sense of humour, you'll like it. The whole record is a deliberate send-up of the trashy American pop scene with here and there, sexual connotations and some vague, social comment.

Musically the album is well made and free-form passages can get under your skin. There is an excellent rock guitarist featured on the album.

**Side One: Hungry Freaks Daddy; I Ain't Got No Heart; Who Are The Brain Police; Motherly Love; Wowie Zowie; You Didn't Try To Call Me; I'm Not Satisfied; You're Probably Wondering Why I'm Here.**
**Side Two: Trouble Comin' Everyday; Help, I'm A Rock; The Return Of Monster Magnet.**

## TUTORS column

### A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

**Grade Guitar School** (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 pm). WAN 0687.

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

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

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

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

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

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

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

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

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

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

**Peter Sander** (JAZZ PIANO/ARRANGING), 73 The Avenue, London N.W.6. WILlesden 1781.

**Graham Willeard** (DRUMS), 39 Harmer St., Gravesend, Kent. Tel. Gravesend 5687.

# YOUR LETTERS

**Dear Sir,**

**I suppose that you have had many, many letters commenting on the situation with regard to the pirate radio stations. I would like to add my comments to them.**

**Personally, I feel that the country is slipping under a kind of dictatorship. The Government is going a little mad and is ostentatiously effecting reform merely for the sake of it. They are quite welcome to their inter-party wrangles, but they should never violate the right of the individual, which they are doing now.**

**It is surely obvious that there is a definite need for "pop" music and the pirates are fulfilling that need. If they were not they would be out of business.**

**It is to be regretted that the Government is not sufficiently enlightened to come to terms with the so-called "Pirates". They have not attempted negotiations. They are using bullying tactics which make a mockery of this "fair" isle's reputation for being rational and just in all dealings.**

**Certainly the "Pirates" must play their part in the country's economy, but they have never been encouraged to enter into discussions to state their case. They are being shot at and sunk by the mighty Government vessel before they have a chance to hail its captain. The captain in this case just doesn't realise that millions of people get pleasure and, in some instances, comfort from these poor, drifting dee-jays.**

**P. Greene,**
**Wimbledon.**
**(LP Winner.)**

Dear Sir,

Although we are 100% blues fans we always find time to "clap" some of the up-and-coming groups. However, in Bristol, at least, there is a faction whose musical knowledge is limited to "Geno".

Recently this faction have had the lack of appreciation to yell this out during a John Mayall concert. Also, an up-and-coming blues group were treated to similar chants which were later encouraged by the group following, whose repertoire was limited to the current pops and "Geno".

Evidently they enjoyed this practice and even chanted with them before they performed an inferior version of "Que Sera Sera". However, when we retaliated with chants for various blues artists, they seemed extremely annoyed and made various gesticulations.

We do not wish to enforce our opinions on other people, but it seems that they wish to remain narrow-minded and unappreciative. At least let the groups who have some musical knowledge try to understand more music than three chords.

**Robert Brewer and**
**Michael Sheppard,**
**Bristol 3.**

**And from the winner of "Beat Instrumental's" September Competition:—**

Dear Sir,

Please forgive me for not writing sooner but the project which I am writing to you about has only just come off.

Now I am pleased to inform you that, with the use of the Akai tape-recorder that I won, I am now able to submit songs which have been written by two friends and myself, who have started a small concern in songwriting to record companies.

We have gone under the name of "Ashburn Productions" and eventually hope to have our own studio. Well, what more can I say but thank you once again. It is truly a wonderful prize, and I will always remember that without *Beat Instrumental* my venture would not have been possible.

**Howard Burns,**
**Clapton, E.5.**

Dear Sir,

I am a very great fan of the Hollies and see in them an assurance that Britain will be the major influence on the charts all over the world for a long time to come.

Can you please tell me if they have published their superb songs in album form? If so, what is its price, and where can I get a copy.

**T. Lonsdale,**
**Chippenham,**
**Wilts.**

*Recently published is: "The Hollies Souvenir Song Album". It costs 12/6d. and can be obtained from Gralto Music Ltd., James House, 71-75, New Oxford Street, W.1. Amongst the songs are: "Stop, Stop, Stop", "Have You Ever Loved Somebody", "Fifi The Flea". There is also an 8-page, pull-out colour supplement with biography and photos.*

Nat Temple and his Band play HOHNER

NAT TEMPLE PRAISES HOHNER

*"As a musician I appreciate the quality of Hohner instruments . . ."*

When interviewed the other day, Nat Temple, one of England's premier clarinetists, who built his reputation with star bands such as Ambrose, Geraldo, Harry Roy, etc., and life-long admirer of the one and only Glenn Miller, said: "... however much the mood and style may change, one thing is certain, you must play a quality instrument and in a long experience as a musician I certainly appreciate the quality of Hohner Instruments . . . I think the Organ is a MUST in modern music and I am glad to include it in my band . . . "

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# ★ CAT ★ IN CABARET

**I HAD to interrupt a game of Monopoly, which Cat Stevens and his road manager were playing, to talk to this "man of the moment" at the Mirimba Club, Middlesbrough.**

How was he enjoying cabaret? "Not bad, actually", he replied, "much better than I expected. I thought I wouldn't go down very well." What type of act was he giving the Mirimba patrons and those of the Dolce Vita, Newcastle where he was doubling? "An ordinary act", he told me. "I'm doing all my own songs, and just sort of explain the meanings behind them. The first one is 'Here Comes My Baby'; then there's another which is off the LP called 'Better Bring Another Bottle'." I was intrigued to know the story behind "Baby". "It's all about this girl, you know", said Cat. "It's quite a true story, actually, she went off with another feller. It's just a double-timing story. My version is much sadder than the Tremeloes."

## COVER VERSIONS

And the rest of the cover versions of his songs? Did he think that any of them were bad? "No, I like all of them. They are all very interesting." Had anything cropped up in any of them which Cat had never thought of? "Well, that 'Here Comes My Baby', for instance, with all the shouting and clapping. I didn't dream of that. It sounds pretty nice. It doesn't really go with the words, but who cares? It sounds good."

I asked if he was putting his newly-acquired Akai tape-recorder to good use. "Yes", he said, "I've got it here, with me now." Had he written many songs? "Not many, really", said Cat, "but I've got some great arrangement ideas from it, with the double-tracking and things." And amongst the few songs he had written was there anything outstanding? "I don't talk about my songs until they are completed", said Cat. "In the can. Because that song might be used with another bit to form a completely different song a couple of weeks later." Did that mean that all his songs were made up of bits and pieces? "No", he said. "What I mean is that I have thousands of little tunes going round in my head and I just put them together. Some of them fit and some don't."

It's generally acknowledged that Cat has talent of a lasting kind. I asked him what he thought was meant by the word "talent". "Mmmmm, talent?" He was puzzled. "You mean my kind of talent? Well, I think my talent is to give people what they want. Something exciting, different, and something which doesn't get boring after three plays."

Which is Cat's favourite composition? "Well", he said, "you haven't heard it yet. It's one of my classical pieces. I think I may write words to it. Maybe that's the only way people will listen to it. I'd like to make it a musical, but I'm not sure that people would go for it." And which was his favourite track from his recent LP? "The Hummingbird", replied Cat. "But after I'd written it another song called 'Hummingbird' was released, which I was very perturbed about, so I changed the name of mine to 'There's A Hummingbird'. Jackie Trent recorded it."

What happens when a young person finds himself so successful so soon? I asked if Cat thought he had found himself or lost himself in the success. "Funny question", was his comment. "I don't think I ever knew myself, really. I don't think I'm finding myself, but I'm not losing myself, because I never knew myself." Is there a new self? "I'll be getting one soon", said Cat. "I'll be getting one soon."

## CABARET

I asked if he would rather have waited a little while longer to make his cabaret debut. "Oh, I don't know", he replied. "Maybe the longer you wait the harder it is to get into it when it does come along. I think it's a good idea; I'm enjoying it very much. The audience has been very nice to me. I've heard about the way they've treated some people, and, going by that, I've been getting a great reaction."

## AMERICA

So things aren't going too fast for Mr. Stevens. "Wait until America hits me", he said, knowingly. "That's when things will start moving too fast for me." And when might that be? "Quite soon, I think", said Cat, "but I'm not saying anything. It might just be rumours. My records are being released there. I've got one in the New York chart, but I have to break down the other cities. That could take years and, in fact, it might not even happen." And when he does go what does he want to see. Greenwich Village? "No", replied Cat Stevens, "I just want a nice beach. I'd like to go to California just for the sun." After the impact that this Cat has made on the scene in such a short while, he deserves a laze in the sun. KEVIN SWIFT.

# "I'LL STAY COMMERCIAL"

## SAYS ALAN PRICE

BY TONY WEBSTER

**ONE of the most controversial singles around at the moment is "Simon Smith And His Amazing Dancing Bear". The controversy doesn't arise because of the lyrics, but through the length of the disc. It's one of the shortest ever released. Why did Alan Price even decide to record it? I put these questions to Alan at the Playhouse in Manchester.**

"Originally, 'Simon Smith' was intended for an EP", he told me, "but it turned out so well, we decided to release it as a single. I found the song in a music publishers. We played through about 20 demos, but as soon as I heard 'Simon', I knew it was for me. Personally, I think it's about the most commercial thing I've done." Does this herald a return to the piano? "Not necessarily", he continued. "The organ is a great instrument, but I think the piano complements my voice more. I think it's very dull and dry." I mentioned that there were a few thousand fans who would disagree with this, but Alan stood by his statement.

Has Alan found time to continue with his songwriting? "Yeah, I've just started off again. They're all commercial songs. One would be ideal for Zoot Money. Do I intend to stay on a commercial kick? Definitely. I'm in this business to make money, not to play for my own enjoyment. I can do that at home." Do some of the old Animals' fans still come to see Alan work? "Quite a few of them do still come along, but I seem to have acquired a few new ones as well. In fact, I get more with each record."

### NO COMPARISON

After his very popular "Ready, Steady, Go!" stint with Eric Burdon, was there any chance of a dual recording? "I'm afraid not", said Alan, sadly. "It's one of those things I would love to do, but can't because of contractual difficulties. Anyway, Eric is trying to make it big in the States. I've seen the New Animals work, and think they're great. No, there's not any comparison with the old group. We were just raving around, and they're on a much more musical kick. I know he's got a huge stockpile of numbers laying around. He'll probably use some of these when he returns to the English scene."

### EFFECTS

Has Alan any plans to try and break into the U.S. charts? "Yes, I have", said Alan. "I'm going over there in a few months to do some promotion on 'Simon Smith'. That's the kind of number that could really go over big." I asked Alan if he'd ever considered using some of the latest fads, such as lighting, on stage. "No! There's no substitute for good music. I'm not completely against these effects. Only when they're applied in the wrong context. So many of the newer groups use them to cover up their mistakes. The Who and the Move can carry it off because they're doing some good songs. Thing is, as soon as a new idea comes along, everyone tries to jump on the bandwagon. And only the originators survive."

## TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE TOP TWENTY FOR THE FIRST TWO WEEKS OF APRIL, 1962

| | | |
|---|---|---|
| 1. | Wonderful Land | The Shadows |
| 2. | Dream Baby | Roy Orbison |
| 3. | Hey Little Girl | Del Shannon |
| 4. | Hey Baby | Bruce Channel |
| 5. | Tell Me What He Said | Helen Shapiro |
| 6. | Can't Help Falling In Love | Elvis Presley |
| 7. | Twistin' The Night Away | Sam Cooke |
| 8. | Theme From Z-Cars | Johnny Keating |
| 9. | Never Goodbye | Karl Denver |
| 10. | Hole In The Ground | Bernard Cribbins |
| 11. | When My Little Girl Is Smiling | Craig Douglas |
| 12. | Stranger On The Shore | Mr. Acker Bilk |
| 13. | Let's Twist Again | Chubby Checker |
| 14. | Wimoweh | Karl Denver |
| 15. | Softly As I Leave You | Matt Monro |
| 16. | The Young Ones | Cliff Richard |
| 17. | The Wanderer | Dion |
| 18. | Love Me Warm And Tender | Paul Anka |
| 19. | Dr. Kildare Theme | Johnnie Spence |
| 20. | Speak To Me Pretty | Brenda Lee |

Records entering the Charts during the last two weeks of April, 1962

| | |
|---|---|
| Wonderful World Of The Young | Danny Williams |
| Nut Rocker | B. Bumble |
| The Party's Over | Lonnie Donegan |
| Love Letters | Ketty Lester |
| Young World | Rick Nelson |


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# BEAT INSTRUMENTAL

NO. 49 MAY 1967

EDITORIAL & ADVERTISEMENT OFFICES:
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Manager: TONY WEBSTER

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## Editorial

**A lot of comments have appeared recently about some of the records in the current Top Ten. Harry Secombe, Frank Sinatra, Val Doonican, Engelbert Humperdinck, and many others have been told that they've no right to a place in the pop charts. I think these critics are wrong, because there's only one thing you have to do to get into the Top Twenty (if one ignores the more simple but crooked method of trying to bribe your way in) and that is selling a helluva lot of records! That's all the Top Ten, Twenty or Thirty was ever supposed to be. So it's a bit daft for anyone to complain if an artist gets in as the result of everyone buying his discs. There's also a very obvious way in which the critics can stop these artists taking over the top places, and that's by making records which sell in bigger quantities.**

**Getting to number one, though, isn't the whole story. Many people have achieved this distinction. Repeating the performance regularly is a very difficult thing, and no one can go on doing it for very long. Elvis, of course, once held sway, but now finds it difficult to get into the top five, and the Beatles have also recently started catching that nasty disease which, sooner or later, afflicts all recording stars, which we have given the name of the "Number One Problem". This month we've got a special feature on the whole subject which reveals just how tough it is to stay at the top.**

**New trends have a habit of creeping up slowly and then suddenly bursting upon the scene. Country and Western music has been put forward as a possible contender for boom stakes for many years now.**

**Many are saying that Tom Jones' two recent hits, "Green, Green Grass Of Home" and "Detroit City", show that not only is C & W music growing in popularity, but that it's already taken over as the big-selling sound on disc.**

**The Editor.**

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Printed by S. Tinsley & Co. Ltd., Manor Farm Road, Alperton, Wembley, Middlesex
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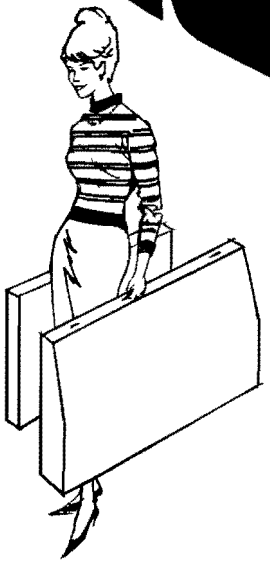

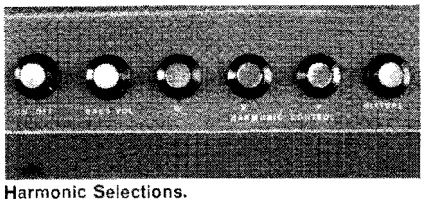

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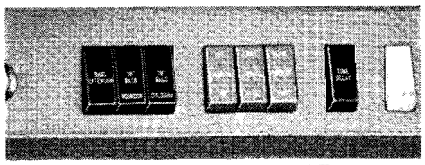

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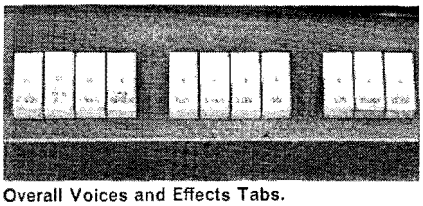

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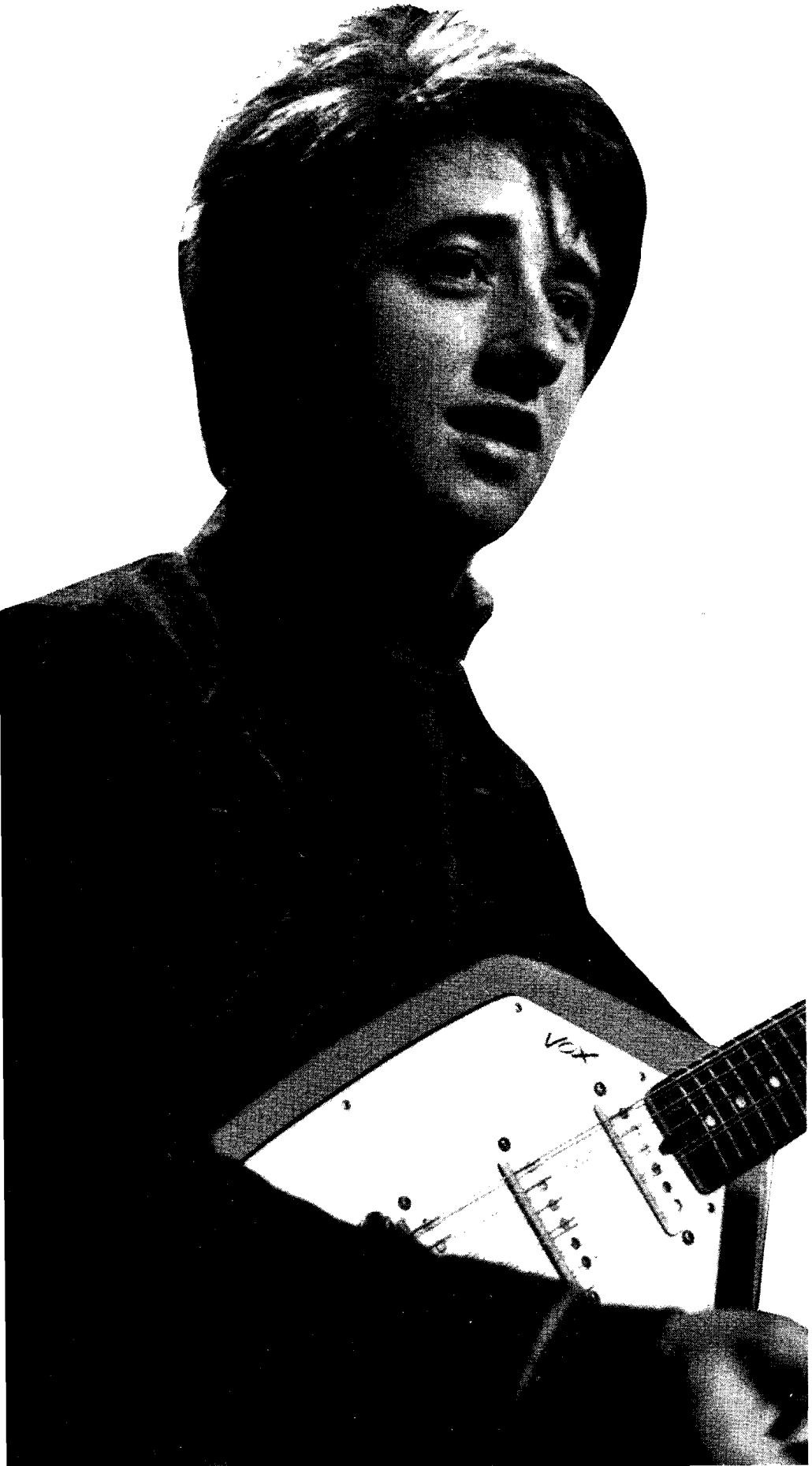
# PLAYER OF THE MONTH




# TONY HICKS

TONY HICKS was musing on the fact that he thought that Paul Jones had come into his bedroom on a recent tour—wielding a big axe. He wasn't sure whether he had dreamed it . . . or whether it had really happened! But jerked back to reality, he talked about his background and current ambitions.

Born on December 16th, 1945, Tony started playing at 11. "An aunt bought me a Japanese guitar, costing about a fiver, and she made me learn to play. Good thing. Most kids were getting guitars, trying for a fortnight or so, then giving up. I HAD to learn, so I progressed. I went through the skiffle bit. We had the Skifflettes, went on the Carroll Levis radio and TV shows, but nothing came of it. From there it was through a lot of different guitars and groups up to the Hollies.

"Now I own two Gibsons—a big stereo and an old Les Paul, the Paul jobs are very popular now. And a Vox 12-stringer, which is great. And a Rickenbacker 12-string. And a Hofner bass. Then there is a Vox 12-string acoustic and Vox 6-string acoustic.

"You know, I can't define my place in the Hollies. I'm not really a singer or a guitarist as such. That's Graham Nash in the background saying I'm right! In fact, I think I may leave! But remember we've never used rhythm in the Hollies. . ."

Any group about which interests Tony? "Well, there's us. No, I look forward to the new group formed by Spencer Davis. He's got some good boys joining him and it could be very good".

Any ambitions for Tony himself? "Yes, I started learning to read music some years back. Now we have an arranger who gets it all down for us. But I'd like to have a go at that some time—at least it'd be another challenge".

What about the general standards of guitar-playing? "Oh, they were improving fast until recently when they started all this feedback rubbish. That's slowed down the improvement in technique. It's all overdone, but, I suppose, I quite enjoy it. Thing is, though, that less skill is needed. You just need a big amplifier and a big guitar. It's quite exciting, but you can get too much of it".

By way of finale, Tony said: "There's nothing sinister in the number of ballads getting into the charts. But I think it proves that a lot of older people are buying records".

Tony Hicks had to leave for yet another Hollies' date. Still wondering whether Paul Jones really HAD come into his bedroom armed with a big axe!

PETE GOODMAN.

# . . . THEY COME TO LISTEN

**A STAGE performance by Simon and Garfunkel is, to coin a phrase, somethin' else. They don't look much like hard-hitting performers as they come on . . . Paul wandering on first, looking like a quietened-down Bobby Darin or a restrained Mickey Rooney. Then on comes Arthur Garfunkel, tall and all elbows, carrying Paul's guitars and looking as if hay was sprouting from the top of his head.**

But it's what they actually have to say, musically, that counts. As Paul Simon told me, in a spurt of conversational eloquence: "People come to listen to us. They don't look for gimmicks or crazy clothes or a lot of long hair flying all over the stage".

You really do have to listen to Simon and Garfunkel. Should there be a scream of delight, you can miss the whole point of one of their songs. The lyrics come from Simon and they're mostly in verse or slang and they talk about lonely people and heartbreak and happiness and the lack of communication in the world. Teenagers can take in the messages but they react without the violent explosions of sound that normally hits a Top Twenty artist or group.

Says Paul: "We go for subtlety. We don't try to knock audiences right there in the midriff. We know what we want to say and we believe it's important enough for people to listen instead of showing us that they understand. Sometimes we gently send up another artist, like Bob Dylan. But it's done with a gentle touch, not a sledgehammer".

## BRITISH COMMENT

Simon and Garfunkel were recently in Britain for a series of three concerts. All were successful. But more important it gave the boys time to look over the British scene. . .

Said Paul: "Of the things I've seen, I believe there is a lack of originality in British music. There are the great songwriters, like McCartney and Lennon, who'd stand up in any company. Then there are the army who follow their style and try to get in on the same level. This is fatal. You must have something different to say and something different in terms of performing the material".

And Art Garfunkel chipped in to say, "What holds music back is the categorising of each artist. You tend to expect a folk-singer to do nothing else. Or a rock and roller to be unable to tackle a straight ballad. This is wrong. Music is music, surely. You don't have to hold someone back by tying a label round his neck. . ."

And Simon came back, instantly, with the theory: "We defy people to put us into a pigeon-hole. All that happens is that I write some songs and then we sing them, to the accompaniment of a guitar. It may look like folk music and it may sound like folk music but really it's more pop, because we believe the things we do are popular. Isn't that what pop is all about? Anyway we have sold the better part of 7,000,000 records, so I guess you can say that is fairly popular".

These two boys got together when they were only 15 years old. They were at Forest Hills High School, in Queens, New York, and they made their first record as "Tom and Jerry". Song was "Hey School Girl", a Paul Simon composition (natch!). Reason for the change of name was that the boys didn't think the world "was ready for a pop group named Simon and Garfunkel". In fact, they've since had trouble convincing a lot of people that they are not actually a team of solicitors!

Adds Paul Simon: "Despite this criticism of the British artists so often copying something that went before, there is still a lot of talent about, especially in the folksy field. I'm talking more about performers who haven't even recorded yet—just guys who are singing around the smaller clubs right now".

## NO FUTURE

As an example of how Simon and Garfunkel see themselves in the music scene . . . they say they are part of a movement which includes the Mama's and the Papa's and the Lovin' Spoonful. Which is surely more pop than pure folk. . . .

The astonishing thing is that neither really sees a long-term future for themselves. There is Garfunkel who has received his mathematics degree from Columbia University and would like another in Ph.D. and then would like to teach maths. And there is Simon who is basically interested only in writing—novels, biographies, songs, shows, films. But Paul, long-time mate of Bruce Woodley of the Seekers, believes in not getting too confused a life . . . because of his touring with Art he turned down an offer to write the film score for "The Spy With A Cold Nose".

## MICKEY-TAKING

About Paul's mickey-taking in some of his songs. In one he wrote "I was Union Jacked Kerouac'd, John Birched stopped and searched Rolling Stoned and Beatled till I'm blind". That was a dig at Bob Dylan, and it was eventually delivered as "A Simply Desultory Philippic" in the Dylan style.

They're 25 now, Paul and Art. Where they'll be in five years' time is anybody's guess. But you can certainly put money on the fact that they'll be successful. R. J.

# FATS ON MONEY AND MUSIC

**FATS Domino, one of the greats of the rockin' rhythm 'n' blues scene, is quite happy to talk about music, but he's even happier to talk about money. When I met him, he was wearing 40,000 dollars worth of jewellery . . . a massive diamond-studden wrist-watch, a horse-shoe shaped tie-clip, dazzling cuff-links. His smart midnight blue suit cost in the region of £100 . . . yes, POUNDS!**

He talked about his five cars. About his business investments, about his insurance policies, about how he once took 200,000 dollars from ONE performance in a rock show at the Brooklyn Paramount. If this sounds like Fats is a big-deal boaster . . . well, sorry! It's just that he revels in recalling how successful his career has been. And for Fats success means loot!

Listen in to some of his sayings. "I don't know whether I'm in rock and roll or rhythm and blues or what. Maybe it's a bit of everything, including folk music, specially in the songs I write for myself. I like to think of it as a New Orleans sound, which is where I still live. It's a logical development of the early jazz I grew up with when I was just a scruffy kid named Antoine Domino. I was still in short pants when I first started making music on an old upright piano.

## GOLD DISCS

"I've had 19 Gold Discs so far. That's by my reckoning. Some papers have it more, some less. But it's 19. And the only one I didn't have a hand in writing was "Blueberry Hill", which is one I get asked for all the time.

"Yeah, I insist on always travelling with my band. We got an understanding. I'd feel kinda naked without those guys up there with me. But they have to be absolutely loyal to me. I ask them to go somewhere: they gotta go. I

was dragged down when my usual drummer said he couldn't make it here to Britain. I don't take no excuses—he should have made it whether he was scared of flying or not. . .

"I had this thing about flying over water myself. Went on for years. That's the main reason I didn't get to Britain before. I didn't mind hopping round the States, over land, but the idea of all that Atlantic underneath really bugged me. Took me to 1962 to get up the nerve, then I went to Germany and to take part in the Antibes Jazz Festival. Played with British cats like Gerry and the Pacemakers in Germany. Then, once I'd agreed to fly back again . . . I just guess the agents weren't working too hard for me through the next few years.

"The loyalty of British fans is something else. There's this guy Pete Preston, who runs a fan-club. He tells me of the interest in my music—I'm knocked out. You hear of the rock and roll fans who cause trouble. I'm sorry about it. But most of 'em are just believers in our kind of music. Oh sure, I haven't had big hit records in Britain in a while. But I work all the time. I do theatres and night-clubs and I tour. Don't get much time to see my wife, back home in New Orleans. Still I must see her sometimes —I mean, I've got eight kids!" At which, the ever-bubbling Fats creased up with hearty laughter.

## WELL BUILT

But the Fat Man is considerably slimmed down nowadays. His doctors advised a diet, said he was much too heavy for a man not yet 40 (he's 39, and that's as official as anyone will ever get with Fats). He's still a well-built 14 stone, though, especially for his height.

"British musicians? Don't study them too hard", said Fats. "I guess I'm more the businessman. I like to show off in front of audiences, so I don't get to read the Top Hundred much. But the Beatles—they know what it's all about. . .

"I just don't like these cats who look like they slept out in the woods all night. If you're gonna entertain, you gotta look the part of a star.

## NOTHING NEW

"No, I don't believe there's anything really new about my music. This rhythm 'n' blues—it started in New Orleans not long off 20 years ago. It has roots in Dixieland, with that big strong beat. That's why the kids took it up. They couldn't go along with guys like Dave Brubeck who progressed so far there just wasn't any beat left in the music. I go for the beat all the time.

"Music like this is international. They asked me about making a tour of Russia. We put out Cultural Exchange Programmes and seems they thought my sort of music wouldn't be right for Russia. What I say is: 'If those cats like to dance, then they'll dig my kind of jive' ".

Fats admitted: "I could retire right now. But I'd just waste away without working. To me living is working. I'm only too sorry I didn't get to Britain before. The cats here are on my wavelength".

Fats was off at this point to flash that wristwatch at another battery of camera-men. Which brings me to an ironic finale. He borrowed my pen to sign autographs. In getting it out of my pocket, my cuff-link (right hand) fell out. Fats, without realising it, stepped on it, crushing it, irreparably, under a hand-made black boot. HE wears 40,000-dollars-worth of jewellery—then puts paid to my thirty bob bit of glitter!

PETE GOODMAN

# Things YOU should know..

## No. 5. CONTRACTS

**THIS is often one of the thorniest problems in show business. Hardly a month goes by without some big argument being reported in the national Press between manager and artist, artist and recording company, or artist and promoter. And, although many of them are obviously settled without any publicity, and those that do get publicity are often settled before they go to court, some do end up in long, lengthy public wrangles with a great deal of mud-slinging going on from every side.**

### DEFINITION

If, of course, a contract is properly drawn up in the first place, then disagreements are far less likely to come about, because, by its very definition, a contract is an agreement between two or more people, which sets out every possible situation or problem that might arrive, in clear terms, which then become legally enforceable upon the people who sign it. In other words, once you have agreed to something on the contract, it's no good taking the other bloke to court if you don't like it, because you will lose.

There are all sorts of contracts, of course. One of the first that any instrumentalist or group member comes across, is the agreement which they come to with the other members of their outfit. All too often, this is verbal. Fred Bloggs, the lead vocalist, who does all the organising, says: "Well, I do all the work, and you're using my front room and my dad's car to transport the gear around, so I think I should get 30%, and the rest of you 20% each out of anything we make". Seems fair enough, so everyone nods their head, and that's it. Or somebody might raise an objection, the whole thing blowing up into an argument which ends up with the angry departure of the bass guitarist or drummer.

The next agreement which crops up is, of course, between promoter and artist for a performance. But, as this is a once-only thing, it is not half so important as the agreement between a group and a manager, or a group and a record company.

### PERCENTAGE

One of the biggest arguments that people get into over contracts, is what percentage the manager, agent, or recording company should take. A recognised agent is normally restricted to a 10% commission on any work he obtains for his artist, but a manager can ask for anything which he thinks he might get the artist to agree to. And whether you give your manager, recording company, or music publisher 15% or 50%, depends very much on what they are going to do for you.

### GET THE BEST

And here, of course, the old show business saying comes to the fore. "90% of nothing is nothing, whereas 1% of £1m. is £10,000." In plain language, you would be better off signing with a really top manager and agent and recording company, even if they want to take 40% of your earnings, than you would be signing with an unknown person with no contacts, who only wants to take 10%.

The contract itself, of course, is a bit terrifying to look at. It can be pages and pages of legal-looking stuff about "whereas", "wherefore", "whosoever", etc. The whole purpose of writing it that way is so that no sentence can be taken as meaning more than one thing. It also tries to cover every eventuality that might arise.

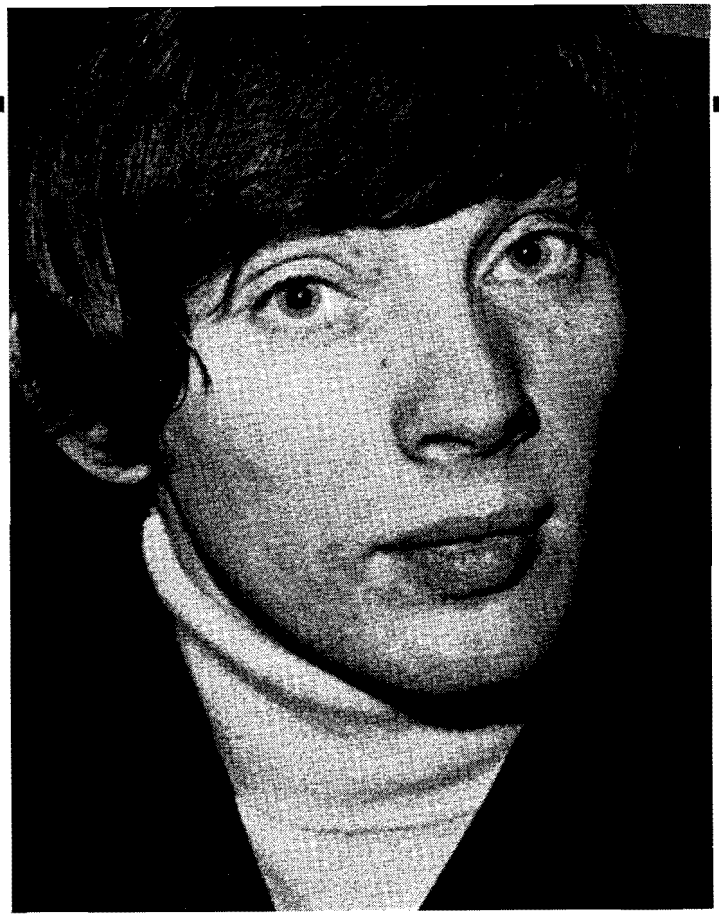
What should you look for when you are reading a contract? The only answer can be—everything. At least, you must read everything from the first word to the last. The important things to check are: exactly what period the contract covers; the conditions under which it can be renewed; and what both you and the other person who is signing the contract are liable for. For example, are you committed to paying for all your equipment, clothes, travelling? If you are, fair enough, but is there another clause saying that you must also pay for all expenses, for example, incurred by your manager? This is the sort of thing to watch for, because you have no control over somebody else's expenses, and one should always beware of signing a contract which has loopholes enabling other people to spend large sums of **your** money.

### WHAT'S FAIR?

What's a fair sort of agreement these days? Well, if, for example, some organisation is in a position to help you considerably, then there can be no objection to your giving them between 20% and 30% of your earnings. And just to make it even fairer, many managements these days take a rising percentage, so that if you earn between £1 and £40 a week, they only take 10%; between £40 and £100, they take 20%; and over £100, 25%. These are not ideal figures I am giving you. They are just an indication of the sort of thing you are liable to come across when it comes to discussing contracts.

And another point: if you have not worked professionally before and you are now being asked to sign up with someone, then it is always a good idea to have some sort of escape clause. For example, if a management says that they will record you and get a record released within three months, then they can have no objection to inserting a clause in your agreement, saying that if they don't get a record released within six months, then you are released from the contract. The only true answer to contracts, of course, is to get your own solicitor to check everything before you sign it, and if you follow his advice, you can't go far wrong.

*Our artist has given the manager in this cartoon a devil-like tail. There's no doubt about it if you don't read your contract properly you could be letting yourself in for a hell of a time.*



# KLAUS MUST CHOOSE

**"I ENJOY my life in music", said Klaus Voorman, opening a discussion on his dual-talent career. He's a brilliant artist, an outstanding musician. How does he manage to combine the two callings? How can such an obviously discerning young man get artistic satisfaction from a group that records " 'Ha Ha', Said The Clown"? Klaus answered these and other questions when we met. Figuratively speaking, we pushed the bass guitar and large booming amps from the picture, left the madding pop crowd and talked of his higher aspirations.**

"I started playing classical piano when I was seven", Klaus told me. "I did a few concerts in the big halls around Berlin. I had a very good teacher; that's why I was good. I was playing very difficult things. When I came to leave school my parents did not know what they should advise me to do. I certainly didn't know, at that age you are still under your parents' influence. I could either have gone to art college or continued in music. They decided that I should stand a better chance at the college, it was a more secure life. I can remember that I didn't have to do an exam, I just showed them the work I did at school and was admitted. In five or maybe ten years, it doesn't matter which, I would like to combine both my abilities in something which needs both visual direction and arranging. I am concerned with music even now, but it is not pop. I like to write music in movements, different pieces with movements.

"I have always wanted to make a film completely based on music and NOT the other way round. I would like to link sounds with objects. In the Beatles' 'Strawberry Fields' promotion film you might remember the tree that was strung up, musically. That's the type of thing I want to do."

What are his views of the Manfred Mann group as a unit? Is he satisfied with his progress, the music which the group plays, in particular, "Ha, Ha"? "Nobody in the group likes it", admitted Klaus. "I feel that the hit singles are now running to a formula. I think it is hard for the others to keep up the 'pop' image, they are grown men and have a great deal of talent. I have a great deal of respect for Manfred and Mike, they are good musicians. I would say that now the kids are the audience we find hardest to play to.

## BIG BAND PLANS

"But we have a lot of plans for the future. We would like to produce our own jazz concerts at places like the Wigmore Hall and we would like to work with a big band. You see, we know what we would like to happen, but we are prevented from doing anything about it because of what is going on now. I personally feel that we must progress into this soon or we will all lose our enthusiasm for the scene."

I asked him if he managed to keep up his output of art work. "The 'Revolver' sleeve was the first thing I had done since I left art school", he replied. "I never have time to work. People have offered me jobs as art director in their firms, they have asked me if they can hold exhibitions, but I just wouldn't have enough work to show.

## EXHIBITION

Anyway, why should I have an exhibition? There must be many, many unknown, talented artists who are better than I am, why can't they have exhibitions?" Obviously this adulation had stemmed from the sleeve. Had he been particularly pleased with it? "I thought it was good, other people thought it as great." Did he relate it to the music which it enclosed? "Yes, I did", he replied. "I found that the people who didn't like the music didn't like the cover. They couldn't understand either of them. I was glad, because I intended the cover to match the music. I didn't want anyone to be attracted to the record by the cover alone. The only piece of art-work I've done since was the latest prestige ad. for Nems. At first I had this idea of a machine churning out star attractions, but I changed my mind. It would have taken far too long. In the end I had this drawing of . . . well, you'd have to see it." Something else we'll have to see is the rise to greater fame of Klaus Voorman, musician and artist extraordinaire. He'll make it. You can bet your "Revolver" LP on that! K.S.

# THE JACK BRUCE COLUMN

Some of the tracks on our next LP are American products. We recorded in the Atlantic studios; they were great. One of the songs that we recorded out there was by an American composer and could well go out as a single.

We went down well and everyone was astounded by Eric's playing. A few people thought, before we went, that we'd be "carrying coals to Newcastle", but none of the groups were doing our sort of stuff. We had to do four shows in one day and we were playing on and off from 11 in the morning through to midnight. I enjoyed it. I've never practised so much in all my life and as well as this we were having blows with the other characters in the dressing room. Mitch Ryder and Wilson Pickett were on the same bill as we were.

I must tell you about this guy we came across out there, actually we were put on to him by "The Blues Project". His name is Dan Armstrong and he's a genius with guitars. Most of the guitarists around New York get their guitars from him. He gets normal guitars and makes all sorts of adaptations to them. I bought a Danelectro bass and Eric bought a six-string, but they are so different from the normal models.

He also got to work on the Fender six-string Bass. He agreed that it was one of the best he'd seen because, of course, it's an old model. Everyone's trying to get old models out there . . . Fenders and Les Pauls' are the most popular. He re-wired the bass completely and adjusted the bridge perfectly for me. I've never been able to get it exactly right. I'll be using both that and the new Danelectro on stage over here and I'm looking forward to going back to the States in five weeks to add another couple of guitars to my collection. It works out cheaper to buy them there, even after duty has been paid at the Customs!

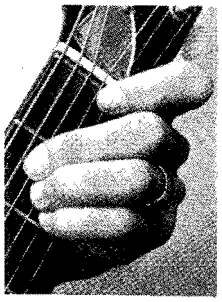
JACK.

# PLAYING A POP SONG

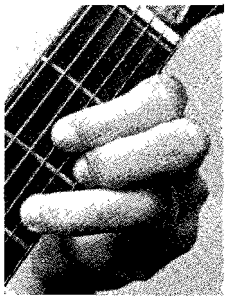
by THE TUTOR

**If you've had a look through the charts recently, you may have felt that all the songs were beyond you. One look at all those complicated chord sequences and you forget the whole thing. But you needn't. As I mentioned a few months ago, many hit tunes are based on a three- or four-chord sequence. And that includes such recent hits as "Release Me", "Sugar Town", "Green, Green Grass Of Home" and "Kaiser Bill's Batman". To show you how simple these numbers are to play, this month we've included the first 16 bars of Val Doonican's "Memories Are Made Of This".**

**At the same time, let's try to advance to a new and different key. That of A Major. The three basic chords are: A Major, D Major and E7, which are formed as follows:—**



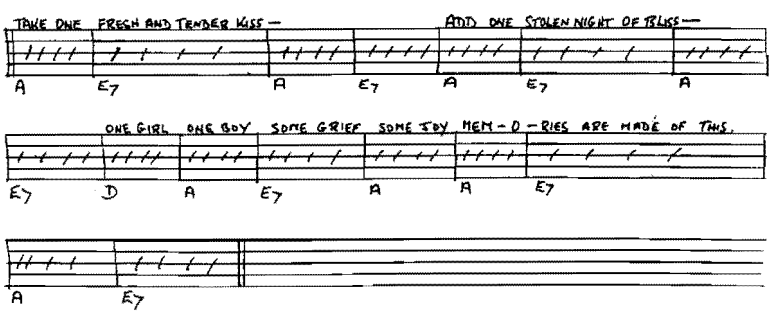
**A Major**



**D Major**

**E7**

**To form a chord of A Major, you place your second, third and fourth fingers on the 2nd frets of the 2nd, 3rd, and 4th strings. To form D Major, you make a triangle with your first three fingers, placing the first on the 2nd fret of the 3rd string, the second on the 2nd fret of the 1st string and the third on the 3rd fret of the 2nd string. E7 might prove a little more difficult. With this your first finger goes on the 1st fret of the 3rd string, your second on the 2nd fret of the 5th string, your third on the 2nd fret of the 4th string, and your fourth on the 3rd fret of the 2nd string. If this proves a bit too much for you, remove your fourth finger and play the chord as a straight E Major. Now, here is the number:—**

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**If you prefer to play this number in the key of C Major to begin with, then substitute all the A chords for C, all the D chords for F, and all the E7 chords for G7.**

# THE No. 1 PROBLEM!

**GETTING to number one in the charts is obviously the most satisfying achievement for anybody in the highly-competitive world of pop music. It's like climbing Mount Everest, according to Tom Jones — you're indisputably on top of the world. Everybody knows something about you . . . they can't avoid it, what with the publicity from newspapers, magazines, radio and television.**

## SHORT-LIVED

But the elation of being right up there will inevitably only last a few weeks. Then what happens? How does it feel to know that your next release can't possibly do better, except in terms of ACTUAL sales? How does it affect a performer to realise that the likeliest course is downwards—for no other reason than you can't get higher than number one?

A quick check-around the business shows that there's a disease known as "Number One Agonies", though some stars call it "Chart-Topping Torment". Doctors can't cure it. Chemists can't recommend any patent medicine. It's just something that you have to sweat out, with hope in the old heart and the fingers tightly crossed. It's a refined form of torture—that's a pretty general view of it all.

I suppose the Beatles have been most in the firing line. After their very first release, everything they made roared straight to the top. It became almost a matter of routine. UNTIL "Penny Lane" /"Strawberry Fields Forever" failed to make it in two or three of the national charts. In a sense, the strain will be even greater over their next single—whether the boys themselves admit it or not.

The question most often put to the Beatles over the years has been: "What happens if your next record fails to get to the top of the charts?" Generally, they've answered it good-humouredly. Said Ringo: "We know it must end sometime. It's impossible to go straight to the top year after year." But to prolong their run, they've spent more and more time with each release . . . probing for something extra-special, searching for new ideas in production. The strain is frightening. . . .

## FAILURE

But this is not entirely a matter of hitting the top. It's the interpretation put upon a "failure", say of getting only to number two, by so many writers in the business. "They're slipping badly", yell the headlines. And thousands and thousands tend to believe it. There's a subsequent loss of reputation and prestige. It's all played up enormously. In fact, you could sell as MANY records with a number two as with a number one. So many things govern getting to the top spot . . . like the quality of other releases, the odd incredible teen-and-adult mass hit like Engelbert Humperdinck, the economic structure of the country, availability of the artist concerned to plug the discs, even the possibility of over-exposure on the pirate stations.

## SUFFERING

The Beatles may generally laugh it all off, tend to let the fantastic record of success do the talking for them . . . but underneath it all is an obvious determination to make each single a chart-topper. It's just that they do their worrying in private, mostly. And do their suffering in the studios.

Dusty Springfield suffers more publicly. Her "You Don't Have To Say You Love Me" hit the top towards the end of last year. She admitted then: "The follow-up is going to be ridiculously difficult. It's great being on top, but you just don't stop thinking about the next one. You try to agree with the stars, who say the charts don't matter, but you know how you'll feel inside if the next one doesn't make the grade."

*Dusty: "Hard to follow up."*

Her follow-up, "I'll Try Anything", didn't hit the top. Concern was expressed by her multitude of fans. All of a sudden the pressure was really on Dusty and her disc producers. She had something to live up to. She had the "Number One Agonies".

Nobody could have done more than Dusty to make the follow-up a smash number one. She recorded it in America, after sifting through hundreds of possible numbers. On one Sunday, her day off, she actually flew back to the States just to put in finishing touches in the studios there—and, after two or three hours' work, flew right back to Britain to appear up North on the Monday.

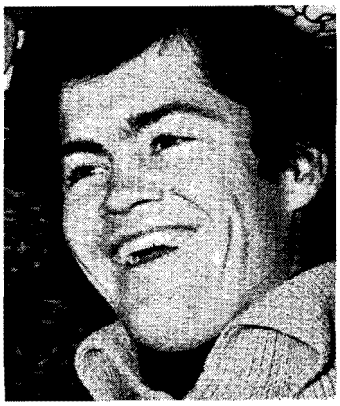
## RESPONSIBILITY

Take Chris Farlowe. His "Out Of Time" was a number one. Suddenly this amiable Cockney found his face peering out of countless newspapers and magazines. He'd arrived. But what he had to do was try to STAY, longer than the brief weekend than most chart-toppers. Said Chris: "It's the responsibility of being right at the top that takes it out of you. You pick up new fans, you negotiate new fees for personal appearances. Everybody EXPECTS you to get

right back there with your next record. And people who don't much like you are only too happy to write you off as a flop, or a has-been, if you don't get higher than the middle of the chart next time."

## SINATRA HIT

Actually it's tougher for the groups than the solo singers. How come? Well, take that guv'nor figure, Frank Sinatra. He celebrated his 25th anniversary in the vocal business by getting to number one with "Strangers In The Night". So he couldn't repeat the dose next time. But who



*Micky; didn't expect to get there so quickly.*

cares? Nobody could ever suggest that his career was harmed in any way at all. In fact, Frank Sinatra has said: "We all, every one, make records to sell. I got a big kick out of getting to number one in the face of all the teen talent. Anybody who says there's no thrill in it should get his doctor to certify that he's still alive!"

Pet Clark is another with no worries. She's established as an international draw, a money-spinner. And Shirley Bassey loses no sleep if a record doesn't roar to the top. They've built on previous chart-toppers and gone on to other fields.

## NARROW FIELD

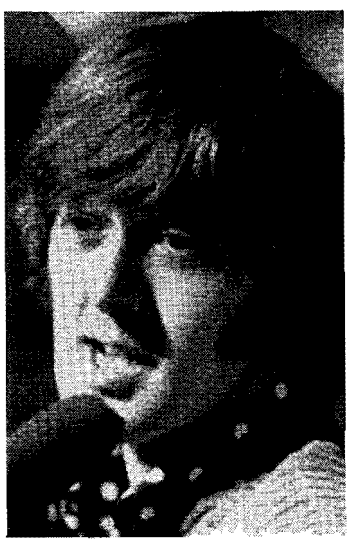
But it's tough for the Troggs, or the Small Faces, or Spencer Davis. Their "field" of operations is not so wide as the cabaret star (who may also have hits). Their business is making hit records, the bigger the better, and any slump in sales can prove both embarrassing and disastrous.

Listen to Micky Dolenz of the Monkees. "We were hit by this number one thing like a bolt out of the blue—we didn't expect to get there so quickly. We were, principally, a television group. But once you get to the top, all eyes and ears are on you. Here, in Britain, we had a number one with 'I'm A Believer', and then people started putting us down because we'd admitted we didn't actually play on the record. Sure, we played on the next one, but we had to work hard to make people believe it. With all this reaction towards us so early, we found it more of a strain than a lot of other guys who get to number one."

Spencer Davis was almost in a state of shock when I met him a few minutes after he learned he'd got to number one for the first time. His eventual reaction was: "This is only the beginning. Now we must consolidate and work even harder all the time to make sure the next one goes the same way. I'm all for our fans, and we don't want to let them down. You think you've reached a peak when you're there at the top. Couple of weeks later you realise that the toughest things are yet to come."

## OVER-EXPOSED

When you get to the number one spot, you're there to be shot at. You can't blame groups or artists for accepting

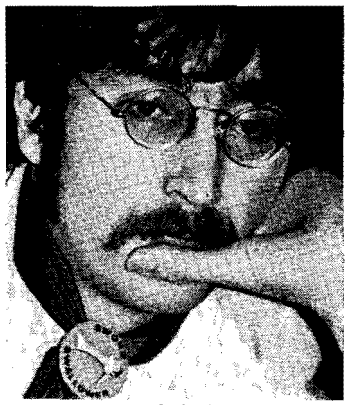


*Spencer; State of shock over first No. 1.*

just about everything offered —especially when the money goes up so nicely. But you can be tempted into doing too much. Helen Shapiro, Bobby Vee, Dave Clark, Freddie and the Dreamers, maybe the Bachelors—it's been said that they suffered from over-exposure at the TIME of the biggies. And there are characters like Ricky Valance who had chart-toppers and are now virtually out of the business.

## OTHER FIELDS

If your number one can lead you to other fields in which you can establish yourself as a lasting entertainer, well . . . you're laughing. But if the disc work is your MAIN world, then being up their in the clouds is only an invitation to be shot down in flames. I remember the Hollies telling me: "If you can get anywhere from number five to number two, you're in the best position of all. Getting right to the top can be like sitting down and actually asking for trouble. And ulcers.



*Lennon; Can't help hoping for the impossible.*

And so much worry."

Don't get me wrong. It's not ALL bad. A number one hit brings in loot, both from royalties and from greatly increased appearance fees. It can lead to a happiness-ever-after sort of scene. But that shouldn't minimise the sheer agony of it for the artists concerned as they search for a successful follow-up.

As John Lennon says: "You just KNOW it can't go on for ever. But that doesn't stop you hoping it'll do just that."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CH.14

# MOVE'S SMASHES GIVE WAY TO VOCALS!

BY TONY WEBSTER

**THE Move's "smashing" days are over. Well, almost. There's still the occasional roof-shattering explosion, but, compared with the "old days", they've become as docile as lambs. But it's very hard to lose an image. When Tiles wanted the Move to cut their First Anniversary birthday cake, Roy Wood completed the operation with the help of a whacking great axe. Their act is still ridiculously loud, but they are trying to concentrate more and more on projecting themselves as good musicians and vocalists.**

## MORE HARMONY

"We want to rely more on vocal harmony", said Roy. "The only problem is our volume. It's not so bad with just amplifiers, but when you get a drummer bashing away on two bass drums, that's when the trouble starts. At the moment we're using a Park 100-watt P.A. unit, but I think we'll soon have to change to a more powerful one. I suppose we could keep our volume down, but people seem to want it loud, so that's what we give 'em. The gimmicks served their purpose, though, they got us known."

After the phenomenal success of "Night Of Fear", the choice of a follow-up must have been very difficult. "As you know, it's a thing called 'I Can Hear The Grass Grow'," continued Roy. "The title idea was given to me by a photographer friend. I thought it was a good one and wrote this song around it. It's all about this guy who's a real nut-case. Nothing at all to do with drugs. But I suppose a few people—especially the national Press—will read some deeper, hidden meaning into the lyrics. This thing about drugs is the only thing that really gets me. Because of the coverage given it by the Press, the average reader now automatically associates drugs with pop stars. It's ridiculous. The number of times I've been accused of taking drugs. I think the newspapers have caused more teenagers to start taking drugs than any of the groups. The whole thing has been blown-up out of all proportion."

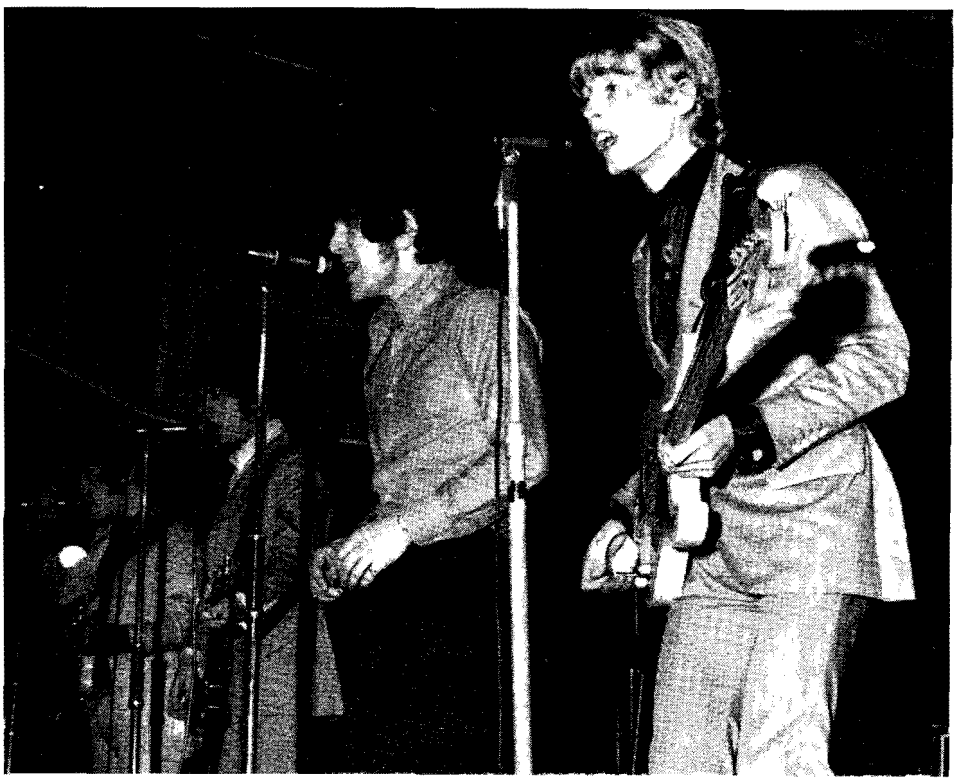
## NEW GEAR

What about their new amplification equipment? "Yeah, we're all getting these Park amplifiers", said Roy, as he signed an autograph. "They're made by a small firm in Birmingham, and they're great. With each unit there's a couple of speaker cabinets with two 15" speakers. The only trouble is they won't go in our van. That means we can't use them until we buy a new one.

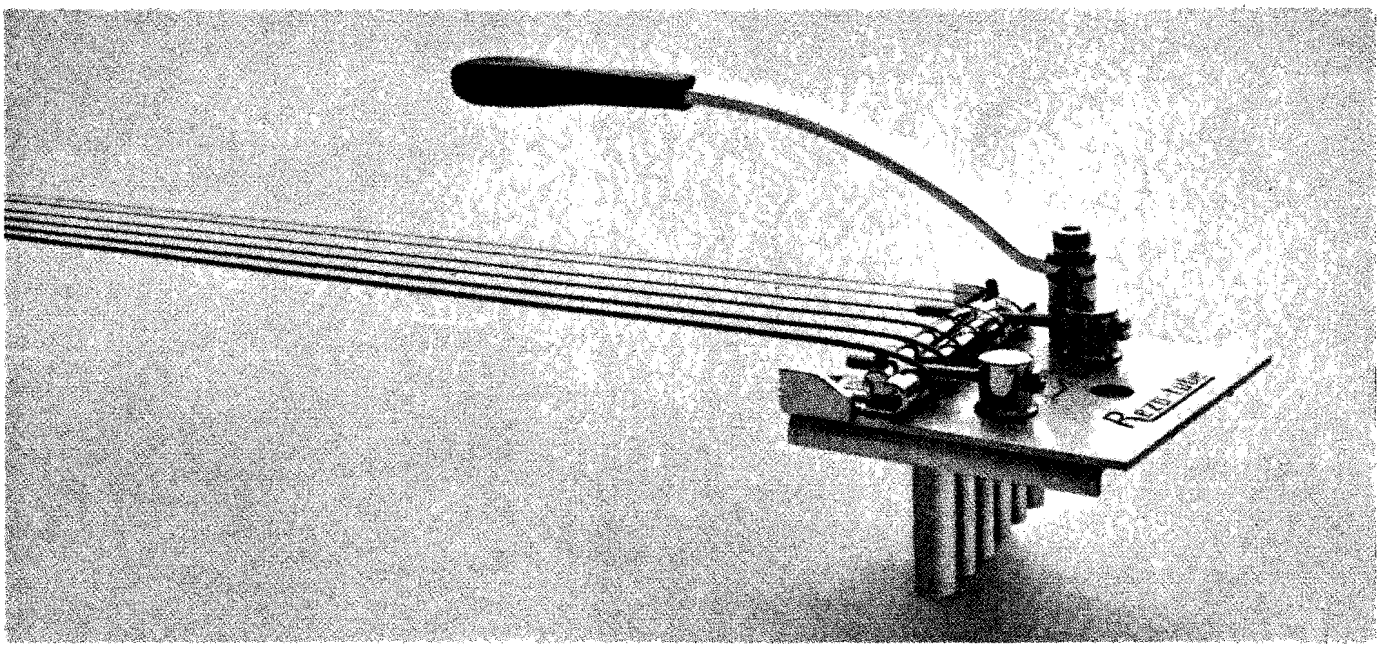
"One of these days, I'm going to start using my Fender 6-string bass on gigs. But I can't until I get the new amplifier. The one I've got now is just about clapped-out. The unusual thing about this Fender is that it's only got five strings. I've taken the 3rd string off and tuned the 5th and 6th strings to octaves of D. I'm never really happy with my guitars. The Telecaster is very powerful, but only has one tone. The Jaguar has a lot more range, but it's too jazzy. I suppose my ideal guitar would be a cross between the two. Another thing I'm after is a better sound from my amplifier. With the majority of amps, I find that you either get volume or quality. Never the two combined. If I get a quality amp then I have to boost the sound, but the only way to do that is by using fuzz. And I'm trying to give it up."

## MOVE MASS

I asked Roy if there was any sign of an LP coming out. "Should be in April or May", he grinned. "The tentative title is 'Move Mass', and nearly all the songs are my own compositions." Now they've given up their old act, did he think there was any chance of the recent theatre ban being lifted? "I hope so. You can't really blame some of the theatres for imposing the ban in the first place, but when they hear we've changed, they should too. No, we're not going to start working abroad yet. We want to really establish ourselves in this country before we even think about it. We are doing one date at the Paris Olympia soon, but that's the only one."



*The Move demonstrate their new policy by performing a close harmony number on stage. They're all up to the mikes except drummer Bev Bevan. His solo vocal spot comes later in the show.*



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# STUDIO NOTES

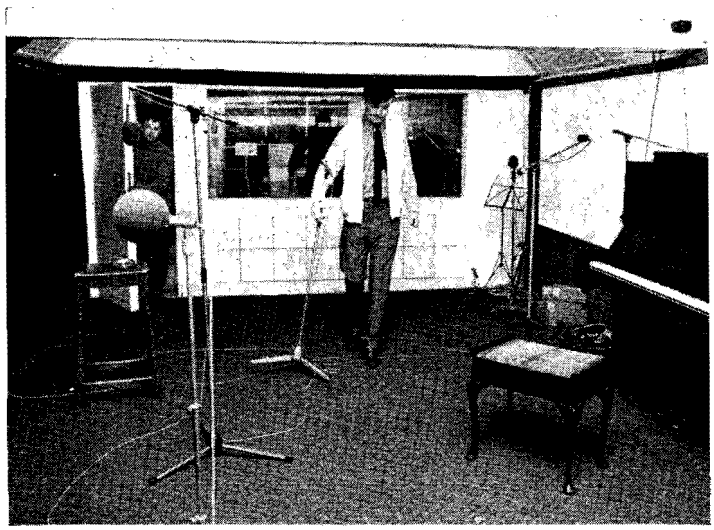
## MORE FACTS AND FIGURES ABOUT BRITAIN'S LEADING RECORDING STUDIOS

## STUDIO REPUBLIC

**THE town of Pinner, in Middlesex, doesn't seem the place to find a recording studio. But one exists. It's called Studio Republic and has only been in existence for 18 months.** It is run by partners Peter Ballard and John Bales. They are assisted by Richard Charles who handles most of the engineering with John. Peter deals mainly with the administration. The interesting point about this particular studio is that although they are relative newcomers, they have the only Ampex MR-70, four-track tape machine in the country. This is claimed to be the world's most advanced studio recorder. Apart from this, they also use an Ampex two-track and a Philips two-track.

### MORE SPACE

The size of the current studio is 30′ × 14′, but they hope to enlarge it by 10′ in the near future. The mixer console was designed by Peter and John, and is soon to be marketed for professional use. The studio caters for both masters and demos, including some by Gordon Waller. Their most successful master was "QPR The Greatest", by the Queens Park Rangers football team. Another point in their favour is the fact that demos can be cut on the spot if required. And their prices are very competitive. A four-track master session will only cost you £10 per hour, and mono recording only £5. Because of its beautiful garden surroundings, this is an ideal studio for summer recordings, but it could be a bit muddy in the winter.



*Peter Ballard setting up for a session in Studio Republic.*

## DEROY

**DEROY Sound Service was registered in 1948. But recordings actually commenced in 1942, when Derrick Marsh learned to cut 6″ 78 rpm discs.** Most of the early work was done in home-built studios, and the firm slowly took shape. During these days, many small pop and jazz groups were taped, including four youngsters destined to become the Beatles. Gerry Marsden was another early customer, and so was George Formby. At one time there was even a Deroy record label which was later taken over by Vogue Records. During the seven years at Hest Bank, visitors included the Sunliners, David John and the Moods and the Rockin' Vickers.

The studios are now at Carnforth, only one mile from the sea. In fact, many groups spend the day on the beach after a session. The studio equipment is now worth nearly £10,000, including six condenser microphones, limiters, compressors, a ten-channel mixer, echo plate, a Neumann disc-cutter lathe, studio monitor speakers and Ampex and TR/90 recorders. This studio is smaller than Hest Bank, and it makes Derrick Marsh very sad. He couldn't bring his genuine 1928 vintage Wurlitzer cinema organ—a very interesting feature of the old studio.

*A view of Deroy's control room from the studio floor.*

At the moment, the specialist trade work of disc-cutting and mastering for other studios and private recordists, continues to be the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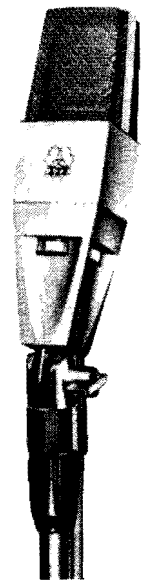

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mainstay of the business with three disc-cutters in operation up to 12 hours a day. Assisted by Gerry, a very able engineer, the object is to give the lesser groups a chance to record at the very low cost of £3 per hour. Some groups purchase vinylite pressings of their studio work to sell at local dances.

## PYE STUDIOS

**STUDIO ONE was opened in January 1963. Studio Two in January 1964. That's one thing that amazes people about the Pye studios. With the success they've had in the past few years, you tend to think of them being much older. Altogether there are three studios. Two for music and one for speech. This last one is used by such Dee-Jays as Brian Matthew and Cathy McGowan to record their record programmes for commercial radio. Technical Controller is Bob Auger. Balance engineers include Ray Prickett, Allan Florence, Allan McKenzie and Barry Ainsworth. In all, 20 engineers are available.**

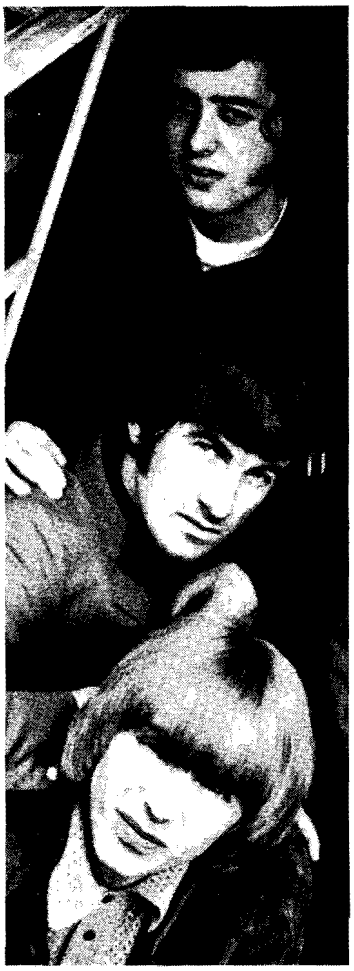
Studio One is the largest with a floor space of 35′ × 40′. Studio Two is smaller—22′ × 20′—but is still capable of handling up to 16 musicians. All tape machines are made by Ampex, and each studio can record on either one-, two-, three- or four-track. Tape hiss and print-through has been virtually eliminated by the introduction of a Dolby Noise Reduction system. Pye claim to be the only custom studio to offer this facility. The 50 microphones on hand are either AKG, Neumann or STC. Because the Pye studios can be hired out by anyone, the list of hit records produced there is practically impossible to name in full. Just a few of the many artists are Donovan, the Searchers, Petula Clark, Gene Pitney, Sammy Davis Jnr., the Kinks, Paul Anka, Sandie Shaw and even Gene "Amos Burke" Barry.

### FLEXIBILITY

According to Bob Auger, the main point about Pye is its flexibility. Anything from a Haydn symphony to the Kinks can be recorded with exactly the same precision. And the prices are reasonable. Mono recording in Studio Two costs £10 10s. per hour, and in Studio One £12 12s. Two-track is the same. Three-track costs £14 14s. and £17 17s. respectively, and four-track £17 17s. and £22. Any work between 6 p.m. and midnight is subject to a 25% increase, and between midnight and 9 a.m. and all day Saturday and Sunday to a 33⅓% increase.

### MOBILE UNIT

Pye's latest idea is to introduce a mobile recording unit to tape such shows as the recent Otis Redding package. They hope that this will eventually end up as three albums. By the end of the year, there will be yet another addition to their facilities: a mobile control room complete with 16 mikes and a four-track mixer console. This will save the engineers the very complicated procedure of rigging up equipment in dressing-rooms.



*The Yardbirds record at Advision.*

*Recording Manager, Tony Hatch, deep in discussion with the Searchers in Pye's Studio One control room.*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## ADVISION

**MOST of the artists who have recorded at the Advision Sound Studios will know the name of Gerald Chevin. And so will many record buyers. Especially those who bought "Seek And Find" by the Washington D.C.'s. The "B" side of this disc was called "I Love Gerald Chevin The Great". It's one way to become famous. What else was recorded there? Well, "Winchester Cathedral" was. And "Night Of Fear" and "Hi Lili, Hi Lo". These, plus other recordings by such artists as Georgie Fame, Crispian St. Peters, the Yardbirds, and many others, all add up to a pretty impressive list.**

The Advision Studios can be located at 83, New Bond Street. Go down to the basement and you'll find one of the most comprehensive set-ups in the country. Apart from the usual music studio, they have a separate disc-cutting room and a studio used solely for recording film soundtracks. There are eight engineers available, with Andrew Whetstone in charge of the film side and Roger Cameron the music side. Tape machines include an Ampex 300 four-track, an Ampex AG-351 mono, a stereo Philips, two Philips mono and two Lyrec mono. The floor space of the music studio is 40′×20′, and the microphones are made by AKG and Neumann.

### MIXER ON L.P.

If you wonder what their mixer console looks like, then buy or borrow a copy of a LP titled "Yardbirds". The cartoon on the front is supposed to represent it. But don't take it too seriously. Recording charges? They vary from £10 per hour for mono to £15 per hour for four-track or the use of four-track recorder for multi-dubbing. For further details, just drop a line to Advision.

### STUDIO NEWS

Recent visitors to the TONY PIKE SOUND STUDIOS in Putney have included the Truth, who recorded 14 tracks under the supervision of David Nicholson, the Temperance Seven and Twinkle. From the many tracks recorded their next singles will be chosen. Organist Harry Stoneham and drummer Johnny Eyden are now working on an LP to be recorded in the Putney studios. After their performance of "Eleanor Rigby" on a recent radio programme, they had so many 'phone calls, that the idea of an album came about.

Moving back to the West End, Lloyd Ryan of STUDIO 19 has now opened a drum school. He's a very respected drummer so the studio has taken over an upstairs room specifically for teaching purposes. Rolf Harris has been out of the charts for quite some time, but he hopes to change matters with his next record, a self-composed ditty called "Fijian Girl". The actual session took place in REGENT SOUND's Studio "A" in Tottenham Court Road. Other likely "A" sides from Regent include David and Johnathan with a song called "Penthouse". This will be part of the soundtrack of a new film, and was produced by George Martin. French group, the Angels, could well make it with "Soon". Says engineer Adrian Ibbettson — "The backing tracks were recorded at EMI in the morning, then they came to us for the voices to be dubbed and reduced. I really think these boys have got a chance." Staying with Regent, the Magic Lanterns were recording recently with Mike Collier. One of the tracks was "We'll Meet Again". Yes, the one that made Vera Lynn famous.

*Klaus Voorman and Manfred recording in Advision.*

### LULU'S HIT

Latest releases produced at the DE LANE LEA studios include Lulu's "The Boat That I Row", Jeff Beck's "Hi-Yo Silver Lining", and "Little Games" by


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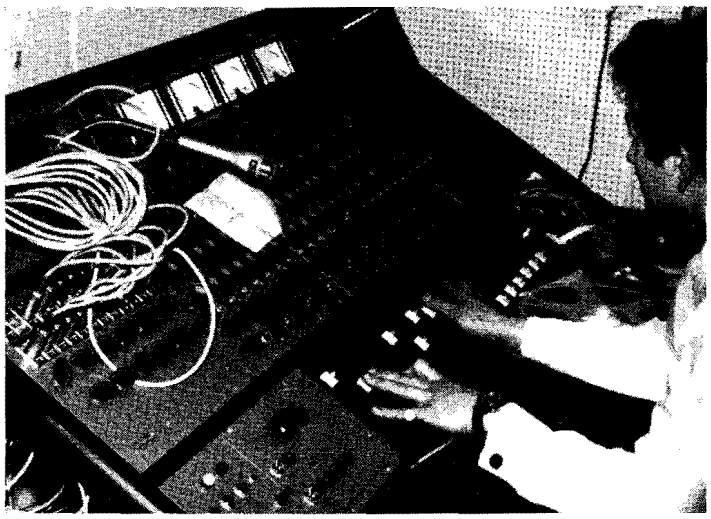
the Yardbirds. Says engineer Dave Siddle—"Lulu's is definitely one of the best records to come out for a long while. Micky Most produced the session, and the line-up included Clem Cattini, Joe Moretti, Kenny Salmon and John Paul Jones who also did the arrangement." Also in production is a new Georgie Fame album. So far, four tracks have been recorded and are still on the secret list.

### LATEST DISCOVERY

Meanwhile, up in Birmingham, the latest discovery of the HOLLICK & TAYLOR Recording Company is folk singer Mick Lawrence. He's just recorded a song called "The MacAlpine Fusiliers", which will be included in a short film about the building of the M4 Motorway. John Taylor is also manager of Gideon. He has just recorded some new tracks for his next single backed by Birmingham group, the Andicaps, with added brass.

In the first of our Studio Notes features we said that Regent Sound had a flat rate of £10 per hour whatever the type of session. This apparently is not quite correct as the charge for a simple mono-track session in Studio "B" is only £5 an hour. As the requirements get more complicated, so the charge goes up.



*Freddie Winrose at the controls of Central Sound's brand new Custom-built control panel.*

*Gordon Waller who recorded at Studio Republic.*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### A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

**Grade Guitar School** (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 pm). WAN 0687.

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

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

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

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

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

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

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

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

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

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

**Peter Sander** (JAZZ PIANO/ARRANGING), 73 The Avenue, London N.W.6. WILlesden 1781.

**Graham Willeard** (DRUMS), 39 Harmer St., Gravesend, Kent. Tel. Gravesend 5687.

# THE 'PRINCE' WHO IS 'KING'

**AND suddenly Prince Buster has bust on the scene. The King of Blue Beat has found success here via his "Al Capone" single and has also landed in the national R & B charts and if that doesn't make too much sense, well . . . he is selling his records to the main core of blues enthusiasts.**

The Prince-who-is-King to thousands of blue-beat fans is quite an enigma. A ravingly happy character from Jamaica who says he can't understand why "Al Capone" has been singled out for special attention. Why can't he understand? Simply because there is a shatteringly long list of his titles available in Britain right now and they really are all much of a muchness. Take a look at a new quarterly-published list of available singles in Britain and the mind boggles at the flood of material by the Prince.

## MANY RELEASES

I counted nearly 50 by his Highness under his own solo name—and only "Ten Commandments", "My Girl" and "Big Fight" appeared twice . . . with different flip sides. There are 17 by the Buster All-Stars, including "Al Capone". Buster and Cool turn up on one. Buster and the Torchlighters have one, as well. Then there is another ten split between Buster Jnr., Buster's Band, Buster's Group. All this lot out via Blue Beat, which is a label belonging to Melodisc and the indefatigable blue-beat booster Ziggy Jackson.

Even if Buster hasn't been in the charts before to any extent, these singles sell astonishingly well among the coloured population. Back home in Jamaica, Buster has long been one of the biggest sell-out stars . . . and his influence has spread through the States. Odd thing here for the prolific one: his "Al Capone" is available there on no less than five different labels!

## PROTEST

What of the Prince instrumentally? Usually he accompanies himself on drums —the African variety, and they fall somewhere between the Conga and Bongo categories. He was born on May 24th, 1938—his dad was a railroad worker. Says Buster: "Living was hard. That's why my blues are really a form of protest against all the things that bug me. I have to remember my background: how my ancestors were slaves and are still fighting for full freedom. So if you can dance to something of mine like 'Soul Of Africa' . . . well, great. But I want you to listen to the message as well".

He was once a professional boxer, but avoided getting badly marked. He started singing in a club for the equivalent of a couple of bob a night. He's toured Spain and France and has visited London several times for exclusive West Indian concerts. I once went to a Press reception for Buster, watched him sell his curious form of blues. As ever he yelled his opening announcement . . . "This is my personal dedication to all of you—LET'S DANCE TONIGHT!" And, blow me down, after a couple of numbers even hardened journalists were jigging their own form of blue-beat steps.

On sheer weight of issued material, Buster simply HAD to break through. But as with Millie's blue-beat breakthrough of three years ago, it could be a mere spasm of enthusiasm. There's no real evidence of blue-beat taking over on a really wide scale. It just has its own non-fickle and enthusiastic following, that's all.

*Prince Buster with a Nigerian princess of whose tribe Prince is an honorary chieftain.*


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# SOUNDS I LIKE

## BOBBY ELLIOTT

I use the normal Premier kit with all plastic heads. I like a tight sound and I should say that for stage work I tune my drums tighter than most drummers. I don't tune to any particular note, of course, but I have this sound in my head.

In the studio I'll play about with them a bit more, depending on the number we are doing. I might damp them right down or slacken the heads off. I don't usually bother with the Ching Ring in the studio because you can always dub tambourine effects on later. On stage it's good because you can get the constant tambourine sound while doing the different rhythms. I like a good, sharp cymbal sound and use smallish cymbals.

At present I'm using Olympic "C" sticks because they last a long time and they are reasonably priced. I usually buy a handful of different sticks when I go to the States. It works out cheaper.

*Bobby Elliott*

I also buy moleskin patches from the drug stores, they're supposed to be for your feet, but I use them as reinforcement on the skin of my bass drum because I use a wooden beater—have done for three years. Under the moleskin I have a patch of ordinary calf skin. The bass drum gives me a great sound. There may be louder ones on the market, but it's the sound that counts for me.

## MITCH MITCHELL

I use a Premier kit with a special black and white stripe finish. It is usually seen on Beverly kits. I have a 22 x 17 inch bass drum, a 14 x 8 inch tom, a 14 x 14 inch tom, and my snare is the Premier 2000. I have special fittings and I use no dampers.

Many drummers loosen their heads to give volume, but I don't, the drums cut through their own. I might amplify them soon through a 50 watt set-up, but many drummers have had trouble with mikes and I don't want anything inside the drums. John Hiseman tried contact mikes, but they weren't very successful.

I try to get the loudest possible musical sound, with the emphasis on "musical", so I have a very loud kit.

*Mitch Mitchell*

I've checked by listening to it up front when other drummers have used it on tours.

I also have a small kit for recordings and another normal one I bought from Animal Barry Jenkins. I'm having that re-covered at the moment. I also hope to get a Gretsch kit with a small 18 inch bass drum. These small drums are ideal for recording.

## BRIAN BENNETT

I go for a nice, clean, crisp sound. The kit I use is

*Brian Bennett*

standard with a 16 x 16 inch tom-tom, a 13 x 9 inch tom-tom, and a 22 x 12 inch bass drum. I can't see any point in using special fittings, they don't really add anything. At least they wouldn't for me.

I don't find it necessary to tune my kit for stage work, but, in the studio, you have to damp everything, especially the bass drum. If you don't you'll get a lot of overtones.

Apart from people like

# TALKING TO KEVIN SWIFT

Buddy Rich—who is a real drummer's drummer—there aren't many people who get an exceptionally good sound. One person who does stand out is John Hiseman of Graham Bond's outfit. There may be many more drummers like him, but I never get the chance to hear them.

## GINGER BAKER

I have tried several kits, and once I even made one for myself, but now I use a standard kit. The snare drum, though, is all of 30 years old. It was made by Leedy, an American firm. It is a treasure to me. I had it covered to match the rest of the kit. I use two bass drums and try to play them just a fraction out of time with each other so that I can get a certain ring.

*Ginger Baker*

I like a solid, swinging sound. I am a solo player and proud of it. I can't understand these drummers who act like a time machine, pure and simple. Where's their self-expression? I go for a good thump on the bass drums and a crack on the snare which is not too sharp, plus the sound of good cymbal work. And I put great emphasis on timing.

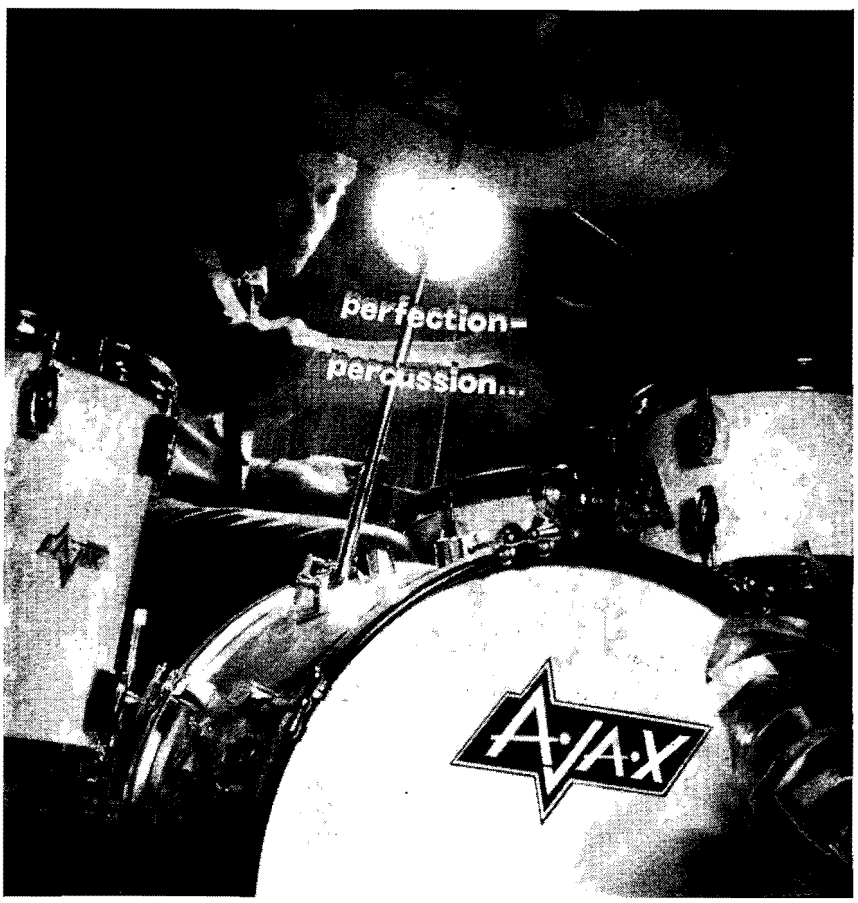
## KEITH MOON

I have the giant red-glitter Premier kit, which consists of two 22 x 17 inch bass drums, a 2000 snare, three 14 x 8 inch toms, three 16 x 16 inch toms, and several timpani. I also have four cymbals.

I am a great believer in simplicity and none of the stuff I do is complicated. I like the power to go with the simplicity. Now I get a much bigger noise, the two bass drums sound like thunder. I no longer use the hi-hat. I try and work round all the drums.

I find that using two sticks in each hand widens my scope. One hand I use for snare and one cymbal, and the other hand I use on the toms and more cymbals. As you see, I like a really heavy sound. It's all based on variations.

*Keith Moon*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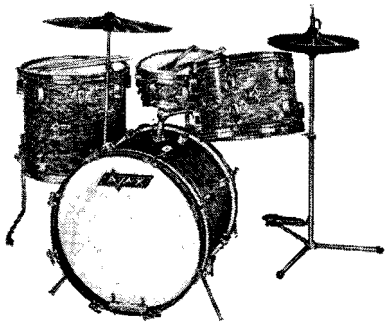

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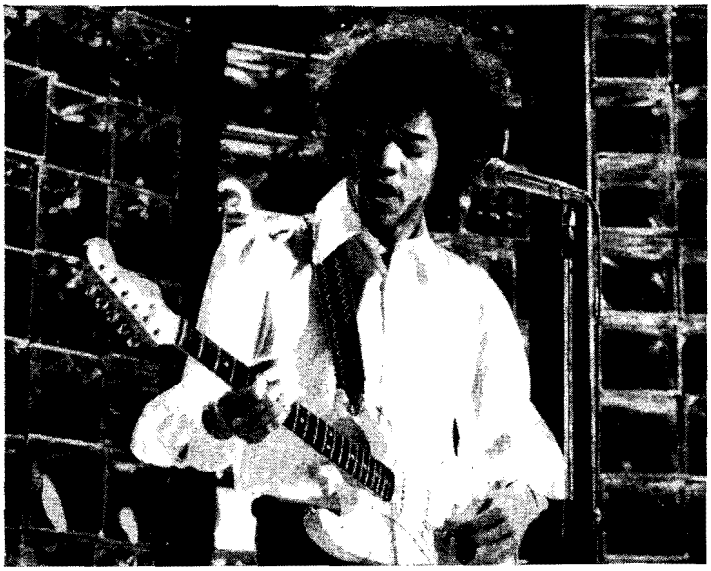

# HENDRIX L.P.

**SOMETIME around the end of the month, there'll be a debut LP out from the Jimi Hendrix Experience, which must be the loudest (and most exciting) threesome currently stampeding the clubs. No title yet for the album, but all the songs have been written by Jimi himself. Jimi is very much on a composing kick these days. . .**

Says ex - Animal Chas Chandler, Jimi's manager-producer: "I told him one day that he sounded like a manic-depressive. It was at a Press reception. So while he was answering the questions he came up with a song about manic-depressives. We kidded him about teddy-bears—and he wrote a song about them in a car going from a hotel to the airport. One, 'The Wind Cries Mary', is a new and rather Dylanish sort of thing—and Alan Price is very keen on recording it. But so far, we've not done much about pushing Jimi's songs around to other artists—he just does them himself.

"The LP? Well, there is double-tracking, but only three musicians. Jimi uses a special fitting on his Fender Stratocaster—it looks like a fuzz-box. But it's of special high frequency and knocks the guitar up an octave for a second track recording. A bloke showed it to him when he was working in the Chislehurst Caves. Now it's been improved and has a foot switch and volume control. Sounds great on one special LP number, 'Let Me Stand Next To Your Fire', which is quite a number."

## CRITICISM

So far, Jimi's career has gone exactly as Chas dreamed it would. Two criticisms crop up from time to time. One: he's much too loud. Said Chas: "People who just hear the loudness are blind to what he's really doing. Certainly he isn't going to change. We've had this technical problem from time to time, but somehow it's all right now. In Hamburg, recently, we heard from a Japanese firm who specialise in amplification, and so on, and they're doing a brand-new special design for Jimi. It's revolutionary: and things can't go wrong with it. At present, he is using bigger valves in his amps to save wear and tear on them."

The other criticism: that his stage act is too sexy. Said Chas: "This is ridiculous. It all adds up to narrow-mindedness. It comes from older folk who probably go to strip clubs for their kicks. Then they put pop music down. No, we're all out to build up the sheer personal excitement of Jimi."

Guitar-wise, Jimi always uses Fenders, and is hoping for a tie-up with them. He's been through six already—two stolen, two others "fogged" up on him. Always has two with him on dates. Funny thing with Jimi—he's a left-handed guitarist, but he just won't use a left-handed, specially - built instrument. Says they can't be as good because there aren't so many made. He just reverses the strings.

"But recently we went to a club where there was a rather aged trio playing. Jimi felt like playing. So he went up, borrowed the guitarist's instrument which was strung the right way, and played it left-handed. I thought I'd seen everything, but this was ridiculous. Sheer brilliance."

On another occasion, Jimi actually fell off the stage, ending up 30 feet into the raving audience. He shed his guitar, chucked it on stage. Not surprisingly, the neck broke in two!

## AMERICAN TRIP

Now Jimi wants a chance to take his talents back to America — it was in Greenwich Village that Chas first heard him. He was due to tour with the Beach Boys but, instead, went out with the Walker Brothers in Britain. Jimi, generally, is now very much the Londoner.

Incidentally, both the other members of the Experience and manager Chas Chandler are on a share of the profits. Says Jimi: "I worked too long as a backing-group musician for too little bread to let my own group go short. It's a hard life and the boys are very important to me."

RAY JONES.

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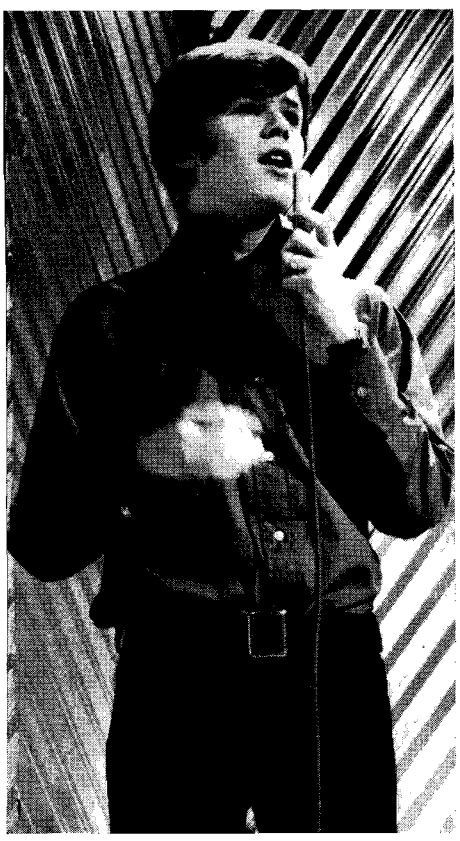
# WHICH WAY FOR HERMAN?

**MICKIE MOST considered the question that I had just put to him: "What does Herman do now?". He came up with the conclusion that the star was, in a sense, at the crossroads, certainly in his recording career. He said: "We have to decide exactly which way Herman will go in future —and it's difficult because of his enormous successes".**

A short pause, and then Mickie launched into his theme. "Remember that Herman has had his 15th or 16th Top Ten single in the States, plus many in this country. It is now a matter of how he best develops his own talents. This month (May) he is making the film 'Mrs. Brown', and this is important. It's not a pop picture—it's being made with good actors—and I believe it can help his recording career a great deal. It can make him more believable to the mass of people. And it will surely make him more competent all the way round.

## THE RIGHT SONG

"With Herman, my biggest problem is finding exactly the right number for him. What I do is pick the best song available to fit in with the best time of release. I believe, implicitly, that Herman is now laying something down of his own. He's setting standards for other artists. Take 'No Milk Today'; it's being covered by a lot of singers all round the world. It's the sort of thing they listen to, then say, 'I wish I'd recorded that first'. It's a HERMAN song. And, of course, 'There's A Kind Of Hush' is a big success.



*Herman; Singing better, but he must remain himself.*

"I can say this, for sure. Herman is singing better and better with each session. But he has to remain just . . . Herman. There's no point in him trying to do a Beatle job. It's not an electrical sort of talent. He is just himself. Basically it is a melody group. The song is all-important.

"I believe the pop business is like a dart board. There are a lot of slots all over the place. What is important is for an artist to know his own slot. With Herman it is a matter of simplicity and cuteness—nobody can deny that. And I always keep it in my mind when recording him. Herman may think sometimes he should get his group on a kick more like the Stones—but what's the point? The Stones will end up doing it much better. As I've said, you have to pick exactly the right songs for Herman.

## ROMANTIC AIR

"With him, there is an air of romance. I think this question is important, even to the Beatles. Give them a romantic sort of song, like 'I Wanna Hold Your Hand', and it's a smash. Some of the others are less so. I mean, 'Ticket To Ride' was honestly NOT so strong. With Herman, you lay on the romance and the fans think to themselves, 'Maybe he's singing to me'."

What about the future, then, in Herman recordings? Said Mickie: "Well, as I've said, the song is the thing. Herman can get the most out of a useful number—and he has his own brand of charm.

"But people sometimes wonder if the Hermits themselves aren't being pushed too much in the background. I regard them as being very important to the recording scene. Take the films: they realise better than anybody that you can't fit in five people all on equal merits. It has to be Herman who takes the lead, but the others will be there in rather smaller parts. They'll be on the scene, but Herman must be the major star. Certainly they make a lot of difference to Herman in the recording studios, simply because they know exactly what he is doing, and they all get on very well with him.

## AMERICAN SUCCESS

"At a recording session, Herman is very calm and co-operative — and that's the sort of mood we want to get across. His success in America is quite incredible. We've just completed a new LP called 'There's A Kind Of Hush' and no doubt that will be very big in America. For Britain, we're sifting out numbers for the next single, which should be out in a few weeks. Then we may be thinking more about a new LP for Britain, but it'll probably tie up with the 'Mrs. Brown' movie."

So there you have the views of the ultra-successful Mickie Most, who has proved to possess a golden touch when it comes to boosting an artist's career on disc. It answers, quite clearly, those who feel that Herman will (*a*) either drop the Hermits; or (*b*) concentrate entirely on a film career. Mickie is convinced that a really artistic film role will merely help Herman when it comes to making records—and get him accepted on a much wider level.

He added: "Herman has a tremendous sense of loyalty to the people who work with him. He works hard and he puts the very best he can into what he is doing. He is no trouble at all —mainly because he accepts advice and is content merely to be the singer on the record."

Which leaves just a small gap for Herman's own views. He told me: "With Mickie, you get his opinions expressed loud and clear, and you may argue at first with his decision. Then you realise that he is completely right."

A partnership in a million? More than that, it's a partnership which has led to millions . . . millions of record sales! How's that, then, you Herman knockers?

# INSTRUMENTAL NEWS

Making sure that Dave Dee, Dozy, Beaky, Mick and Tich are well-equipped with Rotosound strings is Alan Marcuson, Sales Manager for James How Music Strings Ltd. The group are using these British-made strings on their eight-week world tour. "They are more consistent, more reliable, than anything else", says Dave Dee.

## STAX TOUR

The Stax tour, and especially the last date at the Hammersmith Odeon, was massively successful. In every theatre they played the "Sold Out" sign had to go up early. Sam and Dave were mobbed and tremendous appreciation of a quieter sort persisted throughout for Booker T. and the M.G.s. After the Hammersmith "gig" the entire company went to the Speakeasy Club for a farewell party. The pun-minded management had put up a giant sign outside, saying: "Hit The Snacks Stax!"

## RONNIE JONES REVIVAL

When, oh when is somebody going to get a hit with the oldie "Little Bitty, Pretty One"? Enough artists have tried the number, the latest being Ronnie Jones. You might remember him from a couple of years back when he was a big draw on the London club circuit. He was over with the American Army and had to return to America with them. On being demobbed he hot-footed it back to Britain, and now has the old classic out as his first release on the C.B.S. label.

## FOR GUITARISTS ONLY

Pete Wilsher, salesman at Baldwin's St. Giles Circus shop, has recorded an LP. Said Pete: "It's all my own work and it is strictly for guitar players only." He recorded it at the home studio of a friend in Leigh-on-Sea, "who", Pete explained, "is a Bachelor of Science in electrical engineering, and has made pretty well all the equipment in his studio himself."

## SESSION MAN ALBUM

Roger Coulam, who we featured as Session Man of the Month recently, has an LP out which features his organ playing. Called "Organ In Orbit" it is released on the C.B.S. label. Roger plays such beautiful standards as "Wishin' and Hopin'," "Shrimp Boats" and "Walk On By". The number of the album is R.M. 52399.

## HAMMOND ORGAN CENTRE

Midst champagne, *vol-au-vents*, a mayoral speech and lilting organ sounds, the new Hammond organ centre opened at 174, Chiswick High Road, recently.

Charles Smith is the man who is responsible for adding fresh territory to the musician's London paradise. He was a garage proprietor initially, but moved on to selling organs in 1962. His policy is one of "Teach first, sell later". He reasons that no one wants a car unless he can drive nor an organ unless he can play it, or at least look forward to being able to play it in the near future. For this reason the centre will offer a very reasonably-priced teaching course.

The showroom is spacious, airy and pleasing to the eye. It contains a big selection of Hammond organs, and is bordered by several soundproof rooms for discussions and also private testing of organs.

*Beat Instrumental* wishes Charles Smith and Hammond every success in their new venture.

Nat Temple and his Band play HOHNER

NAT TEMPLE PRAISES HOHNER

*"As a musician I appreciate the quality of Hohner instruments . . ."*

When interviewed the other day, Nat Temple, one of England's premier clarinetists, who built his reputation with star bands such as Ambrose, Geraldo, Harry Roy, etc., and life-long admirer of the one and only Glenn Miller, said: "... however much the mood and style may change, one thing is certain, you must play a quality instrument and in a long experience as a musician I certainly appreciate the quality of Hohner Instruments . . . I think the Organ is a MUST in modern music and I am glad to include it in my band . . ."

HOHNER

11-13 FARRINGDON ROAD, LONDON, E.C.1

*Harihar Rao seen with Chet Atkins during a recent trip to Nashville.*

# *FIRST SITAR TUTOR*

Southern Music have just published the very first sitar tutor. It's called *Introduction to Sitar*, by Harihar Rao, a pupil of Ravi Shankar's. The book doesn't claim to contain any instruction on elements of the classical music of India or its terminology, but provides a working knowledge of the sitar to those people who wish to acquire the basis of sitar playing. The 30-page tutor deals with everything from a description of the instrument right through to the playing of an Indian folk song. If you think the sitar is a ridiculously hard instrument to learn, this book will prove you wrong. If you've got any inclination to try and learn this kind of music—and many people have—then this is the book for you.

# BEAT SCHOOL WEEKEND

Many people say that beat groups aren't interested in learning more about their instruments. Well, the recent Beat School Weekend arranged by the Mid-Herts College of Further Education, proved them wrong. Nine groups turned up for the two-day course which included guitar tuition, drum tuition, singing lessons, stage presentation, professionalism and the use of amplification equipment. The course began with each of the groups playing a couple of numbers on stage. They were then given constructive advice from the members of the panel and the rest of the groups. This was followed by the various courses, and at the end of the weekend, they once again played. In many cases the improvement was astounding. Amongst the many groups were the Insayne, the Creepers, the Dynamics, the Arts and the Zeniths. The judges and teachers were drummer Frank King, guitarist Dick Sadlier, organist Jackie Brown, Selmer's Richard Twydel, Miles Maxwell, and *Beat Instrumental's* Tony Webster. Amplification equipment was provided by Selmer, drum kits by Premier, and the course was organised by Ben Cowley.

## SPECIAL P.A. FOR EPISODE SIX

Episode Six are having a brand-new sound system made for them by Grampian. It will take the form of a control panel, as used in the recording studios, and will incorporate many special features to enhance the quality of the group's big vocal sound. Echo, reverb, and also facilities for playing tape recordings through the speakers will be built into it.

# NEW ANIMAL

**Danny McCulloch, Eric Burdon's bass guitarist, broke his wrist when fleeing from enthusiastic American fans. His replacement is a "Mother Of Invention" bass guitarist Jimmy. He won't be accompanying the group to Australia, however.**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# YOUR QUERIES ANSWERED

### RESPRAYING

Dear Sir,

I am seriously thinking of respraying my solid guitar, which has come in for quite a battering recently. Thing is, I'm not quite sure what it entails.

J. WILLIAMS,
Manchester 20.

**ANSWER:—This is quite a project if you want to do it well. First, take all the fittings off the guitar so that you have nothing but the wooden body to deal with. Then fill in any cracks or holes, using a cellulose filler, then leave the body to dry overnight. The next day start sanding. Use 240 grade wet and dry and keep going until all the shine has disappeared. Now the undercoat can go on. Use a normal cellulose paint and leave to dry overnight. Then wet sand again, this time using a little soap in the water to help achieve a smooth finish, and when the body is dry, apply the first top coat. Leave for overnight again, and then apply a second coat. When this is dry you can start on the polishing. The obvious choice is car polish. As you won't use more than a couple of pints, the paint shouldn't prove too expensive.**

### MIKE COVERS

Dear Sir,

Could you please tell me the reason why most of the microphones used on TV in such shows as "Top Of The Pops" have masks over them?

R. RUDD,
Gt. Yarmouth,
Norfolk.

**ANSWER:—These covers prevent condensation, formed by the artist's breath, from corroding the delicate parts of the mike. They also lessen that harsh popping effect, which is produced when artists "explode" consonants like B and P.**

### CONVERSION

Dear Sir,

I have a six-string Spanish guitar and I was wondering if I could easily convert it into a 12-strong?

T. JOHNSON,
Guildford, Surrey.

**ANSWER:—This would work on a strong-necked electric guitar, but on a Spanish model you will strain the neck if you put six more strings on. Another difficulty, which you would encounter on the Spanish model, would be the lack of space for the six extra machine heads. On a solid guitar, the machine heads are usually all on one side of the head, allowing you space for more on the other side, but on a Spanish guitar there's usually no space for any more.**

### TUNING TROUBLE

Dear Sir,

I have recently purchased a 12-string electric guitar and am having trouble with the second set of strings. The trouble is that when I tune the strings open in unison, they are alright; but, as soon as I play on the frets gradually from 1-21 they are out of tune. I have tried using the truss-rod, but it makes no difference.

N. WILLIAMS,
Rhondda, S. Wales.

**ANSWER:—As your other strings seem to be unaffected, it sounds as though you need a new second set. Remember, that the older the strings are, the more they lose their tone and go out of tune. If new strings fail to show any positive results, then the only thing to do is to take the guitar back to where you bought it.**

### FUZZ

Dear Sir,

Having recently purchased a Tone Bender fuzz unit, I was wondering if it is possible to get a copy of the circuit as I would like to try and make my own version. A friend of mine has also told me that you can get the same sound simply by changing a valve or something inside the amplifier.

K. BURTON,
Grimsby, Lincs.

**ANSWER:—I'm afraid it's impossible to obtain a circuit diagram of either the Tone Bender or any other fuzz unit. No one is going to let out the secret of his design even if it's only for private use. Gary Hurst—the Tone Bender designer—also advises you against messing around with your amplifier. He says it's impossible to get the true fuzz sound just by altering one of the stages in your amp. You might get a distortion effect, but you can get that by overloading one stage on any amplifier. What makes the fuzz sound different to distortion is sustain. And this can only be obtained with the help of a unit.**

## *Instrumental Corner*

### TOM-TOM SKINS

**IT'S never a pleasant experience when your drum kit decides to be difficult and splits a skin. But when you get that splitting headache over your 12″ x 8″ tom-tom you've probably had more trouble than you bargained for.**

**What inch head should you ask for when attempting to replace this troublesome skin? 12″ of course. But, if you want to use American-made heads, you might come up against a problem. A pro drummer explained to "B.I.": "Although the American heads are classed as 12″ they are sometimes $12\frac{3}{8}$″ to $12\frac{7}{8}$″. Why this is, no one really knows. It might be that the Americans use a different system of measuring."**

But this can't be entirely true because the size discrepancy only occurs on the 12″ x 8″ tom-tom. Every other head is exactly the same measurement as its British counterpart. For this reason drummers, who prefer American skins, will stick to a British make for their small tom-tom. "What else can they do?", said one of our foremost drummers. "People told me about this difficulty, but I thought that they were probably getting mixed up with what I thought was extra overlapping skin. Then I went to buy an American head for my kit, and then I found that they were quite right. Now I'm one of the blokes who uses all American skins except for the small tom-tom."

The problem head gives rise to further worries. Can the drummer expect the difficulties to spread to the rest of the kit? To what extent are American fixtures compatible with English-made kits? Looking at it another way, how hard is it to get fixtures for an American kit? There's only one thing to do, when contemplating the purchase of a new kit. Have a good talk to the dealer. Ask if the fixtures can be obtained and, if so, how long will they take to come through. Be dogmatic about getting the facts, and don't make do with platitudes which the salesman might offer in the hope of getting a speedy sale. If you are not sure write to the firm which makes the kit or, at least, to its British agents. If you don't know who they are, watch the "B.I." advertisements.

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# SONG-WRITER'S COLUMN

**The composer of Manfred Mann's "'Ha! Ha!' Said The Clown" was Tom Hazzard. This songwriter/singer is currently working as professional manager for the Bron Music Publishing Co. Says Tom: "The title just came out of the blue. It kept going around in my mind, but it took weeks before I got around to making a demo. I played it to Gerry Bron, who's also Manfred's manager, and that was it." Although the song is basically in 4/4 time, if you listen very carefully you'll hear it change to one bar of 2/4, one of 3/4 and one of 5/4. This was Tom's doing. Manfred wanted it all in 4/4, but Tom stuck to his guns and won.**

**Geoff Stevens and Les Reed will soon be in the news again. Les has written "24 Sycamore" for Wayne Fontana, and Geoff "Finchley Central" for the Vaudeville Band. Geoff seems to have this thing about stations. He was the composer of Claude Francois' "Bench No. 3, Waterloo Station".**

**Very interesting story behind "It's All Over", Cliff Richard's latest hit. It was written and recorded by the Everly Brothers just over a year ago. It was put out as a single in the States, but then Warner Brothers decided to issue another song, and just didn't bother with "It's All Over". A spokesman for the publishers, Acuff-Rose, said: "I don't know why it wasn't released here as a single. If they'd have brought it out as a follow-up to "Love Is Strange" it would have been a smash." It was later released on the "In My Images" LP, and a copy was sent to Cliff soon after.**

**According to Jimi Hendrix, he was walking under the sea when he thought of "Purple Haze". But don't worry, it was all part of a dream he had. No one can see the connection between the dream and the song, but that's his story.**

# THE SESSION MEN

## No. 20

## DON HONEYWELL

**WITH the sound of brass being featured more and more on pop records, it's not surprising that the top sax players are seldom out of work, players like Don Honeywell, our Session Man of the Month. Though mainly known for his baritone sax work, Don copes just as easily with tenor sax, alto, bass clarinet, ordinary clarinet, flute and alto flute. "It's a case of necessity", he says, "but I wish it wasn't. I'd much rather concentrate on just a couple of instruments."**

### BIG BANDS

Don first ventured into show-business in 1946 as a baritone player for the Eric Winstone band. Why the baritone? "It just happened that way", Don told me. "I started on clarinet when I was 13. No, I wasn't forced into it. I really wanted to learn. After 18 months I branched out into the sax field. First on tenor, then onto baritone." Don stayed with the Winstone outfit for five years, during which time he toured all England and Europe. He then spent four years with the Squadronaires and another four with the Jack Parnell band. Then came his first real residency. At the Lyceum with Oscar Rabin.

Even though his session days were still a thing of the future, Don had made records with nearly all the big bands. His very first session? That was for the George Evans' band nearly five years ago.

"I think they picked me because of my availability. They tried the top people first, couldn't get them, and worked down the list until they came to me." From that day onwards, Don Honeywell has never regretted entering the field of sessioneers. He averages a dozen a week. His most recent chart-buster was Alan Price's "Simon Smith And His Amazing Dancing Bear". Then there have been records by Tom Jones, Petula Clark, Marianne Faithfull. In fact, so many that it would take a full page to list them.

### CHANGES

Both his baritone and tenor are Selmer Mark 6 models. "I used to have a Conn, but discovered the Selmer was much better for recording." Has he discovered many changes in the session field in the past five years? "Only that it's much easier to get in now. There are so many more recordings being done and not a great many new session men to do them. It'll be very interesting to see where the next generation will be coming from."

Some of the sessioneers we've featured recently said how they bluffed their way through their first sessions. Don remarked on this and said: "That's one thing you can't do with a sax. You have to be able to read music. I suggest that on a first session, you just sit next to a good player and follow him if you get into any difficulty. The session field is a business. A very exacting business. Because of this, you have to be punctual. With so much money involved, it doesn't pay any musician, no matter how good he is, to be late. And he's got to be able to play whatever music is put in front of him. You can't disappear into a corner for half-an-hour and learn the number. So you must be a good reader."

Don says that the only thing that really annoys him is waiting in the studio while the engineers balance the rhythm section. "But I suppose it has to be that way", he sighed. "It would be nice if they didn't ask us to turn up until half-an-hour later though. But I don't suppose that will ever happen."

# PEOPLE BEHIND THE STARS

## No. 5 Arranger LES REED

**LES REED is a well-known songwriter. But what of Les Reed the arranger? This facet of Les' life is, to a certain extent, hidden from record buyers. They know that he was co-writer of such hits as "It's Not Unusual", "There's A Kind Of Hush" and "Tell Me When", but they seem amazed when you tell them that he also arranged "Picture Of You", "Green, Green Grass Of Home", and many, many others. As readers of last month's "Beat Instrumental" will know, Les also works in association with Wessex Sound Studios. It was at their new studio, in Highbury New Park, London, that I met the very young-looking Les Reed. He was in the process of arranging—and singing—a few of his latest compositions.**

"Arranging is still a very big part of my life", said Les "but I've had to cut down considerable. Nowadays I only arrange my own songs. It's very satisfying, but not very lucrative. I can earn more out of one song than I can a dozen arrangements. The last big session I handled was 'Green, Green Grass Of Home'; after that I made the stipulation that I'd only do my own work."

### HOLIDAY CAMP

The Les Reed story began at a Butlin's holiday camp. He was pianist with the Vic Flick band. After the season ended, both Vic and Les joined the John Barry Seven. A very good grounding for any musician. It was here that Les first started arranging. Nothing ambitious. Just a few things for the band to use on stage. During this period, Les became very friendly with Johnny Keating. Johnny was doing some arrangements for David Macbeth, and asked Les to help out with a 'B' side. The result must have been extra good, because he was offered a permanent job with Pye Records. The very first record he undertook was Joe Brown's "A Picture Of You". Not a bad start to a career. It was No. 1 for quite a few weeks.

As a musician, he prefers to stick to the keyboard. "This can hinder me sometimes", admitted Les. "I think that pianists, generally, make bad arrangers. But then, most of the top ones are pianists, so that rather contradicts me. The trouble comes when you're scoring music for a full orchestra. If you're a pianist, you tend to write for your specific instrument, and imagine the violins will sound the same. Brass players are probably the best bet. They have to imagine the whole score in their minds, and it can turn out better. The trouble with being a musician is that it sometimes makes you write for musicians and forget commerciality."

How big a part does Les feel an arranger plays in pop music? "Oh, a very big part", smiled Les, "but you must keep up with the changes. I'm friendly with most of the top groups, and this definitely helps when you're trying to communicate with them in the studio. Many arrangers try and prove to the A & R man that they can, in fact, write music. They don't take the singer into consideration. I admire people like the Tamla crowd. They've studied sounds, arranging and the changes. Because of this, they've built up a record label from absolutely nothing. The best sounds can be achieved with a small group. Some older people would bring in a 15-piece band to get a full sound, and then lose the singer completely. The same effect can be got with a quartet if it's arranged and recorded correctly.

### AMBITION

"Pop music has helped me to achieve my ambition. To arrange and conduct the London Symphony Orchestra. I couldn't have done it without pop. And you meet so many nice people. Tom Jones is a good example. You might like to hear the story behind 'It's Not Unusual'? I wrote it with Gordon Mills. It was intended for Sandie Shaw, and Tom did the demo. No one realised his potential at that time. Anyway, Sandie turned the song down, and Tom said he'd kill himself if he wasn't allowed to record it. I've never seen anyone with so much faith in a song. I worked out an arrangement with vibes. But it wasn't powerful enough to match Tom's voice. Then the brass idea came. When we heard the playbacks, it was unbelievable. Seriously, it was the only time I've ever felt a record just had to be a hit. It's things like that which keep me in love with my work."

*Les Reed: Doesn't believe in working by the book.*

I found it surprising that Les didn't admire arrangers like Henry Mancini, and his old boss, John Barry. "Henry is too mechanical. Any other arranger—like Johnny Keating or Robert Farnon—could have injected so much more feeling into things like 'Moon River' and 'Too Soon'. John's a great musician, but he works by the book. That's something I don't believe in, it cuts out originality."

How does Les feel about arranging his own material? "It's about the only way to get the sound you want. When you're writing, there's an arrangement going round in your mind, and the only way to get it onto disc is to arrange it yourself. Any other arranger would give a completely different interpretation to it." Does he always try to be original? "Usually, but not always. Take 'Green, Green Grass Of Home'. I stuck to the same format as Jerry Lee Lewis' version, but commercialised it. It's still a Country and Western number, but with a different atmosphere."

# JAZZ SUCCESS HAS GIVEN GEORGIE CONFIDENCE

**GEORGIE FAME has appeared, in a jazz concert, at the Royal Festival Hall, along with the Harry South Big Band, featuring top jazzmen like Tubby Hayes. The same Georgie Fame has written, sung and played his first CBS pop-type release "Because I Love You", and is still the idol of the R and B-influenced club addicts.**

Jazz or pop R and B? How does he separate the two—and, more important, how does he keep both sets of fans happy? Georgie feels no pain at his recent twin-pronged successes. He told me: "I'm young enough to enjoy both scenes. I get a kick out of having a pop hit record and doing well with that sort of material. But I'm also old enough inside to appreciate and sing a bit of jazz. I hate to go out on a limb and say which I like best—and as long as I can do it I plan to enjoy both worlds.

"And, to some extent, the fans must overlap. I know that a lot of kids came along to the Festival Hall to see me because of the pop stuff—and for a lot of them it was the first time they'd ever heard or seen a big band. Probably they didn't hear all the notes, but I think they dug the emotion. Certainly some of them were in tears when they came round afterwards—and they said they enjoyed it.

"There's a guy I met at a pub in Barnes, near London, where I go to hear some jazz—like the Dick Morrissey Quartet. He's a fervent jazz fan. He'd go off to his own room to listen to his sort of music. His son, though, would go into another room and play my pop hits. I told him I hoped our LP with the Harry South Big Band would bring them both together, musically—and I think it did just that. . . .

## CONFIDENCE

"What's happened is this. I'm taking jazz more seriously, having done well in some of the jazz popularity polls. It's given me confidence to go ahead. But right now I'd say I'm much better at singing jazz than playing it. So I want to concentrate more on the playing side. I have to study a bit more—stop neglecting the playing.

"There's room for both worlds. There was a time when I did ten gigs a week. With the Blue Flames I felt I was running round in circles. All right, it was a competent band, always playing well. But it was getting stale—we all were. Now I only do three dates a week, which leaves me time to think.

"I'll keep my own band. But I must have more time to develop on my own. I have to study music so that I can write my own ideas down, instead of having to take them to somebody else.

"It's important to develop my own writing. You know, people were saying Georgie Fame is the greatest this-and-that in the R and B field. Fine. Nice. But I got frustrated because I didn't know what was ME in it all. I was just doing and developing what other people had done before. So I must write more material."

## SIMPLE TUNE

Georgie, in the midst of a recording session with the Gordon Bick Trio ("Informal small-group jazz and experimental in some ways—and Denny Cordell is in charge, as usual"), went on: "I wrote 'Because I Love You'. It's just a simple tune. Maybe it's too easy. But I think it was a commercial attempt. Maybe it only took an hour to write, but that's not the point. Something more complex would take a lot longer. The important thing is to create the right sort of material for me—and I mean that mostly for the recording field.

"Nobody really tells me what the borderline is between a pop-type record and the jazz influence. It's just that Denny and I have this good rapport—understanding what the other man is trying to get at."

He paused momentarily for breath. Then explained: "Jazz is—well, it's being good for my ego, and there is the personal satisfaction which it brings. It gives me the feeling of actually making musical progress. It's stuff that I've wanted to do but never previously had enough time to cope with it.

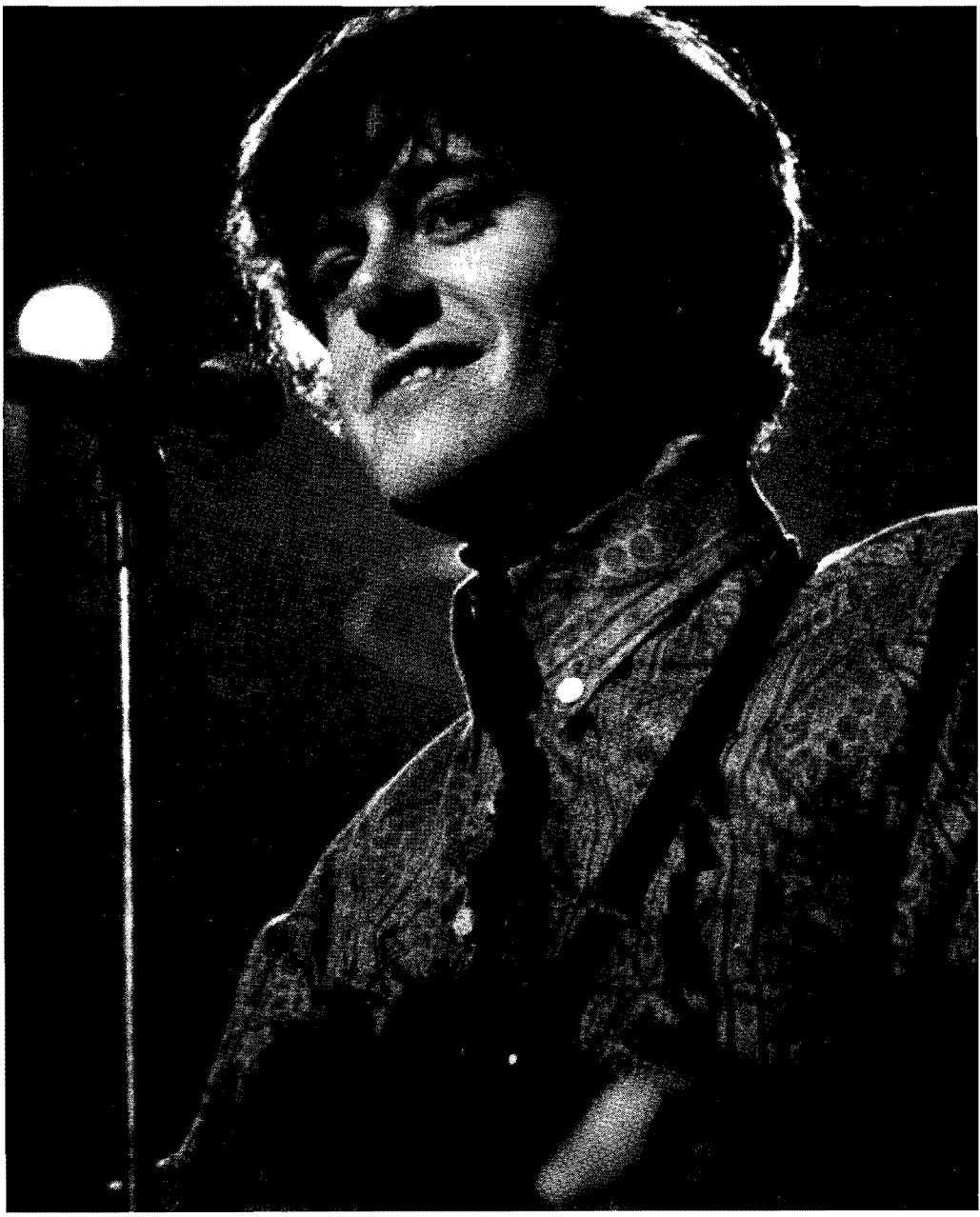
"It all sounds rather a busy life—maybe too busy. But you have to pause and take stock. You have to understand the things you've neglected. . . then work on them so that your technique doesn't suffer. Playing the same material night in and night out, for weeks on end, is not the sort of life that appeals to me any more. It's possible that some of the jazz fans are a bit disappointed in me at this stage, probably because I also have the pop R and B image as well, but I find there aren't many complaints.

"I'm completely happy with my new band. Completely happy with the things I take part in without them. Somehow I feel my whole career is sorting itself out. And there's so much happening that there's no chance at all of my ever getting fed up with the scene."

PETE GOODMAN.

# PROFILE

# DONOVAN



**PROFILING Donovan as he is now is quite a problem. His talk is of "brightness and light" and "all things beautiful" and, unfortunately, typewriters don't give out with letters printed in a glowing incandescent light! Black and white printing doesn't shimmer colourfully like a rainbow. . .**

But Donovan has clearly changed over the years. He is probably more respected inside the folk field than out of it. Yet he recently played a 19-song concert at the Olympia in Paris (a haven of the rockingest rockers) and subdued an audience who couldn't even understand what he was singing about. He does it with gentleness and humility. Those who aren't so struck on his talents say he hasn't much of a singing voice and writes basically too-similar material.

## GENTLENESS

Nowadays Donovan cannot be riled. When I first met him, a few weeks before he made his first-ever television appearance on "Ready, Steady, Go", he was easy meat for the knockers. He got angry, 'phoned up his critics to lambast them, tended to be over-excitable even at disc sessions. Now, all is lightness. The smile is unwavering. The basic gentleness is ever-present.

Donovan admits he is in the pop world, but knows that his great triumphs have been outside it. He's filled the biggest halls . . . the 1965 Newport Folk Festival was a sensational success . . . and there were the Carnegie Hall and Hollywood Bowl triumphs. About it all he says: "I don't think I'm a folk singer at all. I think I'm just a contemporary writer."

His bookshelves are crammed with the works of the great poets. He is obsessed with underwater life, planning a bathysphere trip one day to plumb the depths. Outer space matters alarm him.

He uses the word "beautiful" a lot. About his dog, his paintings, his new home at Wimbledon. Even about his pal Gypsy Dave, who has shared headlines with Donovan—headlines that could have crippled the careers of both. He thinks Tim Hardin's songs particularly beautiful. He also has "discovered" modern jazz, as evidenced on recent singles. He says: "I don't want to change things. I want to ignore things that offend the eye or the brain . . . and concentrate on the good things of life."

He says: "There is no need to protest. The younger generation understand inside themselves. The words tell the story—and the music makes it fly or soar like the sea." His recording manager Mickie Most, who handled "Sunshine Superman" after Donovan had had a long gap between singles, reckons Don is simply "a natural". And Donovan says: "I cannot discipline my mind or my imagination. They must roam free."

Donovan talks like a mature man. Yet he was born on May 10, 1946 . . . only 21 now. And only 18 when he wrote and sang "Catch The Wind" into the charts. I remember him saying then: "I'm not particularly worried about money. I just want to write—and I don't think anyone else has enough soul to sing my songs." Well, plenty of others HAVE sung his songs and been rewarded with a "beautiful treatment" praise-phrase from Donovan Philips Leitch.

Though much-caricatured for his lightness - and - brightness manner, this angel-faced lad from the Gorbals, in Glasgow, remains very much "in". More "in", in some ways, than the style-changing Dylan. Certainly more "in" with the true folk-performing fraternity like Bert Jansch, Simon and Garfunkel, Baez et al.

P.G.

# LP REVIEWS

## THE SIR DOUGLAS QUINTET

### LONDON HAU 8311

On the sleeve of this album the Quintet's manager and record producer, Huey P. Meaux, writes: "They became a very important part of my life as they were the first American group to have a hit with the very famous English sound". Obviously the "P." stands for proud. How many managers would admit that their lovely boys had had a hit just because they copied someone else's sound?

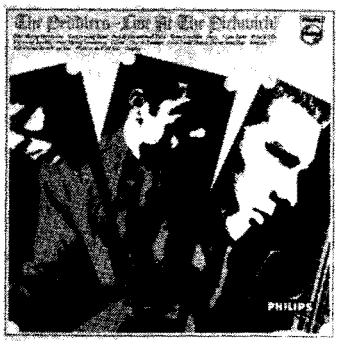
On the first spin of the LP. It sounds samey; some of it is, but the next time you spin Sir Doug he makes more sense. The numbers are a mixture of good and bad. It seems that if the Quintet does a song it either turns out corny and dull or good. The beaty and well-executed material outweighs the indifferent stuff, fortunately.

Douglas seems to have a big thing going for walking. It figures in three of the five tracks that he's written. Firstly, "You're Out Walking The Streets Tonight", then "We'll Take Our Last Walk Tonight" and, finally, what seems to be a repeat of the first, "Walking The Streets". Strange when you think that even the first line of the famous "Mover" is: "Well, she was walkin' down the street. . . ."

The group has a feeling for its music. Sahm's voice has a definite blues quality and his guitarist can play the blues quite well, although failing miserably on the more commercial numbers.

**Side One: She's About A Mover; Beginning Of The End; The Tracker; You're Out Walking The Streets Tonight; It Was In The Pines; In The Jailhouse Now.**
**Side Two: Quarter To Three; It's A Man Down There; The Rains Came; Please Just Say So; We'll Take Our Last Walk Tonight; Walking The Strects.**

## LIVE AT THE PICKWICK




### THE PEDDLERS
### PHILIPS BL 7768

There are some good sounds on this album. For a live performance, it's great, but most of the excitement gets lost somewhere between the amps on stage and those in the record player. As musicians, the Peddlers are in a class of their own. They inject their own brand of excitement and pathos into any kind of song. And the songs here are mainly standards, including "What'll I Do?", their latest single.

**Side One: Peter Murray Introduction; Georgia On My Mind; Back In Your Own Back Yard; Gotta Travel On; Misty; I Love Paris; What'll I Do; You Are My Sunshine.**
**Side Two: Peter Murray Introduction; Gassin'; Over The Rainbow; I Wish I Could Shimmy Like My Sister Kate; Some Day You'll Want Me To Want You; Walk On The Wild Side; Outplay.**

## THAT'S RICH

### BUDDY RICH
### VERVE VLP 9151

Well, what can you say about Buddy Rich? You can't very well criticise the man who is known as "the world's number one drummer', and at the other end of the scale, all the superlatives which one might use to describe his style have already been pinched by others.

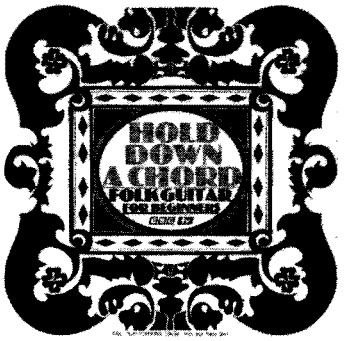
We are on a safer bet if we talk about his LP "That's Rich". It's an old recording inasmuch as the last track to be put in the can was provided by a '57 session. Ten long years ago and for Buddy Rich, ten long years full of practice, if he was brilliant then what is he like now?

His own compositions, "Me And My Jaguar" and "Just Blues", were the first to go down on tape. They were recorded in Los Angeles in '53. He used an eight-piece band (including himself) and the resulting tracks transmit a feeling and a sound which belies the number of musicians producing them. For the followers of the "nouveau" swing and jazz fields this might sound a little old-fashioned. But there is no excuse for not enjoying swing as it really should be played.

Trumpeter Harry Edison wrote "All Sweets" and, not surprisingly, plays on the track with Jimmy Roules, piano; Barney Kessel, guitar; John Simons, bass; and that guy Rich, again as stixman—surprise, surprise. This was recorded in the October of '55. All other tracks were recorded in '56 and '57. For tracks such as "Ain't It The Truth", by Basie, there's an 11-man line-up. It's a good LP, an education for those who have only just started to swing with the real musicians.

**Side One: Jump For Me; Lover Come Back To Me; Shorty George; Me And My Jaguar; 9.20 Special.**
**Side Two: Undecided; All Sweets; Just Blues; Ain't It The Truth; Jumpin' At The Woodside.**

## HOLD DOWN A CHORD




### JOHN PEARSE
### BBC OP 117

If you're interested in learning to play the guitar and can't get along with the ordinary tutors, then this LP is a "must" for you.

John Pearse, a well-known guitarist and folk singer, designed this course himself. It is aimed especially at beginners with no knowledge of music.

If you have any difficulty in obtaining either the record or the booklet, then write to BBC Publications, P.O. Box IAR, London W.1, mentioning this review in *Beat Instrumental.*

**Side One: Tuning up (Pitchpipes); Chords of G, C, D7; Basic right-hand scratch; 2/4, 4/4, 3/4 scratches (including illustration Duke Of York); Alternating basses; Chords of D, A7; Basic plucking 2/4, 4/4; Song illustration Skip To My Lou; Revision.**
**Side Two: Tuning up (Noting); Waltz time pluck 3/4; Basic calypso slap; Basic calypso lick; Left-hand damping; Forward picking; Ripple picking; Variations.**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# YOUR LETTERS

Dear Sir,

**I feel that I must write to you about this drug affair because I believe it's been blown up out of all proportion. The way in which the Press have handled the drug stories, which it has pounced on, makes things look bad for all youngsters and all group members. The majority of people don't possess the brain to differentiate between the minority of drug takers and the normal fun-loving teenagers and hard-working, talented groups.**

**I have played with several groups and have done gigs all over Britain. I have also visited the London clubs. As far as I'm concerned the headlines, such as "Drug Menace Grows", are rubbish. If people persist in having this attitude of "they're all doing it" they are insulting talented groups, who are entertaining young people night after night purely by means of their own talent and industry. Also, why don't the newspapers feature the really good work some young people are doing instead of just the bad?**

**H. Kendal,**
**Salford, Manchester.**
**LP Winner.**

## ADVANCED?

Dear Sir,

It is 1967. We have advanced in technology, science, medicine, art and music, in fact, in almost everything. Or so I thought.

A few weeks ago I visited all our local groups, but remained unseen for the purpose of writing this letter, and I cannot understand a dance promoter taking on groups that are downright copyists when the records will serve just as well.

In none of the groups did I hear the slightest hint of individuality or self expression. In none of the groups did I hear any originality at all. In fact, most of the groups were slamming out the same arrangements that topped the bill years and years ago!!! Why is it that localised groups in my home town, and many other towns, are still keeping to this rigid "copyist" grid that has no room for originality or self-expression? Why copy when it is so much easier to express? There is too much of this keeping in with "In Crowd". Who are the "In Crowd" anyway?

I am only trying to help the "local" groups, not destroy them. Remember that it is the "local" groups that become the "top groups".

**D. A. Hastilow,**
**Tamworth, Staffs.**

*Staffs. groups, have you anything to say in defence?—Ed.*

## COMPLAINT

Dear Sir,

I don't often complain but I feel that someone should do something about the air-time on the radio for certain record companies. The B.B.C. is not concerned about the air-time on the radio for certain record companies because they do not run shows for them, and the "pirates" make a habit of playing anything, anytime.

Decca and E.M.I. own most of the air-time with Pye and Philips, having regular programmes. But Polydor has nothing. It used to have "Hi Midnight" through the week, but now there is a C.B.S. programme or "Music In The Night". Why hasn't Polydor got any air-time?

**David Stone,**
**Abergavenny, Mon.**

*A spokesman for Polydor says the firm tried having programmes on Radio Luxembourg, but they just weren't bringing in the results.*

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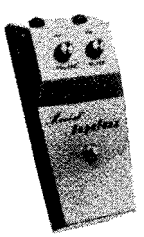

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# CROPPER: BRILLIANT BUT MODEST

**THE door opened, in he strolled, a sunburned man with clear-cut features. After years of worshipping an image the lead guitarists of the British soul school are, at last, able to see and hear him in the flesh.**

He's a quietly spoken, shy man, who is obviously in love with his music, and not just the personal benefits that it has brought him. He had read *Beat Instrumental* in Memphis and was genuinely pleased with the articles which had given prominence to the Stax world even before record buyers knew the names of the men behind the sounds.

He broke from a practice with the band to talk to me. Said Steve, "I started playing guitar in the summer of '57 while I was at college. By '58 I was doing dances round the Memphis area and also sessions at the Stax studios.

"In '61 I recorded 'Last Night' with the Markeys, who are, in fact, the same group as the M.G.s with the three extra horn men. Because the record sold we went out on the road for six months, but I got tired of the travelling and went back to college for a while. I was still doing sessions for Stax, and by the middle of '62 I was working there, full time.

## 'GREEN ONIONS'

"Then came 'Green Onions', which was just built round an old blues. It was recorded at the end of a session, when we had some time to fill." Is spontaneity invariably the basis for all the Stax tracks? "Not always", said Steve. "Most of the records we have played on have had to be developed from the basic ideas, although their success depends on the atmosphere which is developed. I specially like working with Otis because he's a guy who creates his own feeling in the studio. We don't have to create it for him."

I asked Steve for information on the gear he uses for his distinctive sound. "I have two Telecasters, an Esquire and a Strat tuned to C. I also have three amps, a tiny Gibson Ranger, which has one 10" speaker, another standard Gibson amp with one 15" speaker, and also a Fender Lancer amplifier. I use the Fender on stage, but have never tried the tiny Gibson—that's purely for studio work. I never use fuzz units."

Steve Cropper is the lead guitarist that most group members would like to add to their line-up. How has he managed to forge ahead and break away from the weak repetitive figures that so many other lead men consider the ultimate? He is surprised, quite genuinely, by his popularity. "I'm no great authority on the guitar", he insisted. "I am a rhythm man. On all the records I am only playing simple rhythm. Even my solos are based on rhythm sequences. I try not to overplay. I feel what I play and I never attempt tricky changes."

*Steve Cropper; "I work every single day of the week, Sundays included."*

To what extent are the Memphis man's breaks rehearsed? "I don't have time to sit down and work out my breaks", he said. "I goof around on my guitar, and if I come to a figure that I like, then I stick to it." Has he been pleased with all the work he's done for Stax; does he look upon his classic breaks as masterpieces? "I haven't ever been satisfied with my lead breaks", he said. "Except perhaps for the one on 'Summertime', otherwise I think they are all bad." How far does this man's modesty go?

As the whole attraction of Stax-produced records is the definite "feel" which permeates their very grooves, I asked Steve if he was able to define "feel" or "soul" as it is now commonly known. "It's love", he replied, "heartfelt love such as a man would have for his wife or his brother. In the musical sense I think it can be summed up in one word, 'communication', the ability to communicate. If a singer is unrehearsed and cannot communicate with the band that's backing him, he'll sound bad." And how did Steve Cropper, who is white, manage to plant his roots in territory which is acknowledged to be the coloured man's heritage? "I was brought up with soul music", he told me. "As a youngster I listened to the local station, W.D.I.A., that was Rufus Thomas' station. I listened to artists like Chuck Berry and the Platters. Guitarists I heard were Loman Parldin, who was the guitarist for King records, Robert Ward and Albert King, who is the king of the bluesy guitarists."

## WORKS ALL WEEK

Now, besides his considerable guitar playing and composing skill, Steve is chief A & R man for Stax. "I work every single day of the week, Sundays included", he said, without any trace of regret. "I now look upon myself as an A & R man first and foremost, although I still play on all the sessions." Here the interview ended and we wandered back to join the Stax crew who were rehearsing. Staunch Presbyterians all, they will not tolerate swearing in the studio or on stage. Cropper and his companions are a great example to all instrumentalists, not only in their music, but in their way of life.

# 'ARNOLD LAYNE WAS JUST US' say THE PINK FLOYD

**"PSYCHEDELIC? We don't know what it means. If it means flashing lights, then we're a psychedelic group. If it doesn't, then we're not." So say the Pink Floyd. The group hailed as the first big break - through for psychedelic music. But what of their hit record? "'Arnold Layne' is nothing but a pop record. It wasn't intended to represent anything in particular. It's just us."**

### NOT INFLUENCED

How did "Arnold Layne" come into existence? Says composer Sid Barrett—"I wasn't influenced by anything, if that's what you mean. The title came first, and the rest just followed. Yes, we all write songs. In fact, our first album will consist of nothing but originals. About nine by me, and the rest by the others." The group maintains that much of the disc's success was due to the sound obtained in the Sound Technique recording studio. "We went in, played the number, and the sound just came. We never go into the studio with any particular aim, except to turn out a good commercial record." Apart from writing, the boys also act as their own producers and arrangers. "Whoever writes the song, produces it."

When did the Pink Floyd realise that some form of stage act was necessary? "We believe that music works in conjunction with the lights", said organist Rick Wright. "We don't go on stage with anything worked out. The decision to include some form of visual effects was made some time ago. Hence the lights. That is our act really. Just lights."

### PUBLICITY

Would they have had so much success with this, their first record, without so much advance publicity? "It's very hard to say", said the thoughtful Roger Waters. "The radio stations won't play your record unless you're known. You're not known until you do something different. You don't get publicity without doing something different. You're not known until you get some publicity. And a record helps you to get publicity. But the record won't be played without people knowing who you are. The whole thing goes round in a circle, and becomes very complicated.

### FOLLOW-UP

"Incidentally", continued Roger, "the next record will probably be completely different. We don't want to get stuck in a rut with just one sound. What sound it will be, we just don't know. All we'll do, is go into the studio with an arrangement, and see what sounds appear. If we think it's right for that particular time, we'll use it. If not, we'll try something else."

## TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE TOP TWENTY FOR THE FIRST TWO WEEKS OF MAY, 1962

| | | |
|---|---|---|
| 1. | Nut Rocker | B. Bumble |
| 2. | Wonderful Land | The Shadows |
| 3. | Good Luck Charm | Elvis Presley |
| 4. | I'm Looking Out The Window/ Do You Wanna Dance | Cliff Richard |
| 5. | Speak To Me Pretty | Brenda Lee |
| 6. | Love Letters | Ketty Lester |
| 7. | Hey Baby | Bruce Channel |
| 8. | As You Like It | Adam Faith |
| 9. | Hey Little Girl | Del Shannon |
| 10. | Never Goodbye | Karl Denver |
| 11. | When My Little Girl Is Smiling | Jimmy Justice |
| 12. | Wonderful World Of The Young | Danny Williams |
| 13. | Dream Baby | Roy Orbison |
| 14. | Stranger On The Shore | Mr. Acker Bilk |
| 15. | Last Night Was Made For Love | Billy Fury |
| 16. | Can't Help Falling In Love/Rock-A-Hula Baby | Elvis Presley |
| 17. | The Party's Over | Lonnie Donegan |
| 18. | Twistin' The Night Away | Sam Cooke |
| 19. | Ginny Come Lately | Brian Hyland |
| 20. | When My Little Girl Is Smiling | Craig Douglas |

Records entering the Charts during the last two weeks of May, 1962

| | |
|---|---|
| Come Outside | Mike Sarne |
| I Don't Know Why | Eden Kane |
| Lonely City | John Leyton |
| Green Leaves Of Summer | Kenny Ball |
| A Picture Of You | Joe Brown |
| How Can I Meet Her | Everly Brothers |


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NO. 50 JUNE 1967

EDITORIAL & ADVERTISEMENT OFFICES:
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Manager: TONY WEBSTER

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## Editorial

**Britain has already proved herself to be the leading country in Europe for sheer recording technique. During the past two months we've been highlighting this in our "Studio Notes". In future we're going to call this special section of "Beat Instrumental", "In the Studio".**

**And we're also adding another unique item to "Beat Instrumental's" long record of "firsts", called "Top Twenty Facts". In this we're listing the records which have filled the top twenty places during the previous four-week period, based on the "Record Retailer" charts. We're not publishing this chart to show you which records are currently top of the pops, because the daily newspapers give you this information at the beginning of every week. What we're doing is to give you the facts behind the hits. Other magazines do give some details, but no one up to now has ever bothered with all the other ingredients which help to make a hit, namely the studio and recording engineer.**

**Most of today's top stars, like the Beatles, Donovan, the Small Faces, the Move, Jimi Hendrix Experience, etc., have developed an association with a particular studio, which is very important to them. They know by experience that their particular studio makes them happy and relaxed. And it's only right that the studio should get the credit for good work.**

**That often-forgotten man, the recording engineer, is also starting to come into his own. Certainly, there are recording engineers who just twiddle the knobs under the close direction of the record producer, but there is also a very high percentage of engineers who are very creative in their approach. If a particular problem arises, they suggest ways to get round it. And, as anyone who has been in a recording studio knows only too well, they must have patience. If things aren't going right, it may mean take after take before the artist and producer are finally satisfied.**

**The Editor.**

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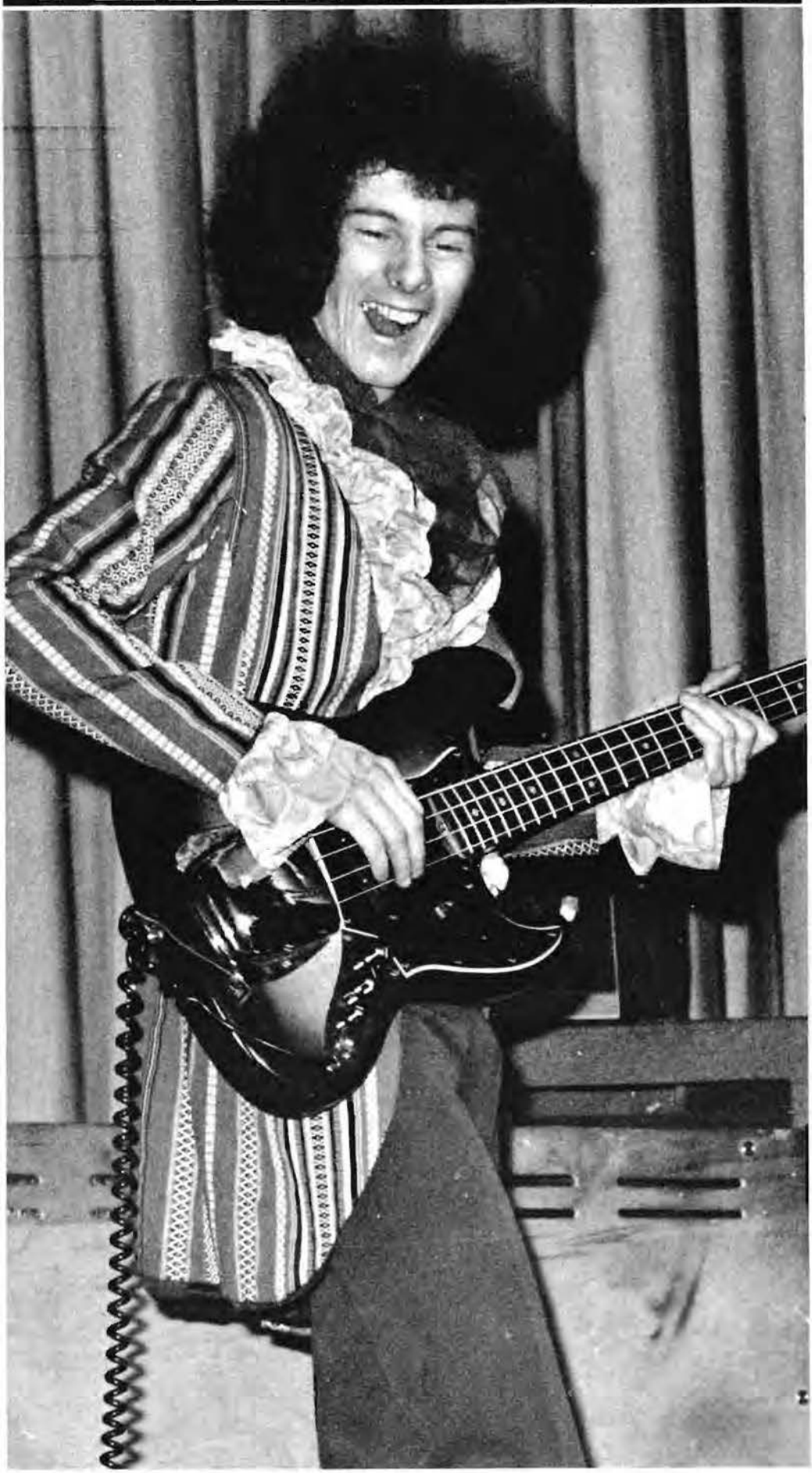
# PLAYER OF THE MONTH



# NOEL REDDING

GUESS how this leading, freaky-styled, curly-haired, bass-slayer started his career? You're right, he, too, was the owner of "an old Spanish guitar". He was 14 when he first became an exponent of string strangling. Donegan was king of the popular music world and it was regarded as scandalous to skit at skiffle . . . Phew!

School days saw our hero with a Burns Tri-sonic from which he drew music, which was, at that stage of his musical development, far removed from the sweet-soul variety.

The scene changes to art college, and we see a bleary-eyed Noel creeping to classes at various unscheduled times, because he had been playing the nights away, on a Gibson S.G. Special, just for the record. But the tardy Mr. Redding did not escape notice, and it became clear that the young man's artistic career had gone west. Shame. . . .

But he despaired not: "There I was, at the age of 16, professional", says Noel. "I was racing up and down the country with a group called the Fugitives. We were doing quite well. But I gave myself a nervous breakdown. We hadn't been eating properly or sleeping. I stayed at home recovering, and when I was O.K. again I went off to Germany with a group called the Burnettes. That lasted one year. We went down well. It was the usual scene, hard work, good experience. When we came back home we broke up for one reason and another. I was out of work. I was scraping about. Then I got in with a group called the Loving Kind, in fact, I formed the group myself. We recorded, but nothing came of it. I was dead broke! Mooching about, going around to friends' houses, collecting beer bottles to get the money on them.

"Then, I saw this advert for a guitarist for the Animals. I went along, played a few things with Barry Jenkins, then 'Chas.' came in and asked me if I could play bass. I said that I couldn't, so then he asked me if I'd like to give it a try. I said O.K., and Chas. brought his Gibson in for me to play. From that moment on I was a bass player. I used a six-string bass for a while. That made the change-over from lead easier, but I could only seem to get a trebly sound out of it. Later I moved on to the four-string.

"I'm still keeping my hand in on the lead guitar and I've played a few things on the LP tracks. Singing? Yes, I'm trying to improve. My voice isn't too strong, but I do my best to stay in tune on the harmony behind Jimi. But I don't think I'll be taking any lead vocals."

# SO MANY HANG UPS FOR STEVIE

## BY KEVIN SWIFT

**THE gentleman on the right, doing his nut by means of his feet and using a guitar for a counterbalance, is Stevie Marriott. Big, big Stevie Marriott. You can forget that "little" title. The friendly, modern, guitarist and singer, has proved himself to be big in voice, application to his job, songwriting and in intelligence as far as he is allowed by his nation - wide wanderings with the diminuitive countenances instrumental and vocal ensemble. As you can see, on stage he is uninhibited, one might almost say wild, a superb showman. Watch him work y'all!**

*Stevie on stage*

### MOVEMENTS

He spins on one foot, cleverly avoiding the lead which stretches to his massive amp. He is fond of the "scissor movement"; right leg thrust forward, he drops the guitar to his side, and pounds it with all the urgency of a jockey with a sluggish horse. Trouble is, that with Stevie there's no immediate winning post in sight. There are lots and lots of things that he and the group could do, lots of records to be recorded, difficulties to be ironed out, films to be considered. But right now he is completely occupied with the raw music that he's putting across. Yes, he has his stage movements off to a tee, but careerwise, the direction might be a little hazy.

For a start there's this rather disappointing, revolving-as-usual, but not-moving-upwards, type of disc which was called "I Can't Make It". But, let's face it, that title was surely tempting providence a little too much. Stevie wasn't doing any moping. "We've been fortunate with the record scene so far", he told me. "We were bound to get a flop sooner or later. But everybody does, don't they? And look at the other one after 'Watcha Gonna Do 'bout It', 'I Got Mine'. I was very pleased with the sound of that one and a lot of other people seemed to be, too. But there weren't enough of 'em evidently. I look at it like this. At least it proves that people are buying our records for the right reasons. They choose the ones they like the sound of and reject the others. They aren't going out and buying them blindly, or just because they like the look of us."

The Small Faces have (it is whispered) a new LP appearing very shortly, although nothing is scheduled yet. This new LP has been dragged on, and on, and on. It has been reported completed more than once, but each time the group have scuttled back into the studios and either started again completely or just added more tracks. I asked Mr. Marriott what was going on. "Oh", he moaned, face dropping. "So many hang-ups, so many hang-ups. We originally completed it only to be told that the tapes were the property of a previous manager. If you remember, we were in the middle of changing at the time. So, back we went and did everything again. Then, by the time we'd finished, we looked round and found that a whole load of our ideas had already appeared on other people's records. No, I don't mean they pinched 'em. They thought along the same lines. So, we went back to the studios again to revise some tracks, not all of them. Added to this, we changed studios and engineers half-way through." What was the final result like? "It's nice", said Stevie, simply. "I don't want anyone to know about it until they buy it. Then it should hit them. I think it spoils a record if it's flogged to death before it comes out."

### CHANGES

But changes are still going on around the Small Faces' establishment. They have signed with Robert Wace, the Kinks' co-manager, and it looks as if, after lengthy discussions, we might see the Small Faces' waxings come through the Immediate label. Meanwhile, the Faces look forward to visiting America. Said Stevie: "We all want to see the American scene, but we need a good record to push there. Now we are waiting to see if a very good record comes up, then we'll be over there like a shot."

There are changes, too, at home. Stevie has moved into a house in South London, which stands in its own grounds. "Had to", he explained. "There's been so much trouble with the noise problem, you know. Neighbours complaining when I was recording on the tape.

### OWN STUDIO

Now I'll probably build my own small studio, at least I intend to, but I have so little time now. One thing I have decided to do is to take good holidays frequently. I'm not long back from Portugal, and I can honestly say it's about the only holiday I've ever enjoyed. Plonk and Mac went to Ibeza, so I suppose they'll keep going back there whenever I disappear. Kenny likes to stay at home for some reason. I think it's because he likes to drive around London in his new 'Spitfire'."

And future plans? Said Stevie: "To become as popular in America as we are here. And, oh yes, to get that LP on the market before we find out it's outdated and have to go back into the studio again."

KEVIN SWIFT TALKS TO

# BERT LYNN...

**RECENTLY Bert Lynn came from Houston, Texas to survey Britain's beat scene. He is one of the largest musical instrument dealers in Houston, and as the majority of his sales are Baldwin guitars, he took time out to look over the firm's Romford factory. But this isn't Bert's only claim to fame. All the evidence points to the fact that he was the originator of the electric guitar pickup.**

Certainly, the American Press of the '30s support his claim, at least by proxy. Bert carries with him a scrapbook bulging with Press cuttings, which incorporate such phrases as: "This brand-new instrument"; "Appearing for the very first time"; "Wonderful new sounds". And let's face it, someone had to invent the pickup. It didn't fall off the harp of a low-flying angel.

*Bert Lynn, right, looks on as a technician checks over a guitar body at Baldwin's Romford factory.*

## ORIGINATOR OF THE ELECTRIC GUITAR PICKUP!

### BERT'S INVENTION

I had the pleasure of meeting Bert Lynn at the Baldwin factory and talking to him, at length, about his invention and his quite remarkable career. Said Bert: "I first thought of electrifying my guitar when I was in a band in Hollywood. In the studio I could be heard loud and clear, but in the band, on stage—nothing. In those days the only mikes used were owned by the big Western Sound company. They weren't even on sale. One day I 'borrowed' one of the old suspended diaphragm mikes from a studio, and next time I played I put it inside the guitar, set in rubber. Then, of course, I could be heard, but the trouble was that everybody else around you was also picked up, so if anyone swore or anything near my guitar . . . well. I decided that I would have to work on a modification of the mike for guitar. Trouble was, I knew what I wanted but I didn't have the knowledge to put it into practise. I brought a friend of mine in on the scheme who was an electrical engineer and we worked on the thing together.

"At first we had two pickups, one above the strings, one below. Both were straightforward magnetic coils, and a field was set up through the strings between the two coils. The only trouble was that if you hit a note, and allowed it to ring, the continuous field between the pickups would cause it to keep on sounding. This wasn't feedback, but it grew in strength until you had a loud continuous howl. When we later developed the single pickup for guitar, I made my own instrument up with a guitar neck and a solid body, and it was plugged into an amplifier.

"But nobody would accept this as a proper musical instrument, and I had a great deal of trouble with the Musicians' Union and, believe it or not, the Electrical Trades Union. If I was appearing with a band I was not allowed to play with them. What would happen is this: I'd sit with them through the overture, but I wouldn't play. I had to mime. Then, when it was time for me to play my guitar, or 'Vibro-lynn' as I called it, I was raised up on an automatic stand so that I was above the rest of the band. This was because I was in the Actors' Union. So, although I wasn't allowed to play in the band, I could appear on my own, at stage level, backed by them. The trouble with the electrical people was merely that I had to use a proper electrician to plug my amplifier in. All very complicated, but you have to remember that Unions were much stricter in those days—you even had to pass a proficiency test to get in."

It took time for Bert to get his "Vibro-lynn" accepted, but that didn't stop him doing many very successful shows. This is where the scrap-book came into the proceedings. Bert flicked through it showing me cuttings of what would now be known as "rave reviews" of show after show. One of these shows provided Bert with one of his biggest laughs and happiest memories. "In '35 I was appearing on the Fred Allen Show," he told me. "Fred was a great man for the quick gag. He looked at my instrument, and said: 'Tell me, does that work on A.C. or D.C.?' I answered that it worked on D.C. current, and Fred smiled and said: 'So what happens if you have to work from A.C.? Do you have to transpose your music?' "

Part of this remarkable man's history provides a nasty smack in the eye for the followers of the so-called psychedelic cult. Bert told me that in 1940 he had an all-electronic band which had in it brass, woodwind, strings and drums. Thirteen pieces in all. "Each instrument had an amplifier," said Bert, "but I controlled the whole thing from a control panel out front."

### AIR RAID

With this electric orchestra Bert Lynn developed some quite stupendous visual and musical presentations. He told me about a representation of an air raid, complete with sky-sweeping searchlights, air-raid siren, bombers, fighters, bombs, explosions and crashing aircraft, the latter all supplied by the "Vibro-lynn". Another of Bert's specialities was a round-the-world cruise complete with ship's hooters, weather reports and thunderstorms. Which just goes to prove the phrase: "There's nothing new under the sun?" And if you are working out a brand-new stage presentation, take care, Bert Lynn might have already done it . . . 27 years ago.

# The original Detroit City man talks about Country music

## ANOTHER B.I. EXCLUSIVE by KEVIN SWIFT

**BOBBY BARE didn't have the best of starts in this wicked old world. He was born on a farm at Irontown, Ohio, in 1935. At the age of five his mother died, and at the age of 15 he was struggling against poor, non-productive farm land.**

For relief from his hard life he sang and played guitar, using his own songs for material. One of these songs, written in conjunction with Orville Lunsford, was a big hit when released on the Fraternity label, and it marked a change in fortunes for Bobby.

Now he is established as one of the top country stars in America. He appears in the Billboard charts regularly, and is also a name artist on these shores. "Detroit City", which was a hit for Tom Jones, was originally recorded by Bobby in 1962, and it sold a million.

### MOST POPULAR

On the general American Country scene Bobby had this to say: "Country music is the most popular music in the States. It remains so because it is the music of the people, a kinda heritage. If ever a radio station is dropping in the ratings it goes over to complete Country music, and then it seems to pick up again. K.A.Y.O., in Seattle, was the first station to do this and now it's number two in the ratings." Obviously the Country fans carry a lot of weight, a great deal of influence, too, according to Bobby. "The Country fans like a song to have very few chords, and they like the melody to be simple. Speaking personally, I don't use a great many chords. If I'm recording I won't use more chords than usual, although I might just use them in a different sequence. The fans are wary of change, they like the basic country sound, even if you do use other instruments than the usual guitars." I asked Bobby if he used a steel guitar. "No", he said, "I don't. I used it on my first record, and that was very bad. But many of the Country people have stopped using them now. Even Buck Owens' last few hits have been without steel guitar. Folk want to get away from this image of 'hillbilly' Country music, and the steel tends to project this."

How far, I wondered, had Country music artists crossed to the pop field? Replied Bobby: "In the States, as you know, we have the separate charts for Country, Pop, etc., but you'll always find Country artists in the Hot Hundred in Billboard. Roger Miller is one guy who is never out of the charts, and there are many more." I asked Bobby if it was possible for a Country artist to stray too far from his original music and so be rejected by the Country followers. "I don't think so", he replied. "If a guy is straying too far away from Country music the fans soon let him know, and usually he gets wise and comes back to Country."

### PROGRESSIVE

I asked Bobby if he thought that Country music was at all progressive. "Sure", he answered. "Nashville is the home of Country music and everybody goes there to record. The producers, including Chet, are always looking for new sounds. I've had one of my biggest hits using brass, and I like the violin sounds. I've even used a harpsichord. Oh, yes, and you know the Dobro steel-bodied guitar. Well, it used to be a normal steel guitar on legs, then Dobro made it into a straightforward guitar, with the body still made of steel, but with no frets on the neck so that a steel could be used. Then the frets were put on. Chet used one of those things on my sessions right after it had been produced. He was one of the first to use it."

*Bobby Bare*

### SINGS IN GERMAN

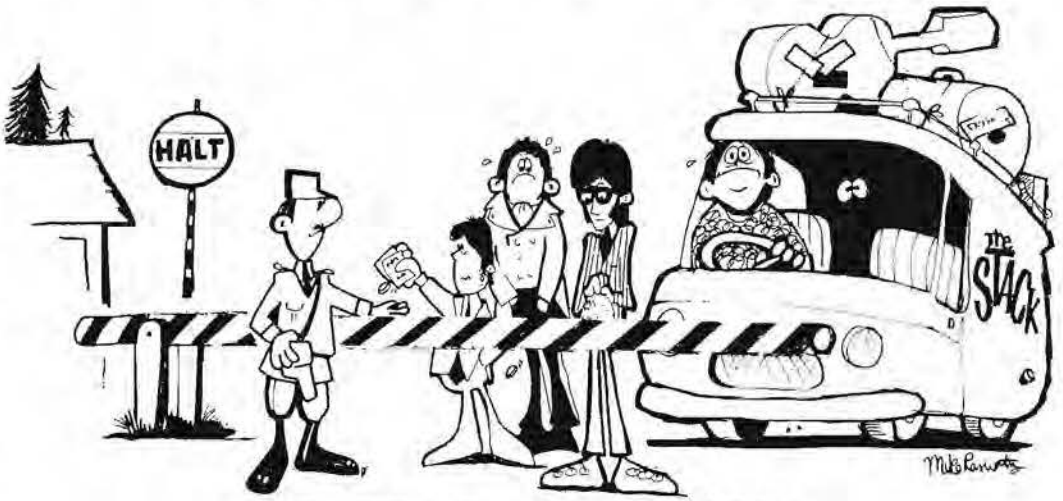
Bobby returned from Germany on the 24th of April after doing a stint with the Hillsiders, some of Britain's top Country representatives. He has been before. "I've released quite a few records there", he said, "all on German labels, and in German. I have the words written down for me in phonetic German and I just read it off as I sing it. I believe it's the funniest thing for a German to read this phonetic stuff."

But apparently, when they hear his songs, the Germans get a great deal more enjoyment out of them than they do amusement. They make sure that he is on their list of best-sellers. Now, with another successful tour under his belt to consolidate his success, it seems as if this ambassador of American Country music can add yet another state to the U.S. country, musically speaking, of course.

# Things YOU should know..

## No. 6 OVERSEAS BOOKINGS

**AT some stage of their career, just about every group gets an opportunity to work on the Continent. Some of you will have already been. I should imagine it was Germany, home of the famous Top Ten and Star clubs. But a load of problems — many of them seemingly unimportant—crop up before you even reach the Channel. If you've never been further than the Isle of Wight, then read on. . . .**




*Unusual problems can crop up at any stage of your trip.*

Let's begin with a couple of things that often get overlooked. Insurance and passports. Presumably you are self-employed. Most groups are. Make sure that all your stamps are paid up-to-date, then go along to your local Ministry of Social Security and ask for leaflet N.I.38 called "National Insurance For People Abroad". This will tell you exactly what to do with regards to paying your stamps. It will prove invaluable and very necessary. Next comes your passport. Try and get this at least two weeks before you intend to leave. A five-year one is preferable. So many groups leave this till the very last minute when there's a mad rush, and sometimes one member is left behind.

### AGENT

It's advisable to have an agent to arrange the booking for you. Of course, you could go and see some promoters on your own, but this can be a needless waste of money. But, if you completely distrust agents, this is the only thing to do. For some strange reason, very few groups will try for a top agent first. They seem to think that they only bother with top names. But it's not true. As a spokesman for one of England's top agencies told me: "We regularly hold auditions just for groups who want to go abroad. Every six months or so, some of our best overseas contacts come over and listen to these groups. That way we know he's genuine, and he knows exactly what he's paying money for." So don't always believe what you hear. In the long run, you'll be far better off by trying the top agents first and then working your way down. Not *vice versa*.

If you've already got an agent, then he should try and get some of your fee in advance. 50% if possible. Unless he knows and trusts the promoter, this is a "must" because so many of them are completely unreliable. Either your money arrives late, or not at all. This is why many agents now include a special "get-out" clause in contracts. If a certain percentage of the money doesn't arrive by the specified date, then you don't go. But suppose you decide to take the gamble and go anyway? You might think: "Oh! We'll get paid after we've played, so it'll be OK". But maybe you won't! If the promoter is a con man, he'll be miles away by the time you've finished. The safest thing to do is refuse to set foot on the stage until he's paid you your fee for that night.

The money you'll get from Continental bookings won't vary that much from what you get here. Generally it is better, but then there aren't many British halls that expect you to play for more than two or three hours a night. If you are getting paid abroad, then make sure you get what you've been promised. Remember that the rate of exchange fluctuates like mad. If you've been promised £30 for a night, then check to see how many German marks make £30. If you're not careful, it could work out at about £28. And believe me, every penny counts when you're in a strange land. Then there's income tax. In Germany, for example, 15% of your hard-earned loot goes to the Government. So be warned!

### FARE

Then there's your fare. It's usually understood that the promoter will pay this at least one way. If this is the case, then try to get it before you leave. It's far safer than relying on someone you've never even heard of before, let alone met. But even if everything goes OK at this end, don't think that your monetary problems are over when you reach France. This is where you'll encounter the biggest bugbear of all. If you're taking your own equipment, say £1,000-worth, then you will have to hand over that same sum to the French when you arrive. You'll get it back when you leave, but unless you've got a pretty rich backer, this can mean the end as far as many are concerned. It doesn't matter if you intend to go straight through the country, you still have to pay. In some cases, the London Chamber of Commerce will be able to help you out, but you must give them plenty of warning. For this reason, some groups decide to take the long way round. From Harwich to the Hook of Holland and then across country. It takes longer, but can prove cheaper. If you don't fancy doing this, and still can't afford to pay the French, the only course left open is to leave your gear behind and use what they've got at the club.

I presume that you'll be taking your van with you, so don't forget to give all the details to the travel agency. They'll want to know everything about it. And I mean everything. And there's your accommodation. In many cases you have to rely on the promoter fixing it for you. But do try and check with another group who's already been out there. According to some of them, these so-called "luxury" apartments turn out to be nothing but dingy dosshouses.

It might sound a bit "square", but remember that wherever you're playing, you're acting as British Ambassadors and will be judged on your behaviour. Get into trouble, and you'll never be allowed in that country again.

# THE JACK BRUCE COLUMN

I talked last month about the Atlantic studios where we have been recording. They have some great equipment there, including an eight-track machine. This means that even after we had recorded our three basic instruments on separate tracks, there were still five more left for extras.

Some of the studios in America even have 12-track—the tape they use must be about 3 in. thick. I like plenty of tracks because when the studio you're using only has mono, they put bass and drums on the same track, so that if you bring up the bass then you are going to get a great deal more cymbal than you want on the final master.

The American studios are strange places with every instrument you could think of littered about the place. And you can use any of them if you want to. In the Atlantic studios there was a big Hammond C.3 organ. I tried it on a couple of tracks, but it didn't work out very well, so I left it.

Our new LP will be released here before it's out in America because "Fresh Cream" is still going strong in the States. I'm very pleased with the album—it features quite a few originals.

Eric has started to write now, and his stuff is good. People often ask why he hasn't come up with anything before? I think the answer to that one is that he's the same as any other composer. He used to think that his efforts were poor, until other people told him that they were good. I have had to modify my own originals because, when I first wrote for the group, I found that Eric had to make a conscious effort to adapt his style to them. Now I write more with his sound in mind.

We've reached a bit of a strange stage as a group. We're not sure exactly where we are going now. All we want to do is carry on playing the music we like. I suppose we pay very little attention to the charts. I'm personally waiting for something really big to come along and shake us all.

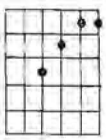
JACK.

# CHORD SHAPES

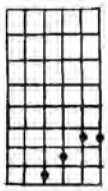
## By THE TUTOR

**Do you find it hard to visualise some of the higher chord shapes? Many people seem to think that it's more difficult to play chords higher up the neck than at the bottom. But this isn't so. One common way round the problem is to learn a chord shape at the bottom end of the neck and what chord this shape becomes when it is played in exactly the same formation higher up the neck. For example, the F Major shape becomes A Major when played at the 5th fret. There are really only three chord shapes to worry about—those of F Major, D Major and A Major. By playing these chords on different frets, any major chord can be formed. The three shapes are known as the 1st, 2nd and 3rd shapes. The 1st shape takes its name from the note played on the 1st string, the 2nd shape from the note played on the 2nd string, and the 3rd shape from the note played on the 3rd string. Stick with the four-string chords to begin with. In any case, four-stringers are sometimes far better than six-stringers. Study the following chord diagrams, and you will soon see how just three shapes can give innumerable chords.**

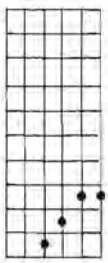
The normal F shape



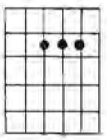
Becomes Bb on the 6th fret



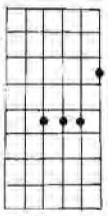
And C Major on the 8th fret



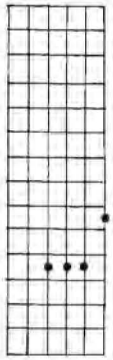
The normal A shape



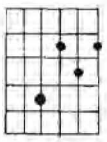
Becomes C Major on the 5th fret



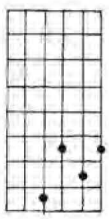
And F♯ on the 11th fret



The normal D shape



Becomes F♯ on the 6th fret



And Bb on the 10th fret

**Although I've only shown the Major chord shapes, this method applies to all chords no matter whether they be Majors, Minors, Sevenths, and so on. No one can say which is the correct shape to use at any particular time. It's a matter of using your ear and a bit of common sense. Practice as many of these different shapes as you can, and next month I'll include an exercise to help you along.**

# CREAM - AMERICAN BUG ?

**LET'S begin this Cream feature by talking about the Stones. Remember their erratic recording career? No, I'm not referring to their disc success, but the places at which they were recorded.**

It took the group some time to decide which were the best studios in which to record their offerings, but eventually they settled for the R.C.A. Think back to the sessions in Chess studios' home of Diddley and Berry, the all-nighters that were held at the R.C.A. studios. It wasn't unusual for Mick to fly halfway round the world just to replace a previously recorded vocal which he wasn't too happy about.

And oh! The terrible things they had to say about the British studios. The engineers just weren't able to capture the sound they wanted. Dave Hassingar, of the R.C.A., came in for all the praise when, at last, they found that he "knew the sound we wanted and how to get it". Recently, of course, they've rediscovered British studios.

## BITTEN

So what has that got to do with the Cream, a group with which the Stones have hardly anything in common? Plenty, the American bug has bitten them, although not as severely as it did the Stones. Of course, Eric Clapton was, at one time, all set to emigrate to the States, leaving the British music scene to its own devices. You see, they just didn't recognise the blues, they didn't appreciate the feeling, which the British blues exponents, or the American for that matter, poured into the music they played to small but faithful audiences. If he had gone when he wanted to he could well have been disappointed with the scene, especially if he had headed for Chicago. There he would have found his great influences Guy and Rush playing, almost for their own amusement, in small bars. Now he has the best of both worlds. Britain has caught him up in its appreciation of the blues, and because of the Cream's great success here, he has been able to go over with some security behind him and, to some extent, a name before him. He still loves the States.

Jack Bruce, not a man to slate anything or poke an accusing finger at anyone, quietly admits that he has a great liking for American life. Of the Freaks we hear so much about, he says: "I thought that they would all be terribly abandoned, wild. But the majority of them are just great characters, extroverts, who don't accept the ways of life which has been accepted by everyone else. Some of them have formed camps and have started living like Indians. Quite a few of the Freaks paint their faces even now. Of course, there are more dangerous people. A guy came up to me and offered me some popcorn. Great, I thought, how friendly, but someone who was with me, and knew better, told me that I had to be careful because some of the Freaks try to turn everybody else on to drugs. They stick L.S.D. in Jelly Babies and offer them around. But for the most part I liked the people I met.

## BLUES PROJECT

One of the Blues Project could almost have been my American double as far as way of life's concerned. He loved playing, was interested in the same things, and hadn't been married very long."

And back to the recording scene. Ginger Baker says: "The engineers have a different attitude over there. They are more helpful. Here you get the guys sitting in their box and thinking to themselves: 'We know our job, you know yours and we can get your sound, don't worry'. The Americans come down on to the studio floor and even show you how to play something so that it turns out better. And, if you do a great take, but there is just one slight mistake, then they can edit that out and put a correct portion in from a previous take."

## COMFORT

But you might take comfort from the fact that the group has not become "hung-up" on the American psychedelic colour scene. You may or may not have seen the Gibson S.G. Special which Eric has been using occasionally. That is covered in weird and wonderful, colourful patterns. But that has nothing to do with Uncle Sam's current "Freak Out" scene. It was painted by a young Dutch couple called Simon and Mirijke. They also cover the Beatles' cars in paint at the request of their owners.

So to re-cap. The Cream like the States; they like the studios and the musicians. But the fans? Says Eric Clapton: "They like pop. They aren't as appreciative as the blues fans in Britain although they have the music right under their nose." So as long as Clapton loves his blues, it seems that the Cream will stay very much with the British scene.

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# PROFESSIONALISM

BY TONY WEBSTER

**THE Hollies have it. Fats Domino has it. So do the Barron Knights, the Beatles, Tom Jones, Sammy Davis, the Walker Brothers, the Tamla artists, Tommy Steele, Ike and Ina Turner, Chuck Berry, the Shadows, Dave Dee & Co., and many, many others. Have what? Professionalism. A word that can mean the difference between a one-hit wonder and a life-long career in show-business.**

## DIFFERENT THINGS

What is professionalism? In show business it's a thousand different things. It can be good clothes, fancy foot-movements, punctuality and clever lighting. Or smart, everyday clothes, organisation, unison and clever arrangements. Professionalism means an act. It doesn't matter what kind. But it keeps your audience on your side. And keeps them with you for a long, long time.

## OUTSTANDING

If you've ever seen a stage-show, you'll know what I mean. On nearly every bill, there's one act you remember for weeks afterwards. They needn't be a hit-parade group. They've just got something different. Something that the others haven't. It's great to stand on stage bashing away with a dozen or so soul numbers, but you've got to keep the audience happy. A few will be content with just music, but the majority—and that's what you must cater for—want to be entertained at the same time. This doesn't mean you have to jump around like Freddie. But it does mean giving a good show, playing to the best of your ability every single time. This gets across to the audience, and they are entertained. Any group that just stands on stage with long faces are asking for trouble. It's a fact that the audience will respond to your own atmosphere. So if you're miserable, they'll be miserable too. Exit applause.

## OBSCURITY

That's why some groups stay around for years, while others quickly fade into obscurity. Be honest. If you go to see two groups, one just playing average music, and the other including a good comedy routine, which one would get the most applause?

A good sound, of course, might keep you in work for a little while, but a good, professional act will enable you to command a steady wage for years to come. Or maybe even a lifetime.

## ALL-TIME 'GREATS'

The Americans have produced many artists who exude professionalism like: Roy Orbison, Gene Pitney, Del Shannon, Chuck Berry, Jerry Lee Lewis and Fats Domino. Just a few of the entertainers who have stayed around to become all-time "greats". Why? Because they've learned the importance of having an act. And they're all different. You can't tie professionalism down to just one category.

Orbison and Pitney just stand there. But their presence on stage is enough to captivate the audience. And they look right.

## ROCKIN' ACT

Then there are the "rockers". Even if you failed to see the recent shows by Chuck Berry and Fats Domino, you probably read some of the newspaper reviews. Considering they've been out of the charts for years, their receptions were unbelievable. Sure, there were a lot of hardened "rockers" in the audience, but there were also plenty of mods and a few parents. No matter what section they belonged to, they left the theatre with just one thought—"Follow that!" If Chuck had just stood there and sang, the reaction would probably have been different. But he didn't. He incorporated his famous "duck-walk" into some numbers, did the splits in others, and made his announcements sound like part of the act. Which they were. He was a success because he had an act.

## FLASHY OUTFITS

Fats Domino didn't. But his orchestra did. They moved in unison. Wore flashy outfits. Acted the fool, and paraded around the stage. Fats just sat there and sang. But he looked good. It was a full hour of entertainment. They were all professionals. They were a success. So were the Tamla crowd. In their case, it was—and is—due to a carefully rehearsed pattern. They sing. They dance. They mess around. They give the audience what they want. Entertainment.

*To the Shadows, professionalism means smartness, personality and uniformity. A jumbo guitar at each end of the group gives a good visual balance.*

*Much of the Barron Knights' act consists of vocal harmony and impersonations. In this shot they are using two mikes to give a better visual effect, as well as a better-balanced sound.*

Because there are so many different facets to the art of professionalism, we asked a few of our own stars for their definitions of this art. As you will see, they all have basically the same ideas. Mainly that true professionalism begins long before you even reach your venue.

## BARRON ANTHONY (Barron Knights)

"Personally, I think that professionalism is a very overworked word. You can so easily be *too* professional. Like the comedian who opens with 'Hello chaps!'. But you can't get away with ad-libs either. I suppose we like to think of ourselves as being professional, but it doesn't always work for us. We had a very hard time pushing 'Fat Lazy People' because the TV producers wanted us to do impersonations. They don't want to know about our latest record.

"The best thing our act has done has been to get us into cabaret. As I see it, a group has got two choices. Make plenty of hit records, or turn to cabaret. You make plenty of money in pop, but you're only as good as your last record and the record buyers have got very short memories.

"Basically, you're a salesman. You've got a product to offer, and have to sell it in its best possible form. Then again, you must keep changing. A great 1964 act is a lousy 1967 one. That's the main trouble with an act like ours. But professionalism exists off the stage. You have to be organised and punctual. If you break down *en route* to a gig, you should know where to get another van from. The gear should be checked before you get on stage. Of course, you can't stop a string from breaking, or an amp blowing-up, but don't let it prevent you from finishing a number. It's the same if someone's ill. That's no excuse for not giving a show. If you're professional, you should be prepared for things like this. You can put on just as good a show regardless of microphones, strings, amps and so on. Just don't make it look obvious. You've been booked to do a show. So do it".

## FATS DOMINO

"You can tell a professional by the fact that he looks so much better than anyone else. Smartness, both on and off stage, is so very important. To become a professional, you must have a blinding desire to entertain anywhere, at any time, in front of anybody".

## DAVE DEE

"You can't really define it in a few words. It covers so many different things. Personally, I would say that professionalism in any act means you must perform well, be competent, communicate with the audience, and, very important this, arrive on time. You must do what you're paid to do, regardless of the number of people in the audience. This applies especially to new groups. They get to a gig, find about ten people in the hall, and think—'There's only a few people here, so we won't really bother'. This is bad, and very unprofessional. Those 10 people have paid good money to see you, so they deserve a show. You never know, one of them might be a very important agent".

## SHADOWS

"Professionalism? It's the ultimate in amateurism. No, seriously, it's doing your job to the best of your ability. But you must realise your limitations. Don't strive to do something you know is beyond you. Professionalism has disappeared to a certain extent. Everyone looks the same now. A group member could easily be one of the audience. The 'star' image has faded slightly. A personality on stage should be someone to look up to. You shouldn't think of him as a boy-next-door. Dress smart, that's very important. We wear £60 suits on stage. I doubt if many of the audience do. That keeps you above them. But remember that it doesn't cost anything to be nice to people. This can do you a lot of good. We are an expensive group. We've got seven guitars, all tuned, and ready to be used if a string breaks. We've also got four amps on stage, but we only use three. If you can build up into something like this, it can only work for you.

"There are many different ways of selling talent. Orbison just sells his voice, but he stands well and looks smart. On the other hand, Mick Jagger, who is Professional, sells his movements and rebellious image. Surprisingly though, the most amateurish group we've ever seen were the Beach Boys. Musically they were fantastic, but they just wandered on stage, didn't use the mikes correctly and looked bad. Very unprofessional. They were amateurs with a good sound. If you want to become professional, then the best thing to do is go along and see a really professional act. Apparently, Brian Epstein brought John Lennon to see us in the early days. Oh yes, don't forget the chat. If something should go wrong, have some dialogue worked out to keep the audience happy. This should be the same with all announcements, but they must look spontaneous. Remember that the best ad-libs are perfectly rehearsed".

*Dave Dee firmly believes that punctuality is a very important part of being professional.*

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# ★ IN THE STUDIO ★

REGENT SOUND have got a new engineer. A girl. She's 21-year-old Donvé Daxon, and used to work for the Rhodesian Broadcasting Service. At the moment, she's concerned with reductions, but it won't be long before she undertakes a major session. Chief engineer, Ron Pickup, has now left, and is thinking of going to Sweden. Adrian Ibbetson moves up to take his place. The latest hit recorded at REGENT is the Tremeloes "Silence Is Golden". Other visitors include the Seekers, Duffy Power and Spencer Davis. Says engineer Adrian: "Spence came in with his new group and recorded an instrumental track for his film. The number is called "Virginal's Dreams", and is intended for a sexy bit in the film. Added instruments included a harpsichord, strings and French horn."

*The Second City Sound record at the Jackson studios. Peering out from behind the screens are John and Malcolm Jackson.*

## JACKSON RECORDING COMPANY

**IN 1957, a recording studio was opened on the outskirts of Rickmansworth, Hertfordshire. The original idea was conceived by disc-jockey Jack Jackson, but he decided to live and work in Tenerife, and the studio is now controlled by his two sons, John and Malcolm.** At one time or another, just about every local group has visited this studio, which the boys use mainly for independent production work. It was here that the Second City Sound recorded their rather unusual versions of "Tschaikovsky One" and the follow-ups.

Most of the engineering is handled by Malcolm Jackson. Currently they are using an EMI 2-track tape machine, and a 4-track Ampex will be arriving in a couple of months. The actual studio measures 30′×20′, and the collection of microphones include AKG and Neumann. And they've got their own music publishing company called Jackson Music, which is used to publish much of their independently recorded material. At the moment a couple of jazz albums by the Graham Collier Septet, and other British modern jazzers, are ready for release via the Deram label. The cost of recording at this very enterprising studio is a reasonable 5 gns. per hour. Why was the studio built such a long way from the West End? Laughs John Jackson: "Because we couldn't get into Bond


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*One of the many artists to use the Eroica studios was Wayne Fontana.*

Street". But they're probably doing more business here than they would in the centre. Their only local competition is Studio Republic, and there's plenty of work for both studios.

## I.B.C.

**THE IBC recording studios are one of the oldest and most respected in the country—if not the world. Their history goes back to the 1930s when the International Broadcasting Company owned a radio station in France called Radio Normandy.** After the war, all broadcasting in France was nationalised, so they turned to sound recording. And very successfully, too. Before Pye and Philips had their own studios, all their records were made at IBC. At one time, seven records in the Top Ten were products of this studio. Then there were TV recordings. The theme music you've heard for Perry Mason and Highway Patrol was recorded here, plus the majority of the call-signs for the American TV and radio stations.

### BEST ENGINEERS

Apart from making good records, IBC also seem to turn out the best engineers. Just a few of the IBC-trained successes are Ray Prickett and Alan Florence of Pye, Keith Grant of Olympic, Jack Clegg of CTS, Adrian Kerridge of Lansdowne, and Terry Johnson and Jimmy Locke of Decca. The current IBC-based engineers include chief recording engineer Mike Claydon, John Pantry and Damon Lyon-Shaw. Even managing director Allen Stagg spends as much time as possible in the control room, specialising in classical recordings.

At 35 Portland Place, there are two studios—"A" and "B"—with respective floor spaces of 60′ × 32′ and 25′ × 18′. All the tape machines are Ampex, and they have at least two of everything—just in case. IBC have always been leaders, as they are with their current equipment. Prior to this, they have been first with 2- and 3-track equipment, and are the only independent studio with stereo disc-cutting facilities. Fifty microphones are available, and are a mixture of AKG, Neumann, Telefunken and STC. Apart from the tape and disc-cutting machines, every piece of equipment has been designed and constructed by their own technical staff. Take their 4-track, 20-channel, mixer console in Studio "A". Every button and lever has a purpose. Nothing is added simply for glamour. Recently they had a visit from one of the Limeliters. He said that he'd been in literally hundreds of studios, and only ever come across two other mixers that could equal IBC's. Praise, indeed, but deserved.

If you're wondering which of today's hitsters use IBC, then try this very small selection—the Small Faces, the Beatles, the Rolling Stones, the Bee Gees, the Easybeats, Manfred Mann,

*Chief technical and recording engineers, Dennis King and Mike Claydon, seen at the controls of IBC's mixer console which was actually designed by Dennis.*


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the Cream, the Who, Dusty Springfield, Peter and Gordon, Chris Farlowe, Spencer Davis, the Kinks, the Barron Knights, Paul Jones, Ben E. King, Georgie Fame, P. J. Proby, and well over 50 other top names. With such a clientèlle, not many people worry about costs, but if you're interested, they vary from £10 per hour mono, to £20 in Studio "A"; and from £8 per hour, mono, to £15, 3-track, in Studio "B". If you should want any other details, then drop a line to IBC, 35 Portland Place, London W.1, or 'phone the bookings department at LAN 2000/5.

## EROICA RECORDING SERVICES

**THE Eroica Recording Studios, in Altringham, Manchester, was opened approximately 17 years ago. Their current studio came into existence in 1962.** The very first demo to be produced was by Elkie Brooks, to be followed by other recordings by such artists as Wayne Fontana. But this studio doesn't rely solely on popular music. Many of the brass-band records currently in circulation were recorded there. How did a complete band get into one studio? Simple. They were recorded in an adjacent hall, as were many full orchestra and choir recordings.

### EXPERIENCED

If you decide to record at Eroica, it will cost you 15 gns. for a two-hour session, plus £5 per hour for any extra time required. Except on Sundays, when there is no recording whatsoever. The studio director is Mr. William Thurlow-Smith. Both he and everyone else on the staff are fully experienced musicians. This enables them to understand, and in many cases, help the artists making a recording. And they have their own arranging staff. A songwriter can send in a manuscript, it will be arranged, and a demo made in the studio. You can judge their success in this field by the amount of work they get from the Songwriter's Guild.

Tape machines consist of two custom-built Leevers-Rich. The multi-channel mixer is also custom built, and the many microphones include AKG. Demos can be supplied within 24 hours, and tailor-made electronic effects can be made to suit the individual. The size of the actual studio is 30′ × 16′, and has ideal acoustics for recording anything from a one-string fiddle to a full orchestra.

*Sonny and Cher recorded their "Little Man" at the Ryemuse studios.*

*John's Children seen recording their latest disc in the Ryemuse's South Molton Street Studios.*

## RYEMUSE

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**studios are now controlled by Spot Productions Ltd.** There are two studios available, and between them they have an overall floor space of around 1,500 square feet. Studio "B" was opened in 1963, and Studio "A"—the larger of the two—only a few weeks ago. Both are fitted with the very latest Ampex tape machines, three in "A" and two in "B", and have an Ampex 8-track with 2 in. tape on order.

### CUSTOM-BUILT

As with the other studios we've featured, the microphone set-up consists mainly of AKG and Neumann. In all, there are 20 mikes available. Both control desks are custom-built by a firm called Tiros Electronics. The one in "B" has ten completely separate channels, and the one in "A" has 16. The studio controller and chief engineer is Paul Clay, who is assisted by Tony Bridge and two others. Hit records? Ryemuse have had their fair share, including the Cream's "I Feel Free" and Sonny and Cher's "Little Man". Yes, that was recorded in England. A few of the other hitsters to record in these studios are the Walker Brothers, Julie Felix, the Barron Knights, the Who, Lulu, Cleo Laine, the Pretty Things, and even Robin Hall and Jimmy Macgregor.

*This shot shows just a small part of the Jackson recording studio.*

Ryemuse claim to be the only London studio which can offer a really "complete" service to all its customers. They say that a client can come in, make a record, go out for a drink, come back and pick up as many acetates as he wants. If a quick master is required, that won't present any problems, either. Acetates and masters can be cut in the shortest time possible on their Neumann disc-cutting lathe. They have their own pressing plant, and can handle between 100,000 and 150,000 records per week. And they've got their own record company. This specialises in cathedral organ recitals, and they even managed to get inside the Vatican to record. Nice prestige value.

One very interesting feature is a closed-circuit TV system, which is used on really big sessions. If there are too many musicians for one studio, the overflow can be accommodated in the other, and they can watch the MD via the TV monitor. Prices? Studio "A" varies from £10 10s. per hour, mono, to £16 10s. per hour, 4-track; and Studio "B" from £10 10s., mono, to £15, 4-track.


# RYEMUSE

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*Eroica's Mr. Thurlow-Smith explaining a musical score to an unseen musician.*

## SOUND RECORDING

**IN Leeds, we find Sound Recording, a 14-month-old, two - studio recording centre. This studio is, in fact, so new that only the main equipment has been installed—like the tape machines.** These are all made by EMI, and consist of a stereo and single-channel BTR-4s. Their mixer console is a custom-built Elcom.

Sound Recording's two studios have perspective floor spaces of 32′×18′ and 12′×10′, and a 24-hour service is supplied for all recordings. The studio manager is Ken Hall, and the chief balance engineer David Pape. The main point about Sound Recording is that it can mass-produce tapes in large quantities via two new tape units. A special service which has been rapidly expanding since its introduction in 1959.

And recording costs are very reasonable. You can book a studio at any time for the flat fee of £8 per hour, regardless of whether it be stereo or mono, demo or master. A kind of package deal. Apart from group recordings and television commercial work, these studios are also the recording centre for the Education Authorities Language Courses in French, German and Spanish.

Although they've only got one studio, there's no shortage of hits from PHILIPS. Recent chart entries include "Puppet On A String", Harry Secombe's "This Is My Song", "Touch Me, Touch Me" and many others. Their next biggie looks like being Dave Dee's latest, "Okay".

Wonder if Lulu's next single will be another smash? It's already been recorded at the DE LANE LEA studios, but the title's a secret. It's the same with Herman's next, no title available. We do know that Micky Most has produced five tracks for "Mrs. Brown, You've Got A Lovely Daughter", the million-dollar epic being made by Herman. Other DE LANE LEA visitors have included the Cream and the Yardbirds, both making LPs, and a new group, the Piccadilly Line. Says engineer Dave Siddle: "These boys have got a really unusual harmony sound. And wait for the Yardbirds' album. They've got all the usual sitars, and so on, but they've used them in a very weird context."

The IBC studios could seem like Australia House to many people. Not only did the Easybeats record their "Friday On My Mind" there, but it was the studio which produced the Bee Gees' first English record, "New York Mining Disaster". All they need are the Seekers for a hat-trick. According to one source of information, Alan Price has been into a studio to cut a version of "House Of The Rising Sun" with his Set. We can't wait to hear the result.

# BI's CHART FAX

1. **Puppet On A String** (*Martin/Coulter*) Sandie Shaw
   RP—Ken Woodman. S—Philips. E—Bill Street.
   MP—Maurice.
2. **Something Stupid** (*C. Carson Parks*)
   Frank & Nancy Sinatra
   RP—Jimmy Bowen/Lee Hazlewood. S—American.
   MP—Green Wood.
3. **A Little Bit Me, A Little Bit You** (*Neil Diamond*)
   The Monkees
   RP—Jeff Barry. S—American. MP—Screen Gems.
4. **Purple Haze** (*Jimi Hendrix*) Jimi Hendrix
   RP—Chas Chandler. S—De Lane Lea. E—Dave Siddle.
   MP—Jameta.
5. **"Ha! Ha!", Said The Clown** (*Tony Hazzard*)
   Manfred Mann
   RP—Gerry Bron. S—Philips. E—Peter Oliff. MP—Bron.
6. **Dedicated To The One I Love** (*Pauling/Bass*)
   Mamas & Papas
   RP—Lou Adler. S—American. MP—Maurice.
7. **I Can Hear The Grass Grow** (*Roy Wood*) The Move
   RP—Denny Cordell. S—Advision. E—Gerald Chevin.
   MP—Essex.
8. **I'm Gonna Get Me A Gun** (*Cat Stevens*) Cat Stevens
   RP—Mike Hurst. S—Decca No. 1. E—Vic Smith. MP—Cat.
9. **Release Me** (*Miller/Yount/Williams/Harris*)
   Engelbert Humperdink
   RP—Peter Sullivan. S—Decca No. 1. E—Bill Price.
   MP—Palace.
10. **Bernadette** (*Holland/Dozier/Holland*) The Four Tops
    RP—Holland/Dozier/Holland. S—American. MP—Carlin.
11. **Seven Drunken Nights** (*Dubliners*) The Dubliners
    RP—Tommy Scott. S—Decca No. 2. E—Gus Dudgeon.
    MP—Scott/Solomon.
12. **Funny, Familiar, Forgotten Feelings** (*Newbury*)
    Tom Jones
    RP—Peter Sullivan. S—Decca No. 1. E—Bill Price.
    MP—Acuff-Rose.
13. **The Boat That I Row** (*Neil Diamond*) Lulu
    RP—Micky Most. S—De Lane Lea. E—Dave Siddle.
    MP—Ardmore & Beechwood.
14. **Happy Together** (*Bonner/Gordon*) The Turtles
    RP—Joe Wissert. S—American. MP—Chardon.
15. **Silence Is Golden** (*Gaudio/Crewe*) The Tremeloes
    RP—Mike Smith. S—Regent "A". E—Jimmy Spencely.
    MP—Ardmore & Beechwood.
16. **This Is My Song** (*Charles Chaplin*) Harry Secombe
    RP—John Franz. S—Philips. E—Bill Street. MP—Leeds.
17. **It's All Over** (*Don Everly*) Cliff Richard
    RP—Norrie Paramor. S—EMI No. 2. E—Peter Vince.
    MP—Acuff-Rose.
18. **Pictures Of Lily** (*Pete Townshend*) The Who
    RP—Kit Lambert. S—Pye No. 2. E—Alan McKenzie.
    MP—Fabulous.
19. **Simon Smith & His Amazing Dancing Bear**
    (*Randy Newman*) Alan Price Set
    RP—Alan Price. S—Olympic. E—Keith Grant.
    MP—Schroeder.
20. **I Was Kaiser Bill's Batman** (*Greenaway/Cook*)
    Whistling Jack Smith
    RP—Noel Walker. S—Decca No. 2. E—Bill Price.
    MP—Mills.

**GENO WASHINGTON, a bouncy character who fronts the Ram Jam Band, is quite happy to admit that he is an enigma. On personal appearances, he is the promoter's friend . . . he can't think of a time when he hasn't been invited back for a return date; and he can't think of a time when the business at a personal appearance hasn't been "mildly sensational".**

# GENO WANTS A HIT

But the enigma part comes in when you realise that he's never had a hit record. Except his LP "Hand Clappin', Foot-Stompin', Funky Butt—Live", which turned out to be Pye's fastest-selling album in recent history. His singles, four of them ("Water", "Hi, Hi, Hazel", "Que Sera", "Michael"), have nibbled at the charts, but that's all.

Says Geno: "Result is that I'm still regarded as being something of a club attraction. Don't see anything wrong with that, except that it's not true! We've been doing ballrooms, and doing capacity. At the Streatham Locarno, we drew only 150 less than the Stones at the height of their drawing power.

## PARTY RECORD

"But I need a hit single, all right. That's what brings in the widest sort of support. Just can't find the right song, that's the trouble. It has to be something associated with the kind of party atmosphere we dig up on stage. I mean, take that song 'Mama', by Dave Berry. Now if someone had told me it would take me to number one, I couldn't have done it. That's just not us. . . .

"So we go on travelling. We all travel together in the van—don't believe in getting split from the group. We average 2,000 miles a week, though we've cut down to only five nights a week. We did 50,000 miles in six months in a brand-new van . . . and blew the thing out. It was a wreck.

"We get the kids all shouting 'Geno' and it's nice. Like a football crowd. But if you get a hit single, you're even further ahead. That LP—it was doing it 'live' that registered. But I don't think all those audience noises work on a single. So we go on searchin' for just the right song."

Geno has also toured the theatres with Georgie Fame. And like Georgie, he recently decided to pause and change half the personnel of his group. New boys coming in were: drummer Hans Herbert, lead guitarist Silkie Culley, organist Dave Greenslade, who used to be with Chris Farlowe. They joined bassist Pete Carney, tenoist Lionel Kinkham and baritone saxist Hercules Burrows.

Why the drastic changes? Said Geno: "Just a matter of musical policy. I wanted to develop the music in any direction possible — wanted to stretch what we were doing. The others . . . well, they wanted to do something different, but a different 'different' to what I wanted to do. We called it a day. But rehearsing a new outfit took time. We were at it for hours on end. You see, we try to keep this fast-moving atmosphere going on stage, so even the guy who fixes the amplifiers has to be absolutely perfect in his actions.

## FOLLOWING

"I know it's an odd way of doing things — this business of building a fan-following before getting a hit. But we've recently been to Germany, to France, and so on. Italy comes next. We're working through, country by country. . . .

"It surprises me, sometimes, the way we go down. Like at that big *Daily Express* Spastics' Show at Wembley Pool. The kids were shouting for us through other acts. I know some of the others didn't like it . . . but if you don't like what happens — well, change it! We always encourage the fans. Sometimes we're offered bouncers and protection, and all that. 'Leave it to us', we say, 'They don't want to tear us to bits. They just wanna dance with us and chat a little.' 'Okay', say the managers. And we go down there, fans and us in a little circle, and we dance around, fool around.

## LOVES FANS

"What we're doing on stage is inviting the audiences to come on in with us and have a ball. Maybe they think they could easily do what we're doing—and that's good, too. That helps audience identification. We don't want no big-star attitude. We love the fans and want them to want us. . . .

"Get me a big hit single and things'll change again. Already, as I've said, we do more dance halls than anything else. But if people still think we're limited, I'll throw out a challenge. We'll go into a cabaret hall any time you like. You want me to handle ballads, or tap-dance, or be a comedian . . . I CAN do that, but at the moment I don't want to. This is my bag for now and I'm sticking.

"I love the touring, and seeing different places, and meeting different fans. Give me a day off and I just sit around and can't think of anything to do. It's like I have a lot of energy to get rid of and the best place is on stage."

Geno's money has gone up by leaps and bounds. He professes that money isn't all that important. He likes the idea of being known as just "Geno" to older folk as well as the fans. He's proud of the loyalty of the youngsters who first noticed him in the clubs of London.

But things still hinge round getting a big hit record. That way he'll get television dates. That way he'll get through to a few million more . . . without having to travel half the distance. A short cut to his world - domination ambitions. . . .

PETE GOODMAN.

# SOUNDS I LIKE

# BY BRITAIN'S TOP KEYBOARD PLAYERS

## ALAN HAVEN

I use a Lowrey Heritage De Luxe with a Leslie tone cabinet, which has been specially modified. It has a larger-than-usual speaker and the amp unit gives 75 watts. There's also an extra cabinet, which just takes the bass pedals. You can control the volume of that from a master control on the console. This means that the bass doesn't come up and down with the swell pedal as the volume of the Leslie does. And there's yet another modification on the organ; a kick-switch for controlling the tremolo on the Leslie without having to take my hands off the keyboard.

There is no basic sound which I like but I know the sounds that I don't want. For instance, that thin, reedy, fairground sound. It's hard to put a name to them though, because they are a combination of stops; it's like an artist with a palette, mixing paints. I never consciously try and steer clear of any other organist's individual sound.

*Alan Haven*

I use the Smith sound a great deal, and I'll copy Jack Davis until the cows come home. If you come across an organist using a combination of tones you like then why not use it?

I go for the flute sound on the 16 and 8 foot range with the quints, and flute sound on the 16 foot range with piccolo on the 2 foot range without quints. The second combination is a little thing for single notes so you have to play the melody in chords or, say, if you can manage to develop this particular style in a spread octave with the harmonic notes in the centre. For example, you'd hit a C, then the C above that, with G and A in the centre as the harmony notes. Jimmy Smith used this style a great deal on his early blue note recordings. For a big band sound with the first combination I add oboe and sax in the 8 foot range, and also the A.O.C., a special tab which the organ has for giving you a chord with single notes.

I play the bass pedals with a "toe-dance" action, but the proper way to play the pedals is with toe and heel.

## GEORGIE FAME

I just don't think about the tones I use. They don't change a great deal either. Generally, I go for a strong tone which whines more than screams. It has to be mellow. As I said, I don't pay much attention to the combinations I use, and the people I most respect are the ones who just sit down at an organ and let it all flow, mainly from their mind, their style of playing. I especially respect a guy called Fred Roach. He plays in a very basic way.

*Georgie Fame*

## BRIAN AUGER

I use a Hammond B.3, which is the model used by Jimmy Smith, etc. through a Leslie

*Brian Auger*

which was specially built with an 18" Goodmans speaker and a Vitavox pressure unit. You can control the Leslie so that it's either on or off. There are two horns in the Leslie, but one revolves with the paddle. It's painted white at the front so that I can stop it in exactly the right position facing frontwards. The amp unit is around 70 watts.

I generally stick to half-a-dozen settings, not more because I feel that once you

start to chop and change the organ begins to play you. I try to vary the tones as much as possible, all depending on what I am doing, and if I am playing behind a solo singer then I'll obviously have a "moodier" tone than if I am doing an instrumental. I feel that Zoot uses his organ very well, varying the tones. But, no matter what he does, they always sound exactly right. He also has a good sense of dynamics—which is important.

I don't think that you could ever know your organ completely and so you just keep experimenting. I know it to a certain extent. I mean, if one of the delicate threads behind a draw bar goes it hits me immediately. Playing so much R & B stuff means that I have to play at quite a level all the time. The Leslie is miked through a separate P.A. system so that I can get a studio sound. There are definitely sounds which you can get in the studio but not on stage.

## MANFRED MANN

I am a pianist first and foremost. Some aspects of the organ attract me, but I find that the material I play on it is very restricting. Basically there are two tones which I use, one good, one terrible. The tone I use most is arrived at by having the bottom three draw bars out with the second harmonic with percussion stops. There are very few tones that I like and I find this restricting. I like a trumpet sound with sustain. On stage I have to use the screaming sound and that gets most depressing. My Leslie goes through one of the new, large Vox amps.

## ALAN BLAKELY

I use a Bird Duplex organ through an ordinary amp. I find that it's very powerful. My work on the organ with the Trems is based on rhythm more than lead work. All I want is a straightforward, powerful, tone that will knock the front row off their seats when I play a chord.

You must have a great deal of bass on the organ with enough top to carry the sound out. The settings I use are normally half bass, half treble. This produces a very forceful sound. I've tried reverb, but all it did was to detract from the forceful sound. In the studios the sound is much too powerful for the mikes, so I have to make it weaker, and I hate that. Our whole sound is

*Alan Blakely*

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built around heavy bass and most of the instruments. I think that even if the bass guitar stopped it wouldn't be missed. I don't use the octaves on the organ and I hate the sound of the quints.

## ALAN PRICE

I have a Hammond M.100 with several specially-built speakers, which Vox have made up for me. I also put it through the P.A. The tones I like are pretty well fixed. I use a great deal of top because I've played a Vox Continental in my Animal days. I use the diapson on the left hand for chords and I usually have the bottom four draw bars out and the top two, plus the second and third harmonics. I always use the draw bar combinations never, the set tones. With the percussion I try to get a "ping" sound. I used to hate echo, but now I am using just a little reverb for "Don't Let Me Be Misunderstood". I enjoy playing "I'll Put A Spell On You" because it's in that number

*Alan Price*

that gives me the best chance to use the organ to its full extent. I don't use a great deal of tones. After all, who notices anyway?

## ZOOT MONEY

Unfortunately I don't get so much time now to concentrate on finding out about the organ, experimenting and trying new sounds on it. Gone are the days when I had to lead the guys in the band from the organ. Now everybody seems to expect me up front, clowning about.

I have a L.100 with one-and-a-half Leslies. I did have two, but a little while ago we were doing this gig with a few other groups, and they all gathered round the Hammond while I was getting changed. They were trying to get all the sounds under the sun out of it, and they were having discussions and generally helping each other find the sounds they wanted. The Leslie went!

If you are in some halls and you try to get a bassy, mellow tone it falls flat just past the stage. Now, of course, I'm getting on to acoustics. You just have to give'em the Smith tone because it's identifiable and carries better. It's hard to talk about exact stops and

*Zoot Money*

settings because unless anybody has exactly the same model organ as I do, then it's all going to be misleading and they won't get the sounds I'm talking about.

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# 'WE HAD TO CHANGE'

## SAYS SEEKER ATHOL

**WHEN the Seekers first came to Britain, some two years ago, they were regarded as a folk group. Their repertoire was based on folk songs from all over the world. But, in double-quick time, they roared to hit status, with three chart-toppers in succession, and now they have, inevitably, changed. The folk boom, itself, doesn't seem to exist any more.**

Athol Guy, the bespectacled bass-player of the Seekers, outlined the group's views on the situation. And he started by saying that: "Folk music was pushed too hard. . . .

"It has always been an influence on the business. But at one stage it was being hurried along too fast. Take the real folk. It is simply the music of the population. Of the folk, if you like. Or the authentic Blue Grass music with the wild five-string banjo picking. The Gene Autry cowboy music, with fiddle bass, the characteristic sounds. It was picked up from various parts of the world. Then came the individuals singing about their own reactions to the scene, singing of their own loves and hates. It was all very close to commercial folk music.

### STARTED WRITING

"People like Tom Paxton, and Bob Dylan for that matter, started writing for themselves. I don't like what Dylan has done recently, but things like 'Blowin' In The Wind', 'Don't Think Twice', 'Times They Are A-Changin' ' stand up in any company. Joan Baez is not really commercial, but she sings songs that an audience can feel comfortable with.

"The basic element of folk music is . . . yes, simplicity. This is where, on another level, the Beatles are so great in their writing. Many of their songs have this simple approach. I look through the Hit Parade now and I can't find much that is genuinely folk music—but it's always there. You cannot say it is less popular or more popular. You have to examine each song in its own right and decide what category it comes in.

"At any rate, folk music has come a long way from when people thought it belonged only to little wild people with beards, singing away in little wild clubs.

"With the Seekers, we have had to change because we have become more popular. When we first arrived in Britain, we'd just pick up our instruments and lead into a song . . . usually a pretty wild, way-out folk song. We did what we liked and we kept changing our programme. But now, essentially, we're more regimented. You have to consider the audience—and they pay to come and hear the sound, and the songs, they hear on our records. The hit records are the reason we are there, topping a bill.

### SAME SOUND

"Recently, at the London Palladium, we used our own mikes and equipment. This is important because we are being relied upon to create exactly the same sound all the time. We should, as it happens, use those vice-like things so the head is held in position all the time—the same distance from the mike. We had a fan in to see us during the Palladium run. She said she could hear me all right, but couldn't hear Judith. This was odd . . . but we found out that I was using Judith's mike that night—by accident. You see, people do notice any variation in the sound. They hear the records over and over, again and again, and it registers.

"The tragedy is that you really can't please everybody all the time. You can try to please the ethnic folkey-type fans but that's no good for the wider theatre audiences. THEY like to feel comfortable with a song; like to have something they know.

"Which really brings me back to the Beatles again. Suddenly they made music which was easy to understand—yet was marvellously melodic.

"All right, some die-hards still thought it was a lot of sheer noise. But it was understandable music. Then, of course, they became more involved and more creative. I would never compare the Seekers with the Beatles—except just to say that our songs are at the same level of simplicity and are understandable.

### FUTURE

"In future, we want to expand our individual talents a little more. I know there'll be all the stupid sensational shouts of 'Are the Seekers splitting up' . . . but I'll tell you that Judith is making a solo record soon. It's 'Olive Tree', which was written by Tom Springfield. Bruce, Keith and I won't be on the record at all. But this is surely an obvious development. It's not a GROUP song, so there's no point in the rest of us being involved.

"It's nothing to do with what MIGHT happen in future. It might be that Judith will go solo at some time in the future. Bruce is writing great material now. I believe that Keith will one day be a brilliant record producer.

"We've been lucky. We need occasional spells to just sit down and think which way we're going. Without being big-headed about it, each step up the ladder means there are fewer and fewer rungs for us to climb.

"And most of all we want to go on making records—the best records we possibly can. You can never stand still. . . ."

P.G.

# INSTRUMENTAL NEWS

*The Royston Group of Companies have been given the Queen's award to Industry for export achievements on the part of Jennings Musical Industries. Pictured above is the group of people who played a major part in this success.*

## Beat Contest

Throughout the summer, a beat contest will be held weekly at Billy Walker's Upper Cut, in North-East London. At the end of the contest, the winners will receive £500-worth of Marshall amplification equipment, which they will be allowed to choose themselves. If you wish to enter for this competition, just write to the Upper Cut, in Forest Gate, Woodgrange Road, London, E.7.

## BEATLES SPRAY GUITARS

**The Beatles have so many guitars (yes, Ringo included) that they can well afford to experiment with a few. They now have a craze for covering them in paint, not just haphazardly of course, but carefully with spray-guns. The results are weird but attractive.**

**Most of the guitars they spray themselves, but others they leave to the motley crew of artists who drift in and out of their circle of friends.**

## AMAZING NEW REED UNIT

A piece of equipment which is going to be a very big seller for J. & I. Arbiter is the Add-A-Sound unit, a revolutionary piece of equipment. Used with Arbiter's "Bug" pickup, which was specially designed to amplify sax and all reed instruments, the Add-A-Sound unit gives the reed-man three sounds in unison. He is able to add the lower octave to the fundamental, or, he can take the fundamental away and just have the lower octave. In addition to this he is able to bring in a beautiful tone colouring from the higher register. The price of the unit is 30 gns.


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## Russian Tich

Continuing his policy of going round the world for different sounds, Tich has used Balalaika on the latest Dave Dee record. He bought it in a little shop in Luton.

Said Tich: "I found it hard to play because it has a thin fretboard and is tuned to the same notes as a violin. It has eight strings arranged in sets of two. Hugo Dalton, a session man who is an expert on the mandolin, told me how to go about playing it.

"The session for 'Okay' was in the week before we were going to Australia. We hadn't even heard the song when we went into the studios. We did the backing track on the Wednesday. Dave was playing guitar, Dozy was on bass, as usual, and Beaky was playing accordian.

"On stage I'm using a pick-up on the Balalaika, but in the studios it sounded best over the mike.

## BOWN RECORD

The Alan Bown Set have recently had the honour of being recorded by Jacque Lucier, the originator of the famous "Air On A G String". They have also recorded some jazz background albums for American release. Their next British single will be released in mid-June and will be titled "Mr. Job".

Dave Dee's A & R man, Steve Rowlands, has also made a record. It will be released in about five weeks, and was produced by Wesley Rose, head of Acuff-Rose.

## PAGE IN COLOUR

"Jimmy Page is causing a sensation on stage with a guitar that changes colour", thus reports the Yardbirds' publicist "Mac" McIntyre. No one knows how he does it, but the guitar has been seen to change from red to blue to green all in the space of one number.

## MOON KIT

For everyone who is still writing in for details of Keith Moon's drum set-up the full itinerary is as follows: two 22" × 17" bass drums, one 14" × 5½" "2,000" chrome snare, three 14" × 8", one 16" × 16" and two 16" × 20" tom-toms.

Keith reports that in America the fans leapt up onto the stage and literally played his drums with him. At least there were enough to go round.

## A CLASSICAL ORGANIST

Mick Manners, organist with the popular club-scene group, Carl Douglas and the Big Stampede, has quite a musical history behind him. He is now 21, but at the early age of ten he was playing classical piano. At 15 he had graduated on to organ.

He had formal classical organ tuition from Dr. Francis Sutton of the Royal Academy. Mick's favourite pastime is going around the country trying out the different church organs which he comes across.

He had a shot at playing jazz in Paris but found that "soul" music was more remunerative. He formed the Big Wheel Soul Band before joining the Stampede.

*Mick Manners*

## RHYTHM BOX

The latest device from Selmer is the Rhythm Box. This will be on sale around the end of June, and the price will be in the region of 70 gns. This box will reproduce practically any rhythm through an amplifier. In a way, it takes the place of a drummer. There are a dozen different speeds and rhythms you can choose from, and will prove invaluable to any musicians who wish to practise with some kind of drum backing.

## New Fan Clubs

*B.I.* has been notified that two new fan clubs have been formed. The first is called Uptightan' Outasight, which is the appreciation society for all artists on the Atlantic and Stax labels. The second is the John Mayall fan club run by Doreen Pettifer. If you are interested in either of these two clubs, write to them at 17-19, Stratford Place, London, W.1, and 86, Furze Lane, Godalming, Surrey, respectively. Enclose a stamped addressed envelope for details.

## FROGGY'S HOME-MADE HARP

On the record "House Of Lords", by Froggy and the Monopoly, you will hear a fascinating sound. It wasn't studio-produced, it was made by the electric harp which the group have designed and made. It says a great deal for their workmanship that they are able to use it both on stage and in the studio. Also, that guitar seems to suggest that someone has an outsize sense of humour, but it works extremely well. "House Of Lords" was written by the Bee-Gees.

## *NEW LINES FROM JAMES HOW*

Alan Marcuson, Sales Manager for James How, announces that the company is adding to their wide range of strings, other lines which are of great interest to the group member.

The largest item which they will be handling is the Triumph amplifier, an all-in-one, 100-watt job, which costs 185 gns. for either bass or lead models. They will also distribute the "Lawrence" range of guitar accessories, featuring pickups, in the main, with additional accessories which, until now, the guitarist has been unable to obtain.


## National Park

**Park amplification is now on sale throughout the country. Until recently it could only be bought in the Birmingham area.**

**For details write to: Cleartone Musical Instruments Ltd., 6, Smallbrook Ringway, Birmingham, 5.**



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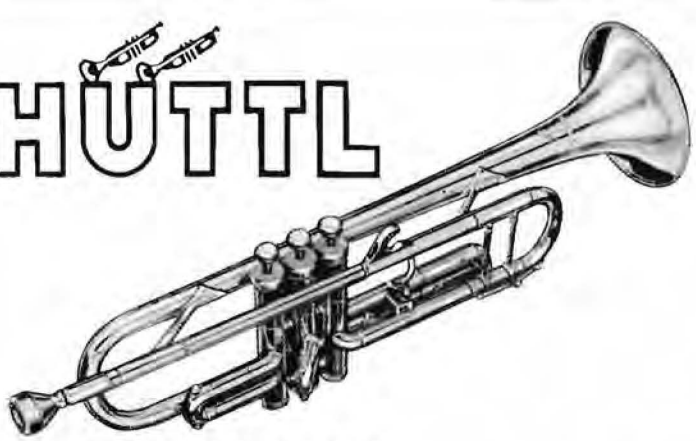

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# SIMON DUPREE
## PLUS 25 INSTRUMENTS

**THREE brothers IN the group, another who is road-manager, and a brother-in-law as group manager . . . that's the basis of Simon Dupree and the Big Sound, along with the other three members. Between them, they really do create a BIG sound, not least when they get the old brotherly squabble going.**

Let's get the names right first. Derek Shulman is actually Simon Dupree . . . the stage name was dug up by a Portsmouth agent, then found out to have been the same as that of the very first Lord Mayor of the city. There's Philip Shulman, who plays tenor and trumpet; Ray Shulman, lead guitar (also trumpet, drums, and bass); Pete O'Flaherty, bass; Tony Ransley, drummer; and Eric Hine, organist-pianist. Road manager: Terry Shulman. Manager: John King, who is married to singer Lyn Mann, *née* Eve Shulman.

### INSTRUMENTS

Between them, they get the big sound by ringing the changes through 25 different instruments. They often use French horn, or violin, or even recorder. It's all happened for the group since December 2, when the first record came out. "I See The Light" got into the charts—the other two singles have both sold well.

And in double-quick time, the Big Sound was out on tour with the Beach Boys . . . with the Americans standing in the wings and looking suitably impressed.

Says Simon: "When we started up, and met our manager, he wouldn't let us appear in public until he was absolutely satisfied we were good enough. Now we're fully professional. In fact, we put as much importance on the word professional as we possibly can. . . .

"We feel it is our duty to do exactly what the fans want. That is, in terms of material AND in the outfits we wear. If we get some new suits and the fans don't like 'em—we scrap them. At present, I wear a suit which is sprayed silver, along with a cape. It cost a bomb, but I'd chuck it away if the fans didn't like it.

### ATTITUDES

"We've got no time for the groups who go on and play what THEY like with an attitude of 'take it or leave it'. Our job is to entertain. We've played all the small clubs and we like the atmosphere. But on a big tour, in a theatre, you have to accentuate the visual side even more. You get less chance to make an impact because you only do four or five numbers—in a club we'll often do 40 minutes.

"I hate this 'soul' description because it's a bit *passé*—and it leads to arguments. But that is really what we are involved in. That and R and B. Looking ahead, I'm sure that the good old rock material is the next thing for full revival—like Eddie Cochran material. Say 'Summertime Blues' and 'C'mon Everybody'.

"We include a lot of different instruments. Yet the guitar will obviously never fade away. You can handle a guitar and be sexy-looking. But what can you do with a tenor saxophone or trombone? No, everybody predicts massive changes, but the old guitar will still be the basis of pop music."

### POWERFUL SOUND

Now the Beach Boys showed interest in the amplification units of the Big Sound . . . so here's the gen. Organist Eric uses a Dynachord 65-watt amp and eight 12-inch speakers. Lead guitarist Ray has a Marshall 50-watt amp with four Goodman speakers. Pete's bass is hooked up to a Vox 50-watt amp and two 18-inch speakers. Simon's own PA is a Selmer 100-watt, Vox columns, with AKG D19 E microphones. They actually built most of the speaker cabinets for themselves, experimenting to get exactly the right sound.

Result is a powerful explosion of sound. Add to that a non-stop gymnastic display by Simon and you get a sound-vision mixture that is building a massive fan club for the boys.

As I was saying, the breaks have come fast for the boys. The BBC-TV folk did a film-story of them as a typical pop group. Says John King, who was a BBC director in Bristol: "I talked them into showing all the back-stage dramas of the group at work and play. It certainly proved the pop group business is not all beer and skittles."

### DOCUMENTARY

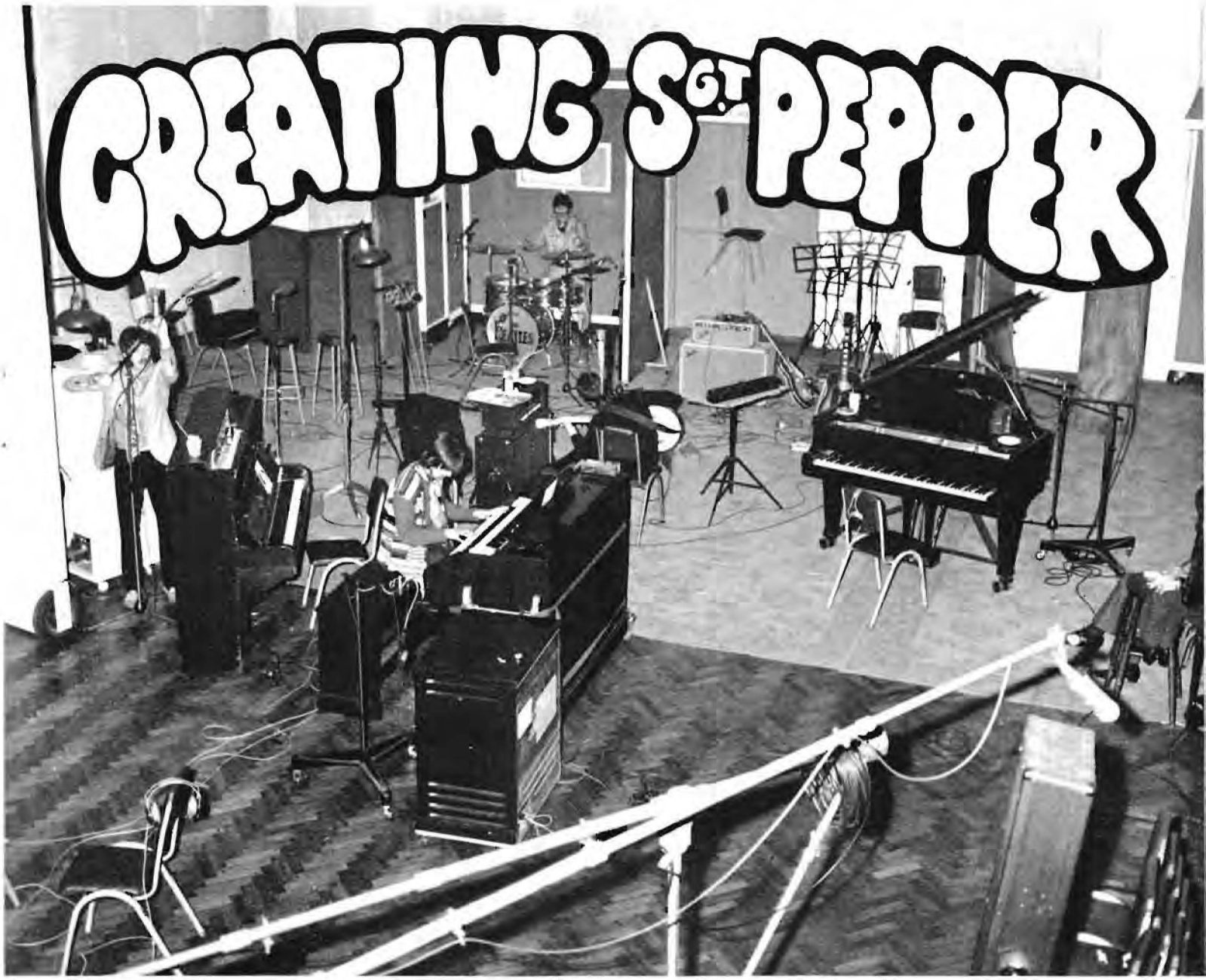
And as I was interviewing the boys, confirmation came through of another semi-documentary film for BBC-2, based on the essential atmosphere of a group caught up in the screaming. Digging a bit deeper, of course, but nevertheless an invaluable bit of publicity for the group.

But as Simon stressed: "The important thing is that we keep a professional attitude. We see the real professionals, even comedians like Groucho Marx or Phil Silvers, and we know that's the right way to aim. Unprofessionalism has got the business a very bad name."

Footnote: A fan, reading of Simon's enthusiasm for snakes, presented him with an 8-ft. boa-constrictor named "Frances". Which was fine except that the fearsome-looking reptile wriggled out of its canvas bag . . . and went missing, backstage at the Odeon Hammersmith! There was panic, yes. But PROFESSIONAL panic!

PETE GOODMAN.

# CREATING Sgt. PEPPER



PHEW! So "Sergeant Pepper's Lonely Hearts' Club Band" is finally finished and in the shops. As usual the Beatles have pulled out all the stops and produced something very original.

Our photo (above) is typical of the dozens of sessions which went to produce the Beatles new continuouslongplaying (no breaks between tracks) offering. It demonstrates very well the Beatles hatred of being cooped up in little sound-proof boxes in the recording studio. Right from their very first session, they've resisted attempts to screen them off from each other.

Percussion always poses big problems and E.M.I.'s engineers have designed the screening you see above. Ringo and his drum kit sit in a five-sided box, which absorbs most of the sound he produces, but still enables him to keep in visual contact with the other three.

Only a small amount of the equipment that the Beatles always have on hand while they are recording, can be seen in the shot above, which only shows you approximately half of E.M.I.'s No. 2 Studio in St. John's Wood. But all the basic pieces are there, drum kit, guitars, amplifiers, organ, piano, mikes, and, of course, the dozens of black leads snaking back to the control room.

George Martin, of course, was the grand organiser. The Beatles just have to say that they want a certain thing done and George immediately tries to do it. It's his hand which jots down the dots on the manuscript whenever session men are brought in to play, and when the Beatles have finally left the studio with the tracks virtually complete, it's his ear which has to judge the final effect and level every track when they are all bunged together on to one long-player.

The Beatles first LP took a reputed 36 hours to make, the latest one has taken approximately four months. Let's hope that their next LP will be ready in time for Christmas.

# JEFF BECK SESSION

JEFF BECK arrived at the B.B.C. studios with an enormous dog, an American Publicist, his equipment managers, two guitars in cases, another uncased, and a tape recorder. All but the dog were admitted. The reason given by the conscientious doormen being: "If it's not billed on the show, it can't go in". The dog was returned to the car and we humans and the musical instruments moved on into the studios.

Installed in the dressing room, guitars were distributed and amateurs and professionals alike filled the little room with reedy, tinny, sharp, unamplified guitar sounds. Jeff showed me the Gibson Les Paul Custom, which had been rather battered in America after a downward swing from above his head to the floor. "Beautiful job", said Jeff, referring to the repairs. The Beck-Gibson love affair had not lost any of its intensity.

## BATTERED FRIEND

There was a call for Jeff to go up to the studio for a run through with the resident sessioneers. He grabbed his battered friend and made his way up to the studio, leaving us for a moment to set the large tape recorder into motion. After a while we followed in his footsteps to witness the temporary formation of the Beck big band.

Jeff stood near the musical director and treated him to a quick run through of the chord sequence. The M.D. turned to the assembled company and translated the somewhat simple ditty into weird and wonderful musical jargon. The musicians leant forward and scribbled industriously on manuscripts before them. Mickie Most entered from a sort of off-stage position and watched the proceedings. The equipment managers were called to take charge of a trailer load of Jeff's equipment, which had been wheeled in. Confusion arose as to whether or not any gear need be set up. A technician was consulted. "No", he said. We all looked with pitying eyes at the umpteen sets of Marshall 200-watt units and the drum kit, which were piled on the trailer.

With the musical side of the production worked out we returned to the dressing room accompanied by Mickie Most who, incidentally, was immediately attracted by the Les Paul. He sat down on the couch and proceeded to play, interspersing his rocking efforts with enquiries about the American success of various artists.

I talked to Jeff about the hundreds of letters that come into the office, asking for information on the sound that he gets. "For a start", said Jeff, "it's no good going for a particular sound if you haven't got the gear. You shouldn't be surprised when you can't get the sound I get from a cheap guitar and a tiny wattage amp. I think that bass is very important in my sound. I use some treble and enough bass to sustain the note".

## CHOP & CHANGE

It is generally thought that semi-acoustic guitars give much more feedback. Why didn't Jeff use one? "I don't use one because, if I ever started to play one I know I'd stay with it and never play anything else. I'd rather chop and change. The only time I have used a semi was on the Beatle tour with the Yardbirds. I busted two strings at once on the Telecaster, and Mal Evans fetched George's Gretsch for me, within seconds of us going on. It was in a different pitch from the group's guitars. I had to play 'Smokestack Lightning' in Eb!"

ADVERTISEMENT

*During a break, the "Who" talk strings with Alan Marcuson, Sales Director of James How Music Strings Ltd., sole manufacturers of ROTOSOUND. John Entwistle (far left) uses and recommends ROTOSOUND'S RS66 "Swing Bass" for their twangy sound. Pete Townshend (second from right) is also a ROTOSOUND man . . . using RS41 "Scene King" and RS48 "Supertone". This is not a recent conversion—the "Who" have been on ROTOSOUND for a long time.*

# THE WHO

# WANT BEATLE-SIZE REPUTATION IN U.S.

**PROBABLY the most quoted remark in world pop-music circles in recent months is that of Pete Townshend, of the Who. He has said, probably ten-thousand times: "We never let our sound get in the way of our visual act". Not entirely a true summary from Pete, but the Americans and the Continentals have had it drummed into them over recent months.**

But Pete thinks it offers a warning to those who haven't really sampled the indestructible Who's act of total destruction. Says manager Kit Lambert: "At long last, the boys have become a really big pop export from Britain. It took plenty of time to crack the American market, but as 'Happy Jack' happily progressed up the charts there, so did the group as an in-person attraction. Their recent first tour there was a sensation."

A smashing success, in fact. They threw guitars and mikes and drum kits at each other . . . yet also got high respect from their record-LISTENING public. Said Kit: "Of course there were so-called incidents. Same in Germany. But the boys generally did a most professional job in boosting their image in new parts of the world. They have, somehow, matured."

## STATUS

I talked to both Pete and to drummer Keith Moon about the Who's current status. Main thing from Pete is that he talks more sensibly about groups who he used to allege copied everything from the Who. "I've thought about this and realised that I've been influenced by other performers and writers. And if it happens to me, there's no point in my having a go at others who come in the same category.

"But most important is the way we've all got this deep respect for each other.

"Not so long ago we had some of the most diabolical rows. Up came the rumours of a split in the ranks and, really, listening to us go on at each other, you couldn't blame people for making headlines out of it. But then it happened quite suddenly; we realised we were a GROUP, and a damned good one, and that each one of us had a big part to play in it.

"I believe we're getting into a class of our own . . . and it's nice to see that some of the reviewers are agreeing with that. 'Pictures Of Lily' was an odd sort of song, and it could have been put down by critics, but instead, they felt it was a step forward for us. Earlier, I'd listen to the Rolling Stones' things, specially 'The Last Time', and they'd start off a flow of development in my own mind, as a writer.

"But what's important to us now is to stay a self-contained group. I mean, the Beatles aren't doing so much now, but we want to get somewhere near that reputation in America. A group with something different to offer—and singing our own songs."

There can't be much doubt that Pete Townshend, whose dad, Cliff Townshend was an alto-saxist and made several "sweet-corn" discs under his own name, is one of the few truly genuine songwriters in the British pop scene. He'd rather not write anything than turn out stereotyped material. And right now he's working hell-for-leather on an operatic bit, in the pop idiom, and with hip language. But John Entwhistle is also writing a lot of material for the next Who LP—and Roger and Keith are also kicking in ideas.

## VIOLENT ACT

Said Keith Moon: "People call us a violent act but there is more to it than that. I don't feel violent when I'm up there behind the drums, but the music leads us into sort of extreme visual ideas. America was the right scene for us. It really IS all happening there, and I think we've got a really solid following in the States. Only thing that scares me, sometimes, is when the fans get a bit out of hand. I start panicking . . . that's when I may find myself chucking the kit about. Only self-defence, though. I mean to say, do I LOOK violent?"

But the main ideas for the Who are created in a lavishly-appointed studio in the flat of Pete Townshend, in London's West End. He's been adding equipment to it over the past two or three years . . . says: "My original trouble was that I couldn't read music, or write it. I had to get my song ideas down, so I started off the studio. I've got four recorders, now—two stereo Revox jobs at £140 each, and two Vortexions which cost not far short of £200 each. And me pride and joy . . . an Anagra portable recorder, which cost well over £300.

## BRAIN CENTRE

This is, then, the "brain centre" of the so-progressive Who. And like 'em or loathe 'em, it's obvious that we're only in at the very start of the quartet's achievements. Led by Pete, who took to wearing an "electric" coat while in the States—bulbs light up at the touch of a switch.

As he now says for the 10,001st time: "We never let our sound get in the way of our visual act". Said, though, with tongue-in-cheek.

PETE GOODMAN.

# YOUR QUERIES ANSWERED

### PRE-WAR GIBSON

Dear Sir,

I remember reading a long time ago that Brian Jones once owned a pre-war Gibson Cromwell guitar.

Could you please give me some information about it and tell me what price I would have to pay for a good second-hand one.

M. ENNIS,
Erith, Kent.

**ANSWER:—This was a cello-type guitar without any cutaway. It was strange, mustard-brown colour and had a distinctively-styled head. In 1920 it cost a little over £20, but now, according to a Selmer spokesman, you would have to pay around £65 for one second-hand. They are no longer imported but you stand a reasonable chance of picking one up if you look long enough.**

### SPEAKER QUERY

Dear Sir,

I am thinking of going for a Marshall 200 watt set-up—can you tell me what speakers are used with it. Are they 15" or 12"? Also, are the speakers enclosed in one large cabinet or two separate ones?

Can you also tell me the separate prices of each item in the set-up?

B. RIGG,
Dunstable.

**ANSWER:—The set-up consists of the following; One 200 watt amplifier unit which costs 142 gns.; Two cabinets, each containing four 12" speakers at 100 gns. each. The price complete is, therefore, 360 gns.**

### IMPEDANCE

Dear Sir,

My brother is converting an amplifier for me so as I can use it for amplifying my guitar, but he is not sure of the impedance of the inputs on this type of amp. The guitar I hope to be using with it is either a Gibson 335, a Guild Starfire or an Epiphone. Could you give me a general impedance of their pickups in ohms or millivolts.

JOHN FOX,
Danbury, Essex.

**ANSWER:—Ideally, the amplifier should have an input sensitivity of 10-15 millivolts. The amp should be of high impedance. The way to tell whether it is, in fact, high or low is to have a look at the inside. If the amp is of low impedance it will have an input transformer or transformers. These might not seem to be transformers as they could be upright, attached to the chassis and enclosed in a round metal can. More positive identification can be furnished by your ears. If you have a high impedance amp then you will get a normal reproduction. If it's low then you will either get a very faint sound or no sound at all apart from a hum.**

### CLAW PICKIN' TUTOR

Dear Sir,

Could you tell me where I can buy a tutor devoted to the "Claw Pickin'" style of guitar playing. I have dabbled in folk but I would like to progress on to a more comprehensive use of the right hand so that I can graduate through blues and country to classical music.

F. MONKMAN,
Norwich, Norfolk.

**ANSWER:—We suggest that you write to Southern Music Ltd., 8, Denmark Street, London, W.C.2. They publish a tutor called "Claw Pickin' Guitar Made Easy" by Dereck Brimstone. It costs 6/- (6/6d. P.P.).**

### MIKE QUERY

Dear Sir,

I have seen advertisements in *Beat Instrumental* for A.K.G. mikes. Could you please tell me something about them. Which is the best microphone they make for group work, and how much is it? Are they easily available?

G. KELLY,
Birmingham 20.

**ANSWER:—You do not state whether you require a hand or a stand mike. The hand mikes which would be most suitable for you are the D.19C (£17 10s.) or the D.501 (£12 10s.). A mike specially designed for use with a stand is the D.202 E.S., which costs £30 10s. There are a few dealers in your area who stock A.K.G. microphones, but your safest bet is to write direct to:—Politechna (London) Ltd., 182-184, Campden Hill Road, London, W.8.**

## *Instrumental Corner*

**NO matter what you play, be it guitar, drums, bass, flute or comb and paper, you have to aim for a sound. Many, many group members copy the sounds already achieved by Jeff Beck, Eric Clapton and other top recording instrumentalists. If they have any originality they grow out of this stage and try to develop something of their own. Most organists will admit to aiming for a Smith sound; most drummers emulate the all-happening sound that frantic Keith Moon gets; and singers . . . well!**

**So, every instrumentalist has only to listen to a record, get something like the same gear as the performers and, without much extra effort, reproduce their sound. Let's face it, given the right settings, a sticky-fingered child could achieve a definite "sound". But there is one poor, neglected instrumentalist, who really has to work on his sound, and I mean work. There aren't all that many people to copy in his field, either, I'm sad to say. I'm talking now about the saxman.**

How would the guitarist feel if he bought his guitar and then was expected to wire up his own tone circuit? Well, the sax player faces a comparable situation. He has to choose what mouthpiece and reed he is going to use. The guy in the shop should be a great help to him if he buys a new instrument, but how is he going to get on if he buys privately?

Available reeds come in varying textures. They are graded in units of half, so the softest reed is 1½ and the hardest at five. As a beginner you will want a soft reed. As you become more proficient you can move through the scale until you find the reed that will suit you exactly. It stands to reason that the harder the reed is the fuller the sound will be.

But what about a mouthpiece? For a tenor sax or alto sax you should start with a close-lay mouthpiece. It will cost you around £1. You can move up the scale from there to the wider lay. The cost doesn't change drastically. If you are looking for a sound to copy then you could do worse than go back to the old rock artists. Said a veteran saxman: "King Curtis was my god. I found that to get the harsh rock, sax sound you had to have a reed which was medium to hard, and a wide-lay mouthpiece. This was after quite a bit of trial and error. It's like anything, though, you have to find out by experience what suits you best."

# RESULT OF APRIL COMPETITION

**The "B.I." offices were swamped with entries for this, our most popular competition to date, and it took quite a while to wade through the thousands of cards. However, after hours of sorting and checking there was just one fully correct entry. This was sent in by:—**

ROBERT NEIL BARNES
60, Garden Close, Bungay, Suffolk.
He is now the proud possessor of the Levin Electracoustic guitar.

The runners-up, chosen after a great deal of double (and treble) checking, turned out to be:—

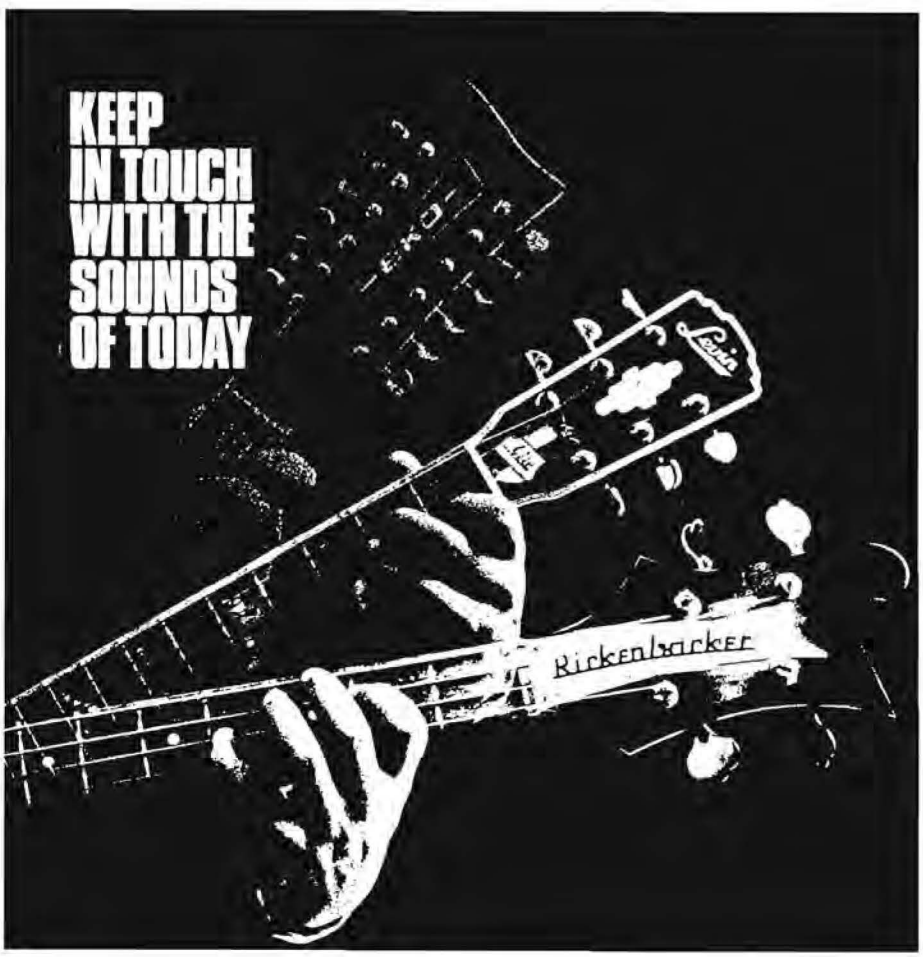
BARRY PIXON, of Abingdon, Berkshire, and MELVYN BARRASS, of Pontefract, Yorkshire.
They have received their Marshall Supafuzz units.

The three successful readers will also receive sets of Rotosound guitar strings, supplied by James How and Co. Ltd.

*The correct answers were:—*

| | |
|---|---|
| The Decca Record Co. Xmas Party | The Monkees |
| Wembley Cup Final | Royal Guardsmen |
| Royal Banqueting Suite, Buckingham Palace | New Vaudeville Band |
| A Dr. Barnado's Home Children's Party | Freddie and The Dreamers |
| The House of Commons | Barron Knights |
| A Bandstand In Hyde Park | The Who |
| The Royal College of Music Staff Party | Tijuana Brass |
| The Scouts' World Jamboree | Seekers |
| Paul McCartney's Wedding | Jimi Hendrix Experience |
| Somerset House | Dave Dee, etc. |

**If you were unsuccessful this time, watch out for a new competition in "Beat Instrumental", in July, when there will be an opportunity for 12 readers to win the new Vox "Wah Wah" Pedals.**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# SONG-WRITER'S COLUMN

Barry Younghusband, of the Warm Sounds, was the composer of "Birds and Bees". Apparently the idea came about two months ago while he was making coffee. The melody kept running through his head, and he just had to pick up a guitar and work it out. The problems started though, with the middle-eight. It wasn't until the next day that he forced himself to sit down and try to finish the song. He says that listening to Gilbert and Sullivan helped. They did it, so why couldn't he.

Neil Diamond, composer of such hits as "A Little Bit You, A Little Bit Me", "I'm A Believer" and "The Boat That I Row", says he wants to slow down with his song-writing. He says: "When I found that a composer could make a great deal of money from just one number, I sat down and wrote song after song. But now I'm scared of becoming stale, so I'm not writing so much."

The songwriting team of Graham Nash / Allan Clarke / Tony Hicks have really been churning-out new material. Both sides of their new single—"Carrie-Anne"/"Signs That Will Never Change" are self-composed items, as are all the tracks on their forthcoming album "Evolution". This is the first time that they've written a complete single and album. Why so long? Especially after their "Stop, Stop, Stop" and Everly Brothers' successes? "Simply because we've never really written for ourselves before", say the Hollies. "Our stuff has always turned out alright, but has never been really suitable for our style. We know it's strange, but that's life."

Tony Hazzard, the " 'Ha! Ha!', Said The Clown" man, has been asked to write material for Gene Pitney. Apparently, Gene heard some of his songs, and thought they would be ideal for his style.

# THE SESSION MEN

## No. 21

## JOE MORETTI

**FROM an amateur Tommy Steele to top session guitarist. That's the Joe Moretti story. Born in Scotland 29 years ago, Joe first picked up a guitar when he was 18 years old. Being a fanatical Elvis fan, he fancied himself as a 'teen idol, and entered for a competition to find the Scottish Tommy Steele. He lost. The winner was another fanatic called Alex Harvey, who was later destined to become one of the country's leading blues exponents. Winning that contest gave Alex quite a bit of work, and he asked Joe to become his guitarist. For a few months they toured the whole of Scotland, but the money wasn't that good, and Joe left to join another Scottish outfit, the Ricky Barnes' Band.**

### ROCK 'N' ROLL

Joe stayed for a year, until he decided to "find fame and fortune in the big city of London". It wasn't long before he got acquainted with the rock 'n' roll crowd, and for the next few years acted as lead guitarist for such people as Colin Hicks, Vince Eager, Vince Taylor, Johnny Duncan, Eddie Calvert, and Nero and the Gladiators. Then came a short stint with Georgie Fame at the Flamingo, plus a few odd sessions. Joe remembers that his very first session was a disaster—"I was booked to play bass. Not having any gear, I borrowed both guitar and amp. When I unpacked them at EMI, I discovered there wasn't a plug on the amp, and the bass was minus the 'E' string. But that wasn't the end of it. My part was written in the bass clef, and I could only read in the treble. I was terrible. After the first title, I was given my money and sent home."

### HIT RECORDS

So it was back on the road again. This time with Jet Harris and Tony Meehan. Joe stayed with the duo for a year, then they broke up. You can, in fact, hear Joe on some of their hit records such as "Diamonds" and "Applejack". After the break, he decided to settle down, and joined the Cyril Stapleton Orchestra at the Streatham Locarno. But it wasn't what he wanted, so he tried sessions again. This time successfully. People like Tom Jones and Petula Clark began to book Joe for their records. A couple of current hits that include Joe's guitar are Tom Jones' "Funny, Familiar, Forgotten Feeling" and Lulu's "The Boat That I Row".

Of all the sessioneers we've featured, Joe Moretti must surely have the weirdest ambition. He wants to take all the separation screens out of the studios, and make them into a huge bonfire on Guy Fawkes day. Why? Says Joe—"With all those screens around, it feels like you're sitting in your own little cocoon. No one can really hear what the person next to them is playing. It's all very distracting. And that's why I want to burn 'em all."

*A photograph of Joe playing his Guild Stratford in the early Jet Harris days.*

Joe believes that being able to read music fluently is a necessity for anyone thinking of entering the session field. "Until you've been given the music in the studio, you won't have the faintest idea of what's expected of you. Because of this, you must be able to read. Sure, you can busk your way through a few numbers, but the majority . . . you've got to play exactly what's written."

# PEOPLE BEHIND THE STARS

## No. 6 Agent ARTHUR HOWES

**ARTHUR HOWES, agent for the Walker Brothers, the Kinks, Dave Dee & Co. and Helen Shapiro. Arthur Howes, promoter of tours by the Beatles, Cliff Richard, the Shadows, Gene Pitney, Roy Orbison, the Everly Brothers and, currently, the Beach Boys. A man who prefers to do things his own way. While other agencies amalgamate, Arthur Howes remains "the loner".**

"I started as a loner, and intend to stay one", he says. "Any mistakes are my own, and if anything does go wrong, then I've only myself to blame."

Arthur became a promoter when he left the Royal Navy. It was there that he began to organise ship's concerts, and decided to carry on in the same line of work. How did he start? Says Arthur: "There was a ridiculous shortage of big-band concerts in the provinces. If you wanted to see them, you had to come to London. So I started to present them in the provinces. Bands like Ted Heath, Joe Loss and Cyril Stapleton. I made money, and gained experience."

### ACTS WANTED

The Arthur Howes agency didn't come into being until the boom began. Helen Shapiro was the first major artist to sign on the dotted line, and later became the first and only star to be personally managed by Arthur. Right now there are about 20 acts on his books. "I try to be very selective. It's not fair to the artists if you can't keep them fully employed. But don't think that we don't want new acts, because we do. We will audition any group. If they've got a certain amount of talent and quality, then we'll book them. But I must admit that we turn down 100 acts for every one that we accept."

To the general public, Arthur is best known as a tour promoter. If you haven't seen a poster heralding "Arthur Howes Presents '.....'," then you haven't been to a pop concert. Along with Larry Parnes, Arthur was one of the first really big tour promoters. He was also the first person to get the cinema circuits to lease their theatres out for mid-week shows. Previously, they could only be presented on Sundays. One of his first shows starred the Kalin Twins. Remember "When"? Also on the bill was Cliff Richard, and from that day, Arthur has promoted every tour by both Cliff and the Shadows. It's obvious that the Beatle tours have made the most money, but has Arthur ever had a flop? "Yes, one", he reminisced. "About three years ago, I brought Robert Horton over. He was such a success in 'Wagon Train', I thought he'd be a sure-fire hit. But he wasn't. He didn't have the

image he projected on the screen. So instead of getting a husky cowboy singer, the audience were treated to a selection of songs from various musicals. I lost £10,000 in 14 days."

### PROBLEMS

I wondered what sort of problems arose when a tour was being planned. "There are quite a few", said Arthur. "Usually from managers. Very few artists worry about things like their position on the bill, they're happy just to be working; but the managers, they're the ones to watch. Yes, I decide on the actual bill myself. If possible, I like to have two or three 'name' acts on the bill, but sometimes it's just not possible. Take this current Beach Boys' tour. They're too expensive to allow me to book any other hit-paraders, so I've gone for a good-quality show. Helen Shapiro, the Marionettes and the Jaywalkers are capable of giving good value, without costing a fantastic amount of money. When booking artists, I try to get a bill which will excite me. By doing that, I seem to be able to supply the general public with what they want. I suppose I'm a sort of Woolworth's of show business."

As he is such a respected agent, what advice would Arthur give to any group trying to get work? "Try to find an agency which specialises in your particular type of music. Because, with all the recent amalgamations, there now are only about three top agencies. But it's still a good idea to try these first. They've proved that they're good and reliable, and that's what you need. An unexperienced group needs a good experienced agent."

### NO DOUBTS

I wondered if there was any time when Arthur had had doubts about a tour before it started. "No, never", he admitted. "That Robert Horton epic was the only fiasco I've ever had. Apart from that, I've never been worried about any of my tours. Except how to get into them. You think I'm joking? Well, take that time at Manchester during a Beatles' tour. The police threw me out three times. In the end, I had to 'phone the manager from a call-box, and arrange for him to be at the stage door to meet me. And I've learned my lesson about travelling with the star. One day I decided to go to Manchester with Cliff Richard. We left Sheffield in a Ford Zodiac and arrived in a Jaguar. The fans caught us in every town and really trampled the car to bits. I've got a Ferrari now, but I always travel on my own. I can't afford too many new ones."

"Being a promoter as well as an agent makes for a lot of hard work. I've got a great team behind me, but there are still many things I like to do myself. Such as being present at the opening night of a tour. There are so many situations that can easily crop up and I like to be on hand." You can tell how much Arthur travels from the fact that this feature was originally intended for last month's *Beat Instrumental*. But he was in Germany on business, and then there were all the problems of arranging the Beach Boys' concerts. I think it goes without saying that Arthur Howes has worked hard for his success.

# ANATOMY OF A GROUP DISINTEGRATION

**TOOTING Granada, Sunday, April 30. Nothing noticeably different back - stage in the Walker Brothers' dressing - room. The usual atmosphere, with fans and well - wishers hovering around. But it WAS different. For this was the last act of togetherness by Scott, John and Gary. The Walkers had split to allow each to pursue a solo career. And this piece is really an Anatomy of a Group Disintegration.**

I was the first British journalist to meet the boys on their arrival in Britain . . . they were hauled straight from the airport into a London hostelry by an agent friend of mine. They were tired, unshaven — but ambitious.

## REWARD

Since then, they have reached tour - topping status and turned out magnificent records, not all of which have had the reward they deserved. But I say now that the eventual break-up was inevitable. Though ostensibly matey enough, the three boys were too different in character to stay the pace as a unit. Scott: moody, introspective, easily the most talented. Walker: yet unsure of himself in a star position, and often knocking against the atmosphere of fan hysteria. John: married, finding it hard to think of himself as a Londoner, keen on part-time show-business and part-time domesticity and tinkering with his cars, playing with his dogs. Gary: very much the playboy, very much in the background on stage, not even playing drums on the Walkers' discs . . . but loving show business and its trappings.

I talked to John, literally the Walker - in - the - middle . . . Scott had the spotlight, Gary had the sympathy for NOT having the spotlight, leaving John in no-man's land.

*Together . . . for the last time!*

He said: "I knew we couldn't go on. Now the only thing I regret is that the fans are getting a raw deal. If they liked all three of us, now they have to buy three records every time. We tried to pull together, but I now know I could never be compatible with Scott.

## OPINION

"Mostly, the difference of opinion is musical. I wanted to go one way and Scott wanted to go another. But music is all-important to Scott so that instead of discussing things we could hardly talk to each other. My wife, Cathy, agrees with me that the split is the only thing. In any case, image-wise, the Walkers as a trio couldn't have gone much further.

"Scott wasn't keen on our last single, but it did have a commercial angle. He will go on to experiment more and more in pop music . . . and the only way he can do it is to handle both the singing and the music.

"I don't want to say too much about the past. The future is much more important to all of us. Even if I am the biggest flop in the world, I'll not regret having lost the Walker Brothers . . . though we're all sticking to the surname Walker in the future. I have some of my own songs I want to record. I'm also keen to move into films. But I must always have time to pursue other things—like my car-racing interests."

Scott, clearly beset with personal problems, says little about the split. He has taken himself off to Spain for a holiday, turning his attention to music by Jacques Brel and Edith Piaf — material he thinks can be adapted to a hit disc sound for himself. But both John and Gary say that Scott is concerned primarily with quality and not with mere hit status.

This sort of three-way split causes troubles. Gary, who recorded separately, is making his own records in future (no doubt with help from his Hollie mate Graham Nash). All three want to form their own backing groups. Their fan-club, one of the biggest, is to be split up so that fans can follow their own individual favourites.

## FUTURE

I hope the future is more smooth-running than has been some of the past. In the old days, there were the troubles over not arriving for dates—the reasons ranged from forgetfulness to blazing rows with promoters and managements.

The official statement claimed that the boys parted on the best of terms. But the background belies that, in many ways. Interviewing the boys separately, it was impossible to keep each one from tending to knock the others—though the good-natured Gary usually talked about subjects miles away from the pop business! Gary has always been the key public relations' man of the group—trying to create a concerted front.

## PERFECTION

If Scott holds on to any interest in actual performing, he obviously has the brightest future. But his search for total perfection in an imperfect musical world could hold him back.

For the others, well . . . they'll need more specialised luck. John, whose wife had a big hit of her own (as Cathy Young, working with the Innocents on "A Thousand Stars"), is developing business interests such as a boat-hire company with Gordon Waller. Gary remains the enigma—popular, but short on creative talent as yet.

It's this three-way personality split which is the whole basis of this Anatomy of a Group Disintegration.

# PROFILE

# MIKE D'ABO

**FIRST time I met Mike D'Abo, he was with the Band Of Angels, and he was worried about whether a group of Old Boys of Harrow School could make it. They didn't, as it happens, but it wasn't because of their educational background being too high - falutin'. On August 1, 1966, Old Harrovian, Mike, took over from Paul Jones (Portsmouth Grammar School and Oxford University) with Manfred Mann.**

## APPLICATION

Mr. D'Abo is elegance and charm. And earnest application when it comes to music. He's a better pianist than the other Manfred men give him credit for . . . THEY say he can only play "The Lady Is A Tramp"! He spends hours at home with his newish wife, the splendid-looking model Maggie London, sipping coffee as he works out new song ideas. He is a very talented writer.

So far, however, he hasn't had one of his songs as a top deck for Manfred Mann. He explains: "We've actually recorded some, but they're probably more for albums. Picking exactly the right single for the group is a very tricky business, hence the long gap between our releases. But I've been lucky in having other singers and groups take up my stuff. . . ."

Mike, unashamedly, loves being in the spotlight. He's long since given up worrying about people comparing him, nicely or nastily, to Paul Jones. "I just enjoy being with the group", says he. "We really do have an enormously wide range of musical tastes among us."

## CHILDREN

He dotes on his Siamese cat Dolly, who recently presented him with six kittens. But he also wants children. He can turn from domesticity to image-purveying on stage with great ease. . . .

He looks fit, tries hard to get regular food at regular times. He uses a lot of energy on stage, but he used to be a useful golfer and cricketer, so he can keep going for long spells. He's 23 now; was born in Betchworth, Surrey; recalls, with mixed feelings, how he went to Cambridge University with the avowed intention of becoming a clergyman. He quickly switched, incidentally, to economics.

He says: "I've dabbled in all kinds of music. I've raved around like a taller James Brown. I've tried jazz—I've even put in work on a more sophisticated sort of night-club act. I believe that music is important and that you can't work too hard at improving yourself. I even learned something while working at selling instruments for a music company in London."

## FEELS SECURE

At 5 ft. 11 in., with eyes that honestly seem to change from blue to brown to green, depending on the light, Mike now feels reasonably secure. He also feels that a lot of rubbish is talked about pop music . . . and he gives out a warning that says clearly he'd fight for what he feels to be important.

He says: "Starting with 'Just Like A Woman', my first with Manfred on record, I feel that I've been able to evolve a personality people can identify me with. It takes time, but I'm content to wait. Certainly it is gratifying to be recognised now in the street."

Mike has definitely "emerged" as a musician since that first meeting when he worried about Band Of Angels. "Emerged", too, as a person . . . happily married, serene, but not to be put upon. If only his piano-playing was taken more seriously, exploited more.

PETE GOODMAN.

# LP REVIEWS

## SOUNDS INCORPORATED

### SOUNDS INCORPORATED
### MUSIC FOR PLEASURE MFP 1132

If you like a selection of well-played instrumentals, then you'll like this album. For many years now, Sounds Incorporated have been hailed as one of the most musical of all English groups, and this selection can only give them more fans. Some tracks, such as "William Tell" and "Rinky Dink" are already "Sound standards", while others, like "Maria" and the theme music from "Crane", show that once and for all, Sounds Inc. are great musicians.

Side One: William Tell; Fingertips; I'm In Love Again; Rinky Dink; Bullets; Last Night.
Side Two: Sounds Like Movin'; One Mint Julep; Ready Teady; Theme Music From "The Crane" Series; Maria; Light Cavalry.

## NEON

### THE CYRKLE
### C.B.S. CL 2632

The Cyrkle have found the going difficult in this country but, at least, their name has got known through the pleasant-sounding "Red Rubber Ball", written by Seeker Bruce Woodley and Paul Simon—the usually caustic new-wave folk writer.

All too often the lesser-known groups, which have been fortunate to have a hit, issue an LP designed to bring them quick loot, which would otherwise have escaped them. The LP sells on the name and the single hit then . . . disappointed listeners all round. The Cyrkle have avoided this terrible mistake. Their Neon album is extremely well thought out, well produced, well arranged. It gives the listener a refreshing variety of offerings.

The most beautiful song on the whole album, for my money, is another by Woodley/Simon, "I Wish You Could Be Here". Other tracks, however, are excellent. Although side two is duller than side one, it is slightly elevated by the inclusion of "Problem Child", a story of somebody's problem girl who was over fond of her mother and very, very immature. This gets a zany brass-band treatment, but the words prevent it from sliding into mediocrity.

Side One: Don't Cry, No Fears, No Tears Comin' Your Way; The Visit; Weight Of Your Words; I Wish You Could Be Here; It Doesn't Matter Anymore; Two Rooms.
Side Two: Our Love Affair's In Question; I'm Happy Just To Dance With You; Problem Child; Pleas Don't Ever Leave Me; I'm Not Sure What I Wanna Do.

## THE WHAM OF THAT MEMPHIS MAN

### LONNIE MACK
### PRESIDENT PTL 1004

The first title of this album is called "Wham", and that just about sums it up. To the majority of record buyers, the name of Lonnie Mack means absolutely nothing. They don't know what they're missing. This album contains some of the most exciting instrumental and vocal tracks ever recorded.

His actual instrumental sound is a cross between Chuck Berry, Eric Clapton, Jeff Beck, and Buddy Guy. In fact, I don't think you'd go far wrong in assuming that some of these guitarists probably learned a lot from Mr. Mack. Many of the tracks on this album were recorded a few years ago, but he still uses a bottleneck—or a "Twang-Bar", as he calls it—which just goes to show that there's no such thing as a new idea. The two most outstanding tracks are "Memphis" and "Baby, What's Wrong", the last-named incorporating some great vocal backing with some fantastic lead breaks.

Side One: Wham; Where There's A Will; The Bounce; I'll Keep You Happy; Memphis.
Side Two: Baby, What's Wrong; Down And Out; Satisfied; Suzie-Q; Why; Down In The Dumps.

## THE HIT SOUND OF THE EVERLY BROTHERS

### THE EVERLY BROTHERS
### WARNER BROS. W1676

"Hit" sound of the Everlies? Debatable in the light of current chart lists, the Ev's haven't made hit singles in recent months, but their style is still perfection, and I doubt whether any other vocal duo will ever achieve the same success.

They don't need excuses made for them. Like all greats they have moved on to the LP field finding it more gratifying, more their scene. Have a look at the titles on this album. Most of them have been heard thousands of times before. And yet the Everly Brothers make them sound like new compositions written especially for them. The only tracks which haven't been bandied around are "She Never Smiles Anymore" and "The Devil's Child".

This LP is a surprising development in the Everlies' career. Personally, I feel that it has been made for their own personal satisfaction. Musically and vocally speaking, the brothers thumb their noses at the chart scene with the money grabbing and wretched grovelling. They already have the status that counts and obviously they are not desperate for money. It is a very significant fact that none of Don's or Phil's songs appear on the album. A pity, in one way, for Everly connoisseurs, but in another way a triumph for the Brothers' level-headedness, sheer talent and pure quality of presentation. And if I haven't given note by note commentary on the tracks, it's because I think that most buyers will know what to expect.

Side One: Blueberry Hill; I'm Movin' On; The Devil's Child; Trains And Boats And 'Planes; Sea Of Heartbreak; Oh Boy.
Side Two: A Legend In My Time; Let's Go Get Stoned; Sticks And Stones; The House Of The Rising Sun; She Never Smiles Anymore; Good Golly, Miss Molly.

## TUTORS column

### A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

**Grade Guitar School** (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 pm). WAN 0687.

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

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

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

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

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

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

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

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

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

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

**Peter Sander** (JAZZ PIANO/ARRANGING), 73 The Avenue, London N.W.6. WILlesden 1781.

**Graham Willeard** (DRUMS), 39 Harmer St., Gravesend, Kent. Tel. Gravesend 5687.

# YOUR LETTERS

Dear Sir,

**In reply to your reader's letter of May, with regard to the lack of originality and expression in the groups around Staffordshire, I would like to inform him that it is not the fault of the groups, themselves, that they play top-ten material and Tamla of years ago. This tragic state of affairs is due to the fact that audiences in this area do not appreciate original material. They expect every group to know any record in the current top ten, from the Monkees to Jimi Hendrix, when the group would prefer to play what they feel themselves. Personally, I prefer to play material by John Mayall or the Cream, but alas, no audience would appreciate it no matter how well it was played. Even our own originals, which are not "way out", are not appreciated because no one else knows them. If Mr. Hastilow, instead of hiding, had approached the group and asked them what kind of stuff he would like to play, I am sure he would have had a completely different picture.**

**M. Shenton,**
**Stoke-on-Trent,**
**Staffordshire.**

**Michael wins two LPs.**

Dear Sir,

I am not a Staffordshire reader but I do sing with a beat group. D. A. Hastilow wrote in last month's *B.I.* that groups were just copyists and did not try anything original. These days it is very hard to be original and be appreciated. If a "name" group does something different it is accepted because of who they are, but not if you are unknown.

Therefore, the best way is to stick to standard material, which is appreciated if you do it well. I am sure people would rather see a live performance by a group than listen to a pile of records and pay five bob for it.

**J. Gilbert,**
**Rochdale, Lancs.**

Dear Sir,

I get *Beat Instrumental* every month. I have also been waiting quite patiently, for many months, for an article or feature on that brilliant new drummer with Graham Bond—John Hiseman. You have mentioned Jack Bruce's replacement with Manfred Mann, Klaus Voorman, and Eric Clapton's replacement with John Mayall, Peter Green, but never once have you mentioned John. So please print something about this fantastic new drummer.

**J. Rees,**
**Pontrhydyfen,**
**Glam.,**
**S. Wales.**

*We'll see if we can remedy the situation—Editor.*

Dear Sir,

Many people are saying that groups like the Move and the Pink Floyd are smashing things and using coloured lights to draw attention away from the fact that they are poor musicians who have to use visual presentation, rather than their playing ability. I disagree entirely. Both the Move and Pink Floyd have excellent records out which are both pleasing to the ear in musical content and vocal harmony.

Although I don't agree with the more extreme forms of showmanship, such as covering people in flour, I like to see credit given where it is due.

**S. Stanley,**
**Halifax, Yorks.**


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# DENNY LAINE AND HIS STRING QUARTET

AFTER a variety of different "mind scenes", as he calls them, Denny Laine is back on the music scene with something new to offer. He is fortunate inasmuch as he didn't leave the scene previously with a bad reputation. Although the hits eluded the Moody Blues, they kept until the last, their reputation for being a good group. Denny, especially, culled respect from all and sundry. It's a tribute to his music ingenuity that he has managed to revive interest within weeks of his re-appearance.

## DIFFERENT

What was he doing in the period which followed the Moody break? I put the question to him at the offices of Denny Cordell. "I've been through a lot of different mind scenes", said Denny. "After being on one scene for so long you find it hard to return to a normal state. I never had any time with the group, so I have been using this period to catch up with myself. I've been practising guitar and taking a general interest in music without allowing myself to become too involved, and recently I moved back on to the London scene to find out what was happening. I was under a great strain with the group but now I feel free. So much so that it makes me laugh now to hear protest songs about being tied down. It's easy to be free if you make the effort.

"I feel now as if a sort of 'musical chain' has been cast off me. I find that my guitar-playing has improved. I had become very stale. When we started out as a group we had a good sound altogether, but then commercialism crept in and the whole scene got 'moneyfied'. We started with a good blues sound, but in the end there was nothing. The talent was all there but it was hidden, stifled."

## DENNY'S BACK

"I Don't Mind" symbolised the emergence of Denny's talent from the stifling worries that he ran into with the Moodies. It hasn't been a smasheroo but it has at least demonstrated that Denny Laine is back on the scene and with as much talent as ever. "I would have liked to have got a stringier sound on that", said Denny. "No, I don't mean that we should have taken the guitars down, I would have liked less of a scraping string sound. I played on the record myself with another guitarist. We didn't take set parts like lead or rhythm, but we shared the work, mingled the two guitars. When was it written? Well, I can't say exactly, a good few months ago. I'm writing all the time."

And now we come to the most interesting aspect of the Denny Laine reappearance—his group. Well, it can't really be called a group, although Cliff Barton plays bass and Viv Prince plays drums. It is based entirely around strings. A string quartet in fact, cellos mainly. "It's something I've thought about for a long, long time", said Denny, with a gleam of pride in his eyes. "Mind you, it's still in the experimental stage. I want to create a haunting type of sound, a feeling, with the music skipping along rather than bouncing."

And up front, with that familiar Gibson jumbo, will be Denny moving towards success without involvement, and gratification without "moneyfication".

# LADY LUCK LIKES THE BEE GEES

**YOU'VE got to have luck to succeed. Of course, talent, good looks, money, and everything else also plays a vital part, but if Lady Luck refuses to smile, your chances of making it are slim. In the case of the Bee Gees, it was a combination of many things which led to their first record release in this country.**

For years, Nems Enterprises, the management organisation run by Brian Epstein, has been famous for its Liverpool artists. But as the "Made in Liverpool" tag has tended to have less impact, Nems have been looking around elsewhere. The Bee Gees are their latest big promotion, and the Nems publicity set-up has worked really hard and successfully to get the new boys away.

How did it all happen? Well, let's forget the publicity blurb and look at the paths that the Bee Gees followed, before "New York Mining Disaster" was released. As you probably have read a dozen times, three of the Bee Gees were born and raised in Manchester. They are 17-year-old twins Maurice and Robin Gibb, and their 19-year-old brother, Barry. Australian drummer, Colin Petersan, also 19, is the group's most recent addition. He joined them in London a couple of months ago, when the Bee Gees came home from Australia. The Bee Gees started off like a thousand other groups, by posting a parcel of tape recordings to Brian Epstein. Ever top manager and agent receives regular parcels of such tapes from artists and groups, trying to break in. But managers and agents are notoriously short of time and often those tapes get left on a shelf, to be posted back after several months to their hopeful senders. The Bee Gees didn't hear anything, so when they arrived in England, they trotted up to the Nems offices, next to the London Palladium.

## RANG A BELL

Brian Epstein wasn't in, but Bob Stigwood, Nems joint managing director, was. And the name Bee Gees rang a responsive bell in his memory box, because, being Australian himself, he'd always taken the trouble to keep up on the down-under charts, and had noticed a string of number one hits by a group called the Bee Gees. Bob invited them into his office and was immediately impressed with the quality and variety of the boys' original material. Then followed the usual discussions before the contract was signed, after which they had to produce their first single. Many trips were made by Bob Stigwood and the Bee Gees to IBC Studios in Portland Place before everyone was satisfied. They recorded three basic tracks, took them away and deliberated for some time, and returned to choose "Mining Disaster" as their first "A"-side.

Everyone was impressed, including the Americans, and Stigwood clinched an exceptionally lucrative deal for the American release of the group's records.

## PUBLICITY

Then the well-oiled Nems publicity machine was put into motion. Everyone had to be made aware of the Bee Gees as quickly as possible. If the record is good, then most disc-jockeys and editors are happy to co-operate, and "New York Mining Disaster", or "Mr. Jones" as I prefer to call it, is. The record is also doing well, trans-Atlantically, and the Bee Gees have already been across to boost the sales of their first biggie.

It's not often that the same manager or organisation gets two really world-shaking artists or groups under their wing in the same period, and whether or not the Bee Gees will live up to their big send-off remains to be seen. On the basis of their first single and Polydor album, no one can complain about their writing and recording. The looks and sounds are already there. The future will give us the answer about their longevity.

## TOP TWENTY—FIVE YEARS AGO

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

| | | |
|---|---|---|
| 1. | Good Luck Charm | Elvis Presley |
| 2. | I'm Looking Out The Window/ Do You Want To Dance | Cliff Richard |
| 3. | Come Outside | Mike Sarne |
| 4. | Nut Rocker | B. Bumble |
| 5. | A Picture Of You | Joe Brown |
| 6. | As You Like It | Adam Faith |
| 7. | Last Night Was Made For Love | Billy Fury |
| 8. | I Don't Know Why | Eden Kane |
| 9. | Ginny Come Lately | Brian Hyland |
| 10. | Green Leaves Of Summer | Kenny Ball |
| 11. | Stranger On The Shore | Mr. Acker Bilk |
| 12. | Love Letters | Ketty Lester |
| 13. | How Can I Meet Her | Everly Brothers |
| 14. | Lonely City | John Leyton |
| 15. | Lover Please | Maureen and the Vernons' Girls |
| 16. | Unsquare Dance | Dave Brubeck |
| 17. | Sharing You | Bobby Vee |
| 18. | Wonderful Land | The Shadows |
| 19. | Hey, Little Girl | Del Shannon |
| 20. | Jezebel | Marty Wilde |

Records entering the Top Twenty during the second two weeks of June, 1962

| | |
|---|---|
| I Can't Stop Loving You | Ray Charles |
| Ain't That Funny | Jimmy Justice |
| Deep In The Heart Of Texas | Duane Eddy |
| Theme from Dr. Kildare | Richard Chamberlain |
| A Little Love, A Little Kiss | Karl Denver |
| Yes My Darling Daughter | Eydie Gorme |
| English Country Garden | Jimmy Rodgers |

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# BEAT INSTRUMENTAL

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# BEAT INSTRUMENTAL

NO. 51 JULY 1967

**EDITORIAL & ADVERTISEMENT OFFICES:**
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Manager: TONY WEBSTER

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## Editorial

**Remember all those headlines in the weekly musicals a couple of years ago? "Beat Boom Is Dead", "Groups Finding It Tough Now" etc. One glance at the weekly charts which are appearing in the same papers now proves just how wrong they were. At the time they appeared, "B.I." was the sole publication which said that the forecasts were wrong, for one big reason: who is going to play pop music if it is not pop instrumentalists? The old type pit orchestra? The Carol Calores String Quartette? Victor Sylvester? At the time, the music papers put forward the theory, which, of course, varied from month to month, that (a) female singers were taking over the charts, or (b) male vocalists were moving in a big way. As we forecast, nothing of the sort has happened. For the very simple reason that there is nothing which can substitute for a group of instrumentalists in the pop world.**

**It's also interesting to see the way in which former group members have rocketed to fame in other spheres. Ex-Animals bass player, Chas Chandler, is the man behind Jimi Hendrix; Mike Hurst has steered Cat Stevens to chart honours; to take two outstanding examples. And instrumentalists who were told by so-called music experts that they could barely twang a guitar properly four or five years ago, are now respected as arrangers and managers. In fact, they are moving into every sphere of the recording world. The results of this new influx are there for everyone to see, and are already echoing round the Top 20's of the world.**

**We are offering 12 prizes to the winners of our new competition. The Wah-Wah is a new piece of equipment which has caused a lot of interest amongst instrumentalists, and this is your chance to win one. The competition, full details of which are on Page 18, has as its subject, the most controversial LP on release at the moment, "Sgt. Pepper's Lonely Hearts Club Band".**

**The Editor.**

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# PLAYER OF THE MONTH

## JIMMY PAGE

JIMMY PAGE is widely acknowledged to be among the best of the top group guitarists. He is a pleasant, friendly guy who speaks modestly for one who is so respected.

Says Jimmy: "I took up guitar at the age of 16. I was especially impressed with all the rock records which seemed to be flooded with guitar sounds. Next I moved on to the blues. I played City style mainly but I did touch on the country variety. I went to classical guitar lessons later on but I was at Art College and couldn't afford to go very often. The session work that I did was very good training for me because I played a sort of cross section of all guitar styles. One day I'd play with Johnny Dankworth, the next I'd be doing folk and blues stuff which is a type of classical style.

"Next step was the Indian thing. I had a Sitar years ago, I take Indian music very seriously. I am fascinated by the mechanics of it. For example, when you are playing an ascending run you have to follow a strict set of notes and when you are playing a descending scale you must not touch on any of the notes which you play in the ascending run. I get very annoyed when I find that I am doing something on the Sitar which I can't do on the guitar. So, usually I put down the Sitar, take up guitar and try to do the same on that. On the new Yardbirds LP I have done a piece with just acoustic guitar and Tabla.

"I am always experimenting. I think that all groups should. I hate to get in one bag, I like to play all styles of guitar. I couldn't, for instance, play the blues all the time. We've had this sort of audio-visual stage act some time, I've read that some other groups have started to use tapes on stage now for sound effects but we have already done several tours of America with them. I think that audiences like sounds more than anything else. They don't know what a good note or a bad note is. We'll go on stage for a few numbers then we'll bring the sound effects in. All of a sudden the audience will be hearing a Chant, then it seems as if a motorbike has come roaring across the stage.

"Now I'm working on my tutor. It's something I've wanted to write for a long time, I just need the time to get down to it. I'm about two-thirds of the way through at the moment. It's going to be simple, I mean, after all, when someone buys a guitar they want to play it right away. I'll show them a few simple chords to catch their interest. I'll probably follow up with a more difficult tutor. Who's going to publish it? I am, that's another thing I believe in, group members should have a business sense."

# WARM (CLASSICAL) SOUNDS

**IT WAS quite a team on "Birds and Bees", the Warm Sounds debut hit disc. Producer Mike Hurst (ex-Springfield), arranger Art Greenslade who is never short of an idea or two, and the boys themselves . . . South African-born Denver John Gerrard and Middlesex man Barry Raymond Younghusband.**

The record became a hit mainly because it had a fresh sort of approach—sounded almost like a madrigal, something from Victorian England, with a string quartet very much in charge of the backing sounds.

The two 21-year-olds have been mates for 18 months but only comparatively recently got together. They have their own publishing company, Smash Songs, but so far have written separately rather than together. Barry wrote "Birds and Bees" . . . and they hope to collaborate soon, now they are ironing out the basic differences in the way they think about music.

## THEORIES

But they've got some interesting theories about the business. In an effort to get a different sound going on stage, they use amplified bongoes (played by one Candy, real-name John) who soon becomes a legitimate THIRD Warm Sound . . . and they use a drummer.

Says Denver: "There's a great sifting out process going on in music. England will be right back there at the top . . . they'll get ideas from America and then perfect them. The Americans aren't perfectionists — they'll try something and just get it done. In Britain, groups want everything done exactly right".

Barry felt that it was the American group scene which provided the initial inspiration, nominating the Turtles and Harper's Bizarre. Denny felt, quite adamantly, that it was the composer who set things going . . . quoting Paul Simon on "Feelin' Groovy". But their joint feeling was that the Americans were currently kicking in the ideas . . . and that the British would later perfect them.

Denny regards Jimi Hendrix as being a real British coup. "He's going to be the most fantastic of them all. A brilliant performer and composer. The only really loud group sound that I've actually liked. He is really original. But he had to come to Britain to perfect it. . ."

## CHOIR BOYS

The boys agree that they feel some classical influence on what they are writing. Said Barry: "When it came to finishing off 'Birds and Bees', I thought back to the days of the classics, and imagined I was living in those times. When I listen to classical music, it is all very emotional for me. It's an indirect influence, though—a matter of thinking back to something I've heard before and then adapting it for myself."

And Denny said: "Most of us have been choir-boys at some time or another. That influence is there too. You sort of pigeon-hole various sounds and then call on them when you need them. If you want to write a Country and Western song, you just go to the file marked 'C and W' in the memory . . . then call on it".

## BEATLES

They believe groups must progress to live. They're convinced the Beatles have progressed beyond the understanding of many of the fans. Say Denny and Barry: "The fans realise this. They know the Beatles have gone far ahead. But they are now worshipped for being incommunicative, for being hermits. And really it's only fair. For the Beatles gave everything for a long spell. They don't owe anything. They're entitled to develop and work as they want.

"But for our part, we believe that too many groups today use guitar as the lead instrument. They say the instrumental sound is most important, and the vocal is purely coincidental.

"With us, the voices are most important. We do Swingle Singers sort of treatments on songs—usually splitting an act between 50 per cent of our own compositions and 50 per cent of songs which are well-known, say standards, but are not current hits.

## BEST FRIEND

"Actually we made our real public debut some time after the record came out, though the two of us had earlier done television. We're pretty busy now in cabaret and one-nighters, mostly in the North. But what really kicked us off was Mike Hurst. This bloke is a really fantastic positive character—he knows what he wants to do and then just goes out and does it. It's like having your best friend as manager.

"The string quartet sound on 'Birds and Bees' came about after one session which failed—we used French horn and harp on it. But it needed this madrigal sort of approach . . . the song had that 'feel' about it".

Denver, who had three months in Tangier before getting together with Barry, says: "I like songs to be self-contained lyrics that evoke a reaction rather like painting a vocal picture".

And Barry believes that songs should never be fixed, or fenced, by preconceived ideas. He speaks fluent French, plays a most curious sort of bass guitar which appears to be acoustic but isn't, and designs lamp-shades commercially as a side-line.

Together, they're determined to be as professional as possible. Which ain't a bad ambition.

# GOOD GEAR . . . THE TREMS BACKBONE

**THE Tremeloes, a good group in the true sense of the word, professional musicians each and every one of 'em and a friendly bunch to cap all this. But before we consider any other aspects of the Trems let's have a look at their selection of gear. Believe me, it's well worth a shufty.**

We'll kick off with lead guitarist, Rick West. He uses an immaculate, black, shiny Fender Jaguar. Beneath its dazzling surface he has installed a tiny fuzz unit, and it works very well indeed, what's more there are no tell-tale chips and scratches to give the secret away because the whole area over the fuzz unit is covered in a gleaming steel plate. Rick uses a Fender Showman unit with a Marshall 4″×12″ speaker set-up, and now and again enlists the extra assistance of a Tone Bender.

## MUSICAL PEAR

Alan Howard is primarily organist for the group but he has a "guvnor" guitar. I couldn't make out what it was when he first produced it from a battered case, it looked something like a cross between a giant oyster shell and a musical peardrop. He explained the circumstances of this instrumental mutation's birth. "I had a light blue Strat," he told me, "but the neck was getting worn so I bought a brand-new Telecaster. But I still loved the sound of the Strat so I got Jim Marshall to do a conversion job for me. What he did was this; he took the Strat pickups off and fitted them on to the Telecaster body, then he carved the Telecaster about and re-sprayed the whole thing black". Alan uses another Showman unit and cabinet.

Bassman "Chip" Hawkes hasn't been anything like as adventurous as his fellow group members. He has stuck to a Telecaster bass, and a Bassman with two speaker cabinets, each with two 12″ speakers in. "I have the 15″ cabinet as well," he told me, "but I use that in the studios, not on stage".

Dave Munden? Well drummers don't have much they can chop about but he does do a lot of the vocals and he's proud of the set-up the Trems use for P.A. "We use two 50 watt Marshall units," said Dave, "but they both go to different speaker set-ups. On each side of the stage we have a column with four 10″ in it and also two Marshall cabinets with four 12″. What happens with the mikes is this. We use four of them. One goes into both amps by means of a split lead, the other three go through a mixer and then into both amps by a split lead". The Trems showed me the "mixer" later. It consists of an A.1 tobacco tin, three inputs, one output. They are very proud of that too. Must be about the only thing that isn't by either Fender or Marshall. But the Trems have been linked with these two names for a long, long time. Said Alan, "We have had Fender gear ever since we started. Do you remember Cliff and the Shads with their first Strat? Well our first lead guitarist Graham went to see one of their shows and afterwards asked Cliff what Hank was using. Cliff said that he used 'A Fender'. Graham hadn't heard the name before, of course, so he went round all the shops asking if they stocked 'Afender' guitars".

"I came up one day," said Dave, "and got all the gen for the blokes. Graham bought one almost right away, it was the second Strat in the country. As for the amps, well, we liked the sound of them as soon as we first tried them". "Later," said Alan, "we had this idea for a sound system in which everybody was separate but at the same time were all combined in a stereo effect. Jim Marshall was a great help with this idea. On the Marshall speaker units the top of the second cabinet is sort of bevelled so that the top two speakers face upwards while the bottom two face frontwards. This was our idea. At one time we had it working so that Rick was coming out of the top two while my guitar was coming out of the bottom and the same, in reverse of course, on his side".

## ATMOSPHERE

All that gear hasn't left much room, but for a general run-down on the group's present policy, let's end up with a quote from Alan Blakely: "At last we're doing what we always wanted to do, getting the audience going. When we were with Brian, Dave and I would do some double-numbers but as soon as any atmosphere started up back came Brian with one of his ballads. Now we do just the one ballad, 'Silence Is Golden', but we can't even get through that without breaking out into laughter. You see that's the way we are. We enjoy a laugh and like to include humour in our act. Right now we are getting the audience going, we're jumping about making 'em laugh, getting an atmosphere going. As long as we don't forget how to play then it's great!"

# Things YOU should know..

## No. 7 A WEEK ON TOUR

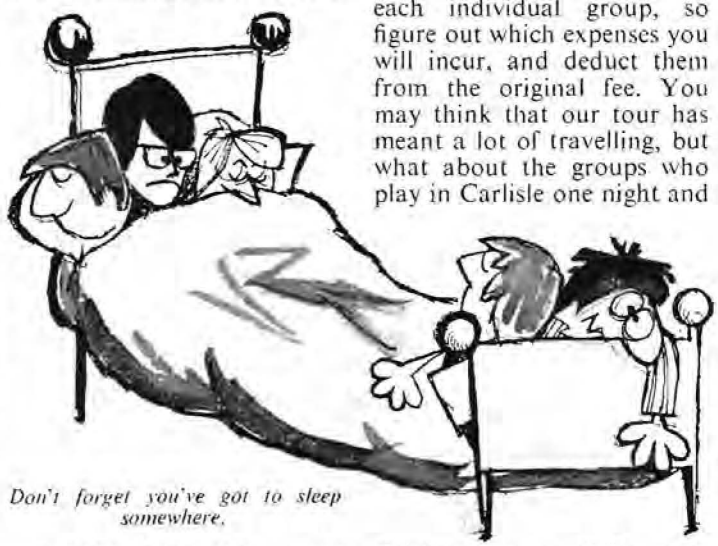
**SAMPLE EXPENDITURE WITH GROSS EARNINGS—£150.0.0**

| | |
|---|---|
| Agent's percentage (10%) | £15.0.0 |
| Manager's percentage (20%) | £27.0.0 |
| Road Manager | £10.0.0 |
| Petrol | £10.0.0 |
| Meals (15/- per day, per person) | £21.0.0 |
| Hotels (Stay out 3 nights at £1.1.0) | £9.9.0 |
| Cigarettes (5/- a day for three) | £5.5.0 |
| Beer (10/- a night each) | £14.0.0 |
| Magazines to read in van | £1.10.0 |
| Cleaning bills | £1.10.0 |
| Strings, picks, etc. | £5.0.0 |
| HP instalment on van | £3.0.0 |
| Sweets and chocolate | £2.10.0 |
| Screwdrivers, etc. (just in case) | £1.10.0 |
| Van check-up on route.. | £2.0.0 |
| | £129.14.0 |

**NET EARNINGS—£20.6.0**

**TO the majority of amateur groups, the thought of turning professional means lots of lovely loot. Your local gigs have been paying about £15 a night, so it's bound to be doubled, or even trebled when you turn pro. Isn't it? We've mentioned in previous articles that the glamour of show business only comes with a hit record, but very few groups are content to wait that long before they take the plunge. Dave Clark did, and he's been reaping the rewards ever since. A hit disc will put your nightly earnings into the three-figure bracket, but without it, unless you've got a fantastically original act, the highest you'll get will be around £30-£40. Let's presume that you're an average four-piece group without a record. You get good receptions in your local area, and decide to take the gamble for fame and fortune.**

If you're lucky, your agent might be able to get you a week's ballroom tour. Great! You'll be shaking his hand and saying what a wonderful fellow he is. But don't rush out and put a deposit on that Jaguar just yet. We've spoken to a few group members, and have worked out exactly how much it would cost you to undertake such a tour. Yes, how much it would cost *you*. Don't think that every penny of your hard-earned loot will go straight into your pocket, because it won't. In fact, you could well lose on the deal. Many of the expenses you see mentioned won't affect you. I mean, you may not have a road manager or you may not drink—unlikely, but possible



*Don't forget you've got to sleep somewhere.*

—and it's obvious that groups such as these will get more money than others. By the time you reach this stage of your career, most, if not all of your gear should be paid for, so we won't include that in the list. If you've got a manager who's taking 20% or more, then he should be paying out as well.

It's rather hard to work out exactly how much a group would get for seven consecutive days' work, because it will differ with each group. A good fee would be £150. It might sound a lot, but it's only just over £20 a night. Anyway, it's about average, so we'll imagine that's what you'll get. The tour? In this instance, you're starting in London, but it could be any town. The first date is Aylesbury, then Birmingham, Hull, Manchester, Bristol, Maidstone and Peterborough. Roughly, a 1,000 mile trip. Now let's look back at the expenses:

Out of the original £150, you're now left with £20.6.0. Just £5.1.6 each. But don't be discouraged, because you can do some of the things we've listed more cheaply. As I've said, the money will vary with each individual group, so figure out which expenses you will incur, and deduct them from the original fee. You may think that our tour has meant a lot of travelling, but what about the groups who play in Carlisle one night and Brighton the next? Some of them say that promoters work their tours out by throwing darts at a map of England, but that's rubbish. You have to play at a certain town when the promoter wants you to play there, not when you want to.

Experience will enable you to find the best of the cheaper hotels, but in many cases you'll find it better to travel back to London. Once you've got the touring bug, you'll be hooked for a couple of years. In that time, the experience you gain can prove invaluable in later life. You won't make a fantastic amount of money to start with, but you can practise, get an original sound and act, and then think about that Jaguar.

*You must allow something for equipment repairs.*

# DEL'S A HANDY MAN

**DEL Shannon is a dream subject for people who have to interview him. The guy is the last word in professionalism. He actually keeps tabs on everything he's ever talked about with any particular journalist. This way he makes sure that he doesn't repeat himself when he meets up with an interviewer for a second or third time.**

When we met recently Del remembered what we had talked about last time and headed for a completely different subject. With Mr. Shannon you don't have to ask, you just listen. The subject this time was Shannon the Handyman. "I've got this knack of fixing things," says Del. "I'm no electrician or anything, but if something needs fixing, I always seem to be able to do it. The other day I was at the bank. I parked my car outside and slipped the key in my pocket. When I came out I found that the key I had was only the boot key and I'd locked the car key in the car. I went back to the bank and asked for a wire coat hanger. When I got it I unwound it and slipped the wire through a gap in the window and pulled the handle up with it. I've done that quite a few times, so now I go round with the coat hanger hung onto the front of the bonnet.

## FIRST GUITAR

"A little while back I had to repair my very first guitar. A guy wrote to Liberty records and asked if they could have it to show at Expo '67 in Canada. The Liberty guy came through to me. I said 'sure' and looked the old box out. I fixed it as well as I could with Scotch tape and where there was a crack in the neck I put some wire to straighten it out. Then I took it along to Liberty. Trouble was, we didn't have the name of the guy who wanted it. The letter had been lost. We got on to everybody we could think of at the Expo but we just couldn't track him down. This went on for a week or two and the guitar was just lying there in the offices. People would come in, pick it up and have a blow. Then I thought that even if we did find out where exactly we had to send it, it might have got lost in the post. I'm much too fond of it for that. I'm thinking of putting it in a glass case".

Memories of the box that started it all led on to nostalgia. Del recalled the early days when he was learning to play. "I used to travel miles to see the good guitarists. When they first saw me watching them they were pleased, but later on they realised that I was watching what they were playing and learning from them. Then they turned away from me to play their solos. Still, I was the same with the kids when I got back home, they'd ask me to show them a certain bit and I'd play something entirely different. You know how you are when you're young. I was so excited by the guitar, I still am, I love it. I used to drive hundreds of miles just to play two numbers with a band, for nothing! That's the way you have to be. You must love your instrument".

## PRIVATE SHOW

Del proceeded to demonstrate his love of the guitar. We were sitting in a semi-crowded hotel lounge but out came his acoustic from its case and I was treated to the sound of Del's golden tonsils. Other residents didn't quite know what to think but they had been prepared for something like this to happen. The sideburns and the deerstalker hat had already intimated that this was no ordinary American. One man clapped. Perhaps it was because he was one of the staff and was told to be friendly at all times. Del said, "I would like to have recorded an instrumental but I haven't wanted to gamble before now". I asked Del if he could give me some idea of how it would go, and he did. A splendid musical offering. The interview drew to a close and I took my leave looking forward to seeing Del some other time, in front of a more appreciative audience.

# THE JACK BRUCE COLUMN

America is still fresh in our minds. I can't get over the strange union system they have over there for musicians. And believe me the union does work hard for their members. To get into the union you have to have a proficiency test and, depending on how you do in that, you are given a grade. This is where the segregation starts. A certain grade of musician can't play with another grade. Grade "A" musicians, for instance, don't play in clubs, which have been given a "C" grade. I don't really understand how it works but I know that whatever grade a musician is the union looks after him. Sometimes clubs must pay a band at regular intervals even if they are not needed to play at the club.

Some people have been writing to ask for info on the people who have done the painting on our amps and some of Eric's guitars. As you saw a month or so back in "B.I." they are a Dutch couple called Simon and Marajke. We met them last Christmas. Since then they've designed our stage clothes and the front of the programme which was on sale for our Saville show. They are a pair of talented people. They've painted Paul McCartney's piano and they are doing John's at the moment.

After that last four days long recording stint in the Atlantic studios the LP is finished but we haven't finalised the order of tracks etc. just yet. In fact we are still waiting for a couple of tapes to come over from the States.

We've been having a bit of trouble lately although records and things are going O.K. Our road manager, Ben, is going back to his former trade of Wood Carving. He was a good bloke and we'll miss him. It's so hard to find good road managers.

This is my last column for "Beat Instrumental" and I'll be going on holiday for a month or so soon. But, in the meantime, I'll just wish you all the best with your own groups, and say that I hope to keep in touch with you through the pages of "B.I." from time to time.

JACK.

# MINOR CHORD SHAPES

By THE TUTOR

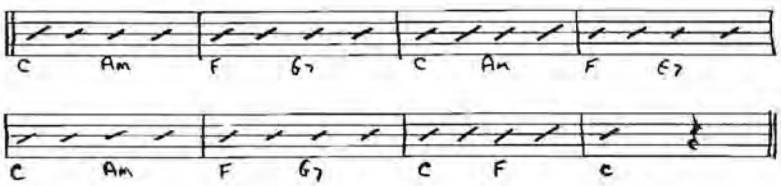
In last month's "Beat Instrumental", I explained how all the Major chords could be formed just by moving three chord shapes up the fretboard. Now let's move on to Minors. The only difference between a Minor and a Major chord is one note. To be technical, it's a flattened third. Say you want to play F Minor (Fm). All you do is play the normal F Major chord, and change the note A (2nd fret of the 3rd string) into A♭. To do this, you have to barr the top three strings at the first fret. As with the Major chords, you can play all the Minors with just three chord shapes, those of Em, Dm and Am.

Em

Am

Dm

Remember that when you move the chord shapes of Em and Am up the fretboard, your fingers have to cover the strings that were previously open ones. In other words, they must take the place of the "nut" at the top of the neck. You already know the three-chord trick, so let's add a minor, and turn it into a four-chord trick. Nancy Sinatra's "Sugar Town" was based around this sequence, as were many of the old hit records such as "Teenager In Love", "Poor Little Fool" and "Diana". Try this little exercise—written in the key of C Major—and you'll see how easy some of the hit records are:




If you wish to play in a different key to C, then the easiest way to find the corresponding Minor is like this. Say you decide upon the key of A, then find the note A on the fingerboard, and move down three frets. This is F♯, and the Minor will be F♯m.

One of the biggest advantages of using this sequence is the fact that it is very simple, and very melodic. No matter which particular key you choose, you will still get the same effect. Once you have learned the majority of the Minor chords, try experimenting. This way your ear will become accustomed to the various chords and you will automatically know which chord goes with which. The most important fact to remember is to change the fingering when you move from Em to Fm and Am to B♭m. Stick with the four string chords when you get higher than the first fret. In fact, it might be better in some cases to use three-stringers. Even if you can't play the full chord, you will learn what they sound like.

Next month, we'll move on to Sevenths. You already know many of them, but only in the three-chord sequence, so I'll show you how they can be used as "lead-in" chords.

# A BIG BAND FOR MITCH

**THOSE big touring complete-show presentations, for example James Brown or the Turners (Ike and Tina), usually centre around coloured entertainers. But the very white Mitch Ryder, hailed rather generously by his publicists as "King of Soul", is planning the same thing—10-piece band, 30,000 dollars worth of lighting effects, the most powerful amplification.**

## GROUP SPLIT

Which means, too, that Mitch has split with the Detroit Wheels, a group which caused quite a lot of interest both sides of the Atlantic. For a start, they were a white group who got full acceptance on the coloured radio stations in the States. And they also hit on the idea of having two songs, running into one another, on one side of a single . . . samples: "Too Many Fish In The Sea" and "Three Little Fishes"; "Devil With The Blue Dress On" and "Good Golly Miss Molly".

Explains Mitch: "I'd like to say there wasn't a rift between the Detroit Wheels and myself but I must admit there was. I wanted to get more sound, more musicians, more dancing into the stage routines. I knew it'd cost me a whole lot more to run such a presentation but I didn't want to feel restricted to just four guys, good though they were. So I told them my plans and they said NO. They said we'd had a lot of success and more was to come. We just had to split up".

## RICHARD STYLE

But Mitch, with his James Brown-type new show, starts with the advantage of being big with the coloured sections in the States as well as with other disc-fans in America and Britain.

He told me, during his recent promotional trip to Britain: "I copied the coloured stars early on. Little Richard was the guv'nor and I know that a lot of his style seeps through from me when I'm on stage. I figured that if you want to get on a blues kick, a rhythm scene, then you might as well follow the leader. So when my records got played on all-coloured stations, obviously I was very flattered.

"But perhaps you don't know that the Spencer Davis group has the same sort of scene going in the States. Mind you, it was Steve Winwood's voice that got them acceptance on these stations. Now he's gone to form his own group . . . and I don't know whether the new Davis outfit will have the same success back home.

## NEW IDEAS

"Nowadays I try not to copy anyone. Certainly I've demanded brand-new ideas for the touring shows. If it looks like it could be compared to James Brown or Ike and Tina . . . out it goes. What I wanna do is find acceptance fully in Britain. Aside from 'Jenny Take A Ride', I haven't been too pleased with my disc sales—though I know the fan-following is there on account of the letters I get. I've had four different record labels but now I'm with Bob Crewe at New Voice and this is a great set-up.

"Mind you, for a while I could have been with Tamla Motown—I used to have a group with David Ruffin of the Temptations and I was in real close with Berry Gordy, who really only had a couple of attractions in those days. I used to get in on sessions, the only white boy in all-coloured groups. Folk thought I was crazy or something but I've forced 'em to take me seriously now. Anyway, that is the way to learn . . . to study the roots of music and then adapt them to suit your own style.

"Same with the Beatles. My very first group was called Billy Lee and the Rivieras and we came right in on the Beatle wavelength. Our only trouble was that we didn't have a sound of our own. We just listened to other people's records and did the self-same thing. Our manager Alan Stroh sorted us out properly. Now I guess there are a hundred groups in the States alone trying to copy the later sound of Mitch Ryder and the Detroit Wheels. Well, they can get on with it. I've changed direction completely. They'll have to catch up again".

## STORM

Some of the aforegoing may make Mitch seem a bit on the conceited side but in fact he's a pugnacious bloke of around 5 ft. 9 in.—but the fighting talk stems from a strong belief in his own talents. Certainly on stage he whips up a tremendous storm, involving total audience participation. He wants, desperately to bring his ten-piece orchestra to Britain but he knows he needs a giant record to attract enough business to cover the costs.

He says: "The best thing about today's scene is the excitement. I watch some of the ballad singers and they're happy with polite hand-clapping applause. I don't see this. I like to see an audience on its feet, hollering, yelling, waving their arms. The performer has to experience the same thing as the audience at the same time. Elvis had this, years back. We can get even nearer that with the new set-up".

In the Detroit Wheels, Mitch had some top guys but he has left them all behind now. They'll will be okay, whatever they do. So, I'm sure, will the talkative Mitch. He's got his new scene going, down Detroit way. And it's spreading already.

PETE GOODMAN.

# ERIC MUST FOLLOW THE AUDIENCE

**ERIC Burdon looked tanned and healthy when I met him. He certainly didn't bear much resemblance to the pale, lost, Newcastle blues-shouter that we once knew. But, you get more sunshine in America and that's where his scene is now.**

## MISQUOTED

Eric wanted to clear up a certain point when I saw him. He had been misquoted in a newspaper as having said that he'd like to live in America. "I'd never like to live anywhere but London," said Eric, "but this is the point I was trying to make; an artist has to go where his audience is and at the moment mine is over in America. In Britain the audience are way behind the groups. They were progressing O.K. then, suddenly, they seemed to stop right where they were a couple of years back. Take this Beatles LP for instance. O.K., so people like it and buy it but they just won't listen to the message which is behind it. The Stones are another group which have developed phenomenally. Now the audiences have dropped out, they are catered for by people like Dave Dee, Paul and Barry Ryan, etc. But, good luck to 'em I say, they have created their own scene.

"You see everybody is frightened of the word 'Psychedelic'. Well I don't know about you, but I think that Psychedelic means, 'mind-expanding'. The Beatles expand my mind, so do Simon and Garfunkel. They broaden my outlook. Years ago no one wanted to know about R & B. At that time that was the music that was expanding my mind. They had to be brought round and eventually started buying but then the press helped. Now they think 'Stones — Psychedelic — drugs!' You see, everyone's frightened over here.

"In America the kids have more courage. They are revolting against prejudice, authority and they are right. No one should ever tell you what to do. They are told to go to war and if they burn their draft cards they are put in jail. They are more courageous because they are up against so many different sets of extremes.

## SPOKESMEN

"And back to the Beatles. No one will accept them for what they are doing. They have become the complete spokesmen for the young generation. The people of Britain look at them and say, 'Ah yes, look what we have given to the world, "The Beatles". And they put them on a pedestal and say, 'we've awarded them M.B.E.s'. But they refuse to think of them in anything but the 'She Loves You' image. Instead of following the examples of other big artists and going out and riding around in Cadillacs all day or on Harley Davidson motor cycles they have carried on with music. They are trying to give something. Tell me, who has gone up to them and said, 'What are you doing? What are you trying to say?' If they did they'd probably get an answer.

"The same kind of thing is happening in the States. The Mothers Of Invention LP is really good but all people want to do is listen to the 'Freak Out' tracks for a bit of a laugh. The whole LP is worth listening to. It's a stepping stone. It's an exercise for every other group to follow, in sound, lyrics, humour. They say Dylan has disappeared for good from the scene, but, he'll be back. He's working very hard even now. He's going to have a great deal to say when he returns. I think a lot of it will take the form of films.

## 'IN AMERICA THE KIDS HAVE MORE COURAGE'

## LOVE

"The basis of everything that they are standing for is love. It means that if love was universal there would be no more wars.

"Over in the States, I agree, the new love movement is drug-orientated. It's becoming pretty wide-spread. I was told about a naval base where half the guys tripped out. They lost all interest in war and even wrote anti-war slogans on their submarine and missiles. The police raid the kids and confiscate their drugs but then they see that the kids are happy and contented and wonder what it's all about. They try for themselves and before long they want to leave the force".

## MIDDLE EAST

It was a strange picture that Eric was painting.

Whether it was black or very colourful I can't say, but there seemed to be a weak spot in the "hippy philosophy" which he was explaining to me. The smoking of hash has been wide-spread in Middle Eastern countries, and in some regions legalised, for some time. There isn't much love there at the moment, but perhaps they haven't had time to spin the Beatles latest—what with all that fighting.

GUITAR STRINGS

ROTOSOUND

RS 30 "Bar 30" 12 string set. Roundwound. Steel. Acoustic/electric. Can be tuned in C. 21s. 6d. set.

# EPISODE SIX TRY AGAIN

**EPISODE Six's fifth record WILL be a hit. Who says so? A 25-year-old dynamic blonde publicity girl, Gloria Bristow. And she's going about ensuring it's chart status with a one-girl campaign of almost frightening intensity. And when you sum up her background, you realise that she's most probably right.**

Gloria used to work at Philips Records in the Press Office. She handled the early Dusty Springfield publicity. Did a fantastic job in interesting writers in Dave Brubeck and Errol Garner as personalities, not just as jazz men with limited newspaper appeal. Tony Bennett and Andy Williams were other "quality" clients who appreciated Gloria's efforts on their behalf.

Then Gloria left. She set up her own office. For a time she managed ex-Merseybeat Johnny Gustafson, and then took over Episode Six. First record with Gloria was "I Hear Trumpets Blow", then "Here, There And Everywhere", then "Love, Hate, Revenge". And now the one she says WILL be a hit, "Morning Dew".

## DISC-JOCKEYS

Her warfare started with interesting all the pirate disc-jockeys. Chaps like Mike Lennox and Ed Stewart and Keith Skues were all easily convinced—and started pushing the disc. Producers like Johnny Hamp and Mike Mansfield, or comperes like Simon Dee, were equally convinced by the sheer force of Gloria's arguments.

So the Episode Six find themselves with maximum exposure and a whole host of good-will going for them. The Whirlwind named Gloria is in action.

The group?

It comprises Graham Carter-Dimmock, guitarist and vocalist; his sister, Sheila Carter, who sings and plays organ; lead vocalist Ian Gillan; lead guitar and singer Tony Lander; bassist-singer Roger Glover; drummer-singer Harvey Shield. They're decidedly different on stage—many shrewd judges have praised them. On record, they've hit on the idea of interspersing their GROUP records with solo vocals . . . . Sheila's "I Will Warm Your Heart" was the first in this field. Reason for this innovation: "They each have a different approach to music and each has a personal taste", says Gloria.

Gloria has hustled the group into a tour with Dusty Springfield. Into cabaret all over the country. Into the Marquee in London where audiences normally dig the bluesier-type material but stayed to cheer Episode Six.

They are currently fitting in British dates with seasons in places as far-flung as Beirut and Hamburg. They say: "We want to be established as six equally balanced talents, with each of us performing as a soloist on stage".

## PYE CONTRACT

They started as a group in mid-1964, got their Pye Records' contract in August, 1965. Since then, they have steadily built their following. Each of their records has gone into the "pirate" radio charts, but not yet made the National Top Fifty.

And the girl behind it all, Gloria Bristow, believes it all is now happening. Her proteges believe implicitly in her. After five records without a hit, can they make it now?

All I can do is repeat that Gloria says: "They WILL make it this time". We'll just have to wait and see.

P. G.

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VOX

# ★ IN THE STUDIO ★

**A RECENT visitor to the OLYMPIC studios in South-West London was Del Shannon. He recorded a selection of tracks, including many of his own compositions. The engineer was Keith Grant. His current release "Mind Over Matter", was recorded at OLYMPIC during his last visit. Says Del:—"This last session was really great. The session men included Joe Moretti and John Paul Jones and they swung like mad. You'll never hear me say anything against the British studios, because they're some of the world's best".**

## NEW ALBUM

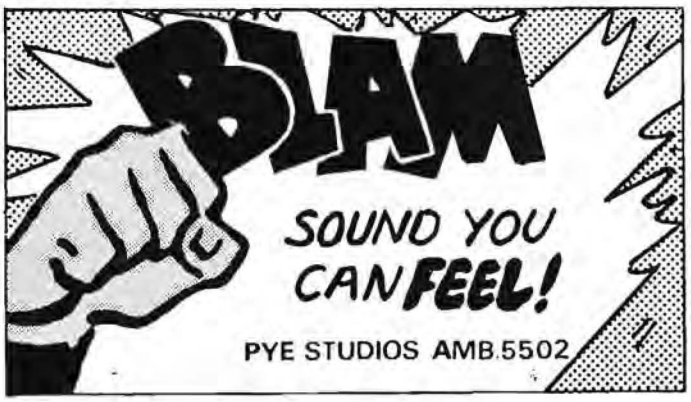
Soon to be released will be an LP by pianist Harry Stoneham and drummer Johnny Eyden. They swing through a selection of numbers including some made famous by the Beatles. The whole album was arranged by Harry, and was recorded at the TONY PIKE studios in Putney. Tony, incidentally, is still turning out plenty of cover versions for the Continental, the latest being a German version of "Whiter Shade Of Pale". In a recent copy of "Beat Instrumental", we mentioned that Lloyd Ryan of STUDIO 19 was opening a drum school. According to Lloyd, he's been swamped with replies, which should keep him happy. Especially as many of them are from girls. Could be that he's in the wrong business.

The Beatles have recorded two numbers at the DE LANE LEA studios. There were four separate sessions, each A & R'd by George Martin and engineered by Dave Siddle. Of the sessions, Dave says: "The Beatles are very fascinating to work with. The thing that impressed me was their complete co-operation with each other. They came in with a couple of ideas, and then worked out the actual numbers in the studio. There's never one person who has the complete say of a song. Everyone throws in ideas". The only new person to visit DE LANE LEA in the past few weeks has been Barbara Windsor to record a comedy song called "Don't Dig Twiggy". Apart from that, all the other artists have been regulars. Herman and the Who have been in to record album material, and Brian Poole and Mark Murphy to record possible single releases.

## SHIRLEY'S SESSION

In last month's "Beat Instrumental", we said that REGENT SOUND'S new engineer, Donvé Daxon was still concerned with reductions. But she's started doing major sessions, like the recent one

*The Button-down Brass, led by trumpeter Ray Davies, take a break during a recording session at the Olympic studios.*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for film star Shirley MacLaine. It was a voice-over job onto a backing track produced in the States intended specifically for her next film. The next single from the Dubliners looks like being a REGENT number. They went into studio "A" recently to record some album tracks, but one of them turned out so well, that manager/producer Tommy Scott is considering it for their next release. Engineer Adrian Ibetson, is hoping that future records by a group called the Equals will make the charts. "They're a funny group," he says. "Their recent single 'Hold Me Closer', was released here, but meant nothing, so it was released in Germany and got to No. 4. Then it was re-released here, but again meant nothing.

## NEW DECOR

They've been in the studios again recently, and this time we're all hoping that they'll make it in England". Incidentally, if you visit REGENT's studio "B" in Denmark Street, you'll see that it has been redecorated. Pity they haven't got another Donvé to go with the new decor, but the receptionists make up for her. In fact, the only bit of the old style left is engineer Bill Farley. Sorry Bill.

*The first photograph of Donvé Daxon, Regent Sound's new engineer. Don't let her looks put you off, because she's as competent as any male.*

*The Who have been busy recording album material at De Lane Lea.*

The next from Chris Farlowe could well be the old jazz standard — "Moanin' ".

## GOOD BUSINESS

This was recorded at the PYE Studios, together with a number of other tracks, and features a really commercial arrangement by Phil Dennys. He's the guy that arranged "New York Mining Disaster 1941" for the Bee-Gees. Since WESSEX SOUND opened their new studios in Highbury New Park (in association with Les Reed), business has been booming. Some of the artists to visit the studios recently were Dave Clark recording some material for his next film, Paul and Barry Ryan to cut their next release — "Claire", Robin Hall and Jimmy MacGregor, Gene Pitney, Nadia Cattouse, and relatively new group the Loot. And there's the possibility of a new engineer joining the studio in the near future.

IBC had a nice "scoop" recently, when their mobile recording unit went along to the Tony Bennett/Count Basie concerts at the Festival Hall, Rome, and Hammersmith


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# IN THE STUDIO

(*continued from page* 15)

Odeon. The recordings were done for CBS Records, and it's possible that a couple of albums could result. Pop-wise, the Bee-Gees have been cutting more tracks, as have Gerry Marsden, Billy Fury, Sylvie Vartan and the Turtles. Incidentally, very few people know that IBC are in the same group as Mellotronics Ltd., and any artist wishing to hire a Mellotron for a recording can do so just by contacting IBC. If it's just sound effects that you want, then IBC have a sound effects Mellotron in their studio "B" which supplements their effects library.

## NEW DISCOVERY

Last month, we mentioned that Alan Price had been doing something with "House Of The Rising Sun", but since then, we've discovered that he didn't record it himself. He produced a version by his discovery—Mike Carr. We don't know if it will be released, but the result should still be interesting. RYEMUSE have also asked us to make it clear that their official title is now SPOT PRODUCTIONS LTD. It looks like the name RYEMUSE may well soon disappear completely. After a long wait for their new mixer, the South Molton Street studio "A" has now been opened.

Australian group, the Human Instinct, decided to record their latest record, "Can't Live Without You", at STUDIO REPUBLIC in Pinner, Middlesex. Says Peter Ballard: "This record stands a good chance of being a hit. It was produced by a relatively new guy, Ken Harvey, and the resulting sound can only be described as 'very interesting' ".

*Songs for Dave Clarke's next film were recorded at the Wessex Studios.*

## STUDIO SOUND

**ONE obvious advantage in building a studio outside of London is the fact that you won't get a great deal of competition.**

Such is the case with STUDIO SOUND of Hermitage Road, Hitchin, Hertfordshire. Managing director/chief engineer Mike Swain opened the studio about 18 months ago. "I felt that there was a demand for an out-of-town studio" he says, "and there aren't any competitors for miles around". The present floor space of the studio is 30'×20', but Mike hopes it will be doubled by the end of the year. "It's just a case of getting the planning permission".

*Mike Swain seen at the control panel of Studio Sound in Hitchin.*

## EQUIPMENT

Apart from Mike Swain, there are three other full time engineers. Their tape machines consist of two Wright and Weare single-track, and two Wright and Weare 2-track. By the end of August, a Studer C-37 4-track will also be on hand. All the 24 microphones are AKG, and the mixer console is a custom-built 13 channel model. The cost of recording is £5 per hour for mono, and £7 10s. per hour for 2-track.

*Chris Farlowe recorded "Moanin' " at Pye.*

Apart from doing recordings, they also have their own record label—"Hermit". The first release is an LP of a Hammond organ recital by Vera Clare, which will be followed by a folk album from local boy Keith Pearson, and a pop single from a group called the Motown Trinity. Not bad going for such a new studio. The majority of the Hertfordshire groups have used the studio at some time, as have the Barron Knights for recording demos and cutting acetates from masters.

Looking at "B.I.'s" Chart Fax, it's interesting to see that out of the Top Twenty discs, no less than 14 were recorded in British studios. A few years ago, singers would do practically anything to record in America, but now the Americans are coming to us. Says one leading engineer: "The fact that British groups are popular all over the world makes people wonder if the studios have anything to do with it. And, of course, they

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*Left: Roger Cameron at the control desk in the Advision Studios. Right: the Yardbird's caricature of Roger and the mixer. It's one way to gain fame.*

do. I've recorded plenty of American stars, who say that our studios are the best in the world. It seems that in the States, the groups are allotted a certain amount of time and have to rattle-off as many songs as possible in that time. When they come to England and record independently, they can have as much time as they like".

Staying with our Chart Fax, the studio which has produced the most hits this month is De Lane Lea with four chart entries. The most successful engineer is thus Dave Siddle, and the top producers are Micky Most and Chas. Chandler with two hit records each. That should prove that the British studios are tops . . . at least for this month.

If you're a jazz fan, then may we recommend a couple of albums from the Graham Collier group. Both of these are products of the JACKSON RECORDING COMPANY out in Rickmansworth.


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# BI's CHART FAX

GIVING THE FACTS BEHIND THE HITS

1. **Silence Is Golden** (*Gaudio/Crewe*) The Tremeloes
   RP—Mike Smith. S—Regent "A". E—Jimmy Spencely.
   MP—Ardmore & Beechwood.
2. **Dedicated To The One I Love** (*Pauling/Bass*)
   The Mamas & Papas
   RP—Lou Adler. S—American. MP—Maurice.
3. **Waterloo Sunset** (*Ray Davies*) The Kinks
   RP—Shel Talmy. S—Pye No. 2. E—Alan McKenzie.
   MP—Davray/Carlin.
4. **Then I Kissed Her** (*Spector/Greenwich/Barry*)
   The Beach Boys
   RP—Brian Wilson. S—American. MP—Carlin.
5. **Pictures Of Lily** (*Pete Townshend*) The Who
   RP—Kit Lambert. S—Pye No. 2. E—Alan McKenzie.
   MP—Fabulous.
6. **Puppet On A String** (*Martin/Coulter*) Sandie Shaw
   RP—Ken Woodman. S—Philips. E—Bill Street.
   MP—Maurice.
7. **Seven Drunken Nights** (*Dubliners*) The Dubliners
   RP—Tommy Scott. S—Decca No. 2. E—Gus Didgeon.
   MP—Scott/Solomon.
8. **The Wind Cries Mary** (*Jimi Hendrix*)
   Jimi Hendrix Experience
   RP—Chas. Chandler. S—De Lane Lea. E—Dave Siddle.
   MP—Jameta.
9. **Somethin' Stupid** (*C. Carson Parks*)
   Frank & Nancy Sinatra
   RP—Jimmy Bowen/Lee Hazlewood. S—American.
   MP—Green Wood.
10. **Whiter Shade Of Pale** (*Reid/Brooker*) Procol Harum
    RP—Denny Cordell. S—Olympic. E—Keith Grant.
    MP—Essex.
11. **The Happening** (*Holland/Dozier/Holland*)
    The Supremes
    RP—Holland/Dozier/Holland. S—American. MP—Carlin.
12. **The Boat That I Row** (*Neil Diamond*) Lulu
    RP—Micky Most. S—De Lane Lea. E—Dave Siddle.
    MP—Ardmore & Beechwood.
13. **There Goes My Everything** (*Dallas/Frazier*)
    Engelbert Humperdink
    RP—Peter Sullivan. S—Decca No. 1. E—Bill Price.
    MP—Burlington.
14. **Sweet Soul Music** (*Conley/Redding*) Arthur Conley
    RP—Otis Redding. S—American. MP—Copyright Control.
15. **Funny, Familiar, Forgotten Feelings** (*Newbury*)
    Tom Jones
    RP—Peter Sullivan. S—Decca No. 1. E—Bill Price.
    MP—Acuff Rose.
16. **New York Mining Disaster 1941**
    (*Barry & Robin Gibb*) The Bee Gees
    RP—Ossie Byrne. S—IBC. E—Mike Claydon/John Pantry.
    MP—Abigail.
17. **Finchley Central** (*Geoff Stephens*)
    New Vaudeville Band
    RP—Geoff Stephens. S—Advision. E—Roger Cameron.
    MP—Meteor.
18. **Purple Haze** (*Jimi Hendrix*) Jimi Hendrix Experience
    RP—Chas. Chandler. S—De Lane Lea. E—Dave Siddle.
    MP—Jameta.
19. **Hi-Yo! Silver Lining** (*Scott English*) Jeff Beck
    RP—Micky Most. S—De Lane Lea. E—Dave Siddle.
    MP—Contemporary.
20. **A Little Bit You, A Little Bit Me** (*Neil Diamond*)
    The Monkees
    RP—Jeff Barry. S—American. MP—Screen Gems.

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

# B.I.'S JULY COMPETITION

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A LITTLE HELP FROM MY FRIENDS
LUCY IN THE SKY WITH DIAMONDS
GETTING BETTER
FIXING A HOLE
SHE'S LEAVING HOME
BEING FOR THE BENEFIT OF MR. KITE
WITHIN YOU, WITHOUT YOU
WHEN I'M SIXTY-FOUR
LOVELY RITA
GOOD MORNING, GOOD MORNING
A DAY IN THE LIFE

## TO ENTER:

List the 12 titles on a postcard (or on our special reply card) in their order of merit, making No. 1 the song which you feel has the best arrangement, No. 2 the song which you judge to have the next best arrangement, and so on until you have listed all 12 songs.

Send your entry to: Beat Instrumental's July Competition, 36-38 Westbourne Grove, London W.2, to arrive not later than 31st July, 1967.

## RULES:

1. Only one entry is allowed for each person.
2. The judges' decision is absolutely final and no correspondence can be entered into after the results have been announced.
3. The winners will be announced in Beat Instrumental No. 53, which will be on sale on 25th August, 1967.

# 'We're aiming in the same direction as the Beatles . . .' says MIKE HUGG

**BEING rather a philosophical "Mann", that fine musician, Mike Hugg was in philosophical mood when we met for a drink and a progress report on the Manfred M. organisation. And the first thing to emerge was a mood of happiness because the Mann men can now spend more and more time on recordings.**

Said Mike: "We try very hard to do something different in the studios. Take the Beatles—they're a perfect example of how the music scene has progressed. They've led the progress and the result is a general raising of standards. But they're lucky. They really can spend as much time as they want to get everything on an LP just right. Now we're aiming in the same direction.

"We try to work only two nights a week on personal appearances. We've had the spell of roaring off somewhere every day and in the end it gets a bit too much. I don't mind travelling abroad, for instance, because you really feel you've been somewhere. But I get tired of nipping up and down the M1 for dates.

"Musically speaking, we're beginning to approach things in a different way. We want to do more and more original material because this makes it all more individual. Your own numbers are more your the development is easier. We haven't changed much in terms of actual instruments, though we find we're working in different effects from, say, funny little bells or a Mellotron. But we think it's easy to use these different things just for the sake of it. All these groups using weird effects and they just don't come off. They sound forced. Again, the Beatles are classic in the art of using an unusual instrument and using it to perfection. . . ."

## INSTRUMENTALS

He added: "People just chuck in a whine and call it psychedelic. But we don't think our efforts to do more instrumentals, on a jazz line, will make any real difference to the group. Take 'Sweet Pea', which did quite well. It wasn't intended as a single for Britain—but as part of an LP being done specially for America. I don't know—I didn't really like it. It seemed like Toy Town music to me. I think something better musically would have done just as well. But then I still think there's something about 'Ha Ha Said The Clown' . . . some quality to it.

"As a group, we sometimes have really furious arguments about what we're doing. But mostly, nowadays with the new line-up, we're all after the same thing. We tend to agree—we just have slight differences of opinion on the way to go about it.

"Honestly I'm constantly amazed when a record gets into the charts. Manfred really does the worrying for all of us. But when one of ours hits the charts, we all go 'It's done it again!' Genuine amazement.

## PROGRESS

"People ask whether you can go TOO far in musical development. I don't honestly think there is a TOO FAR. Now if you're successful. If you do go too far ahead, you can lose the public and lose your fans. You soon know. But there has to be progress.

"We like these jazz things, sort of trying for a modern classical effect. We want to attempt things where we can use brand-new ideas. It's like a sort of free jazz form. 'Way-out' is the wrong word. But it's music where you don't have to restrict yourself in the arrangements. Oh, I suppose it's just that we're getting more experienced. We feel we can have a go at things as long as we think they are good. But most important is the feeling that, these days, we're not being rushed.

"In fact, I can't remember the last time we did a whole number in one session. Really this is the way it should be. We used to go in to do a specific single and get it done more or less without trouble. Fact that we now take longer suggests that there is MORE in the actual arrangement and that's a good thing. Before, it was all rush here and there and barely enough time to think. Writing material, too, takes time—and Manfred and I are involved in this TV jingle business as well.

"As for the changes in the group, well . . . . it's all worked out for the good. We really feel that. We WERE getting a bit stale and there's no point in denying it. But now we've got new ideas and, as I've said, this new approach".

Mike and Manfred, of course, were together (as the Mann-Hugg Blues Brothers) long before the actual Manfred Mann group came into being. They've developed a sort of mental link, musically speaking, that enables them to branch off into different spheres. I've a feeling that it won't be long before they turn to film score writing—something attempted by only a handful of the group boys. And I've another confident feeling that they'll be very good at it. PG.


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# SOUNDS I LIKE

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### JOHN ENTWISTLE

I'm using a Fender Telecaster bass on stage although I have a six-string and also a Precision, which I have modified—it's finished in fur. Amps are two Sound City 100 watt units with 16 × 12" speakers by Marshall. I like a "twang" sound, like Eddy has but more bassy of course, with lots of bass and treble. I buy Rotosound wire-wound string for the twang I was talking about and I like a load of speakers in my set-up rather than a few large ones. I've been through the lot, 15", 18" but I found that they just flapped. It's taken me six years to get the sound I want. It was four years before I could afford the gear that would give it to me. Now I think other groups are catching on the sound I use. I might be using reverb in future.

### PETE QUAIFE

I try and get as near a double-bass sound as possible. I have managed it on a couple of tracks. I tried to play the double bass once but my wrists weren't strong enough. Really my hands would be better suited to a rhythm guitarist. I'm using a Gibson S.G. Special at the moment with it a Vox Solid State 100 watt amp. A bassman I admire is the one who plays with Jacques Lucier, don't know his name, I've just heard him on record. Personally, I don't rate myself as great. There are many better bassists round, probably quite a few of them are in newer groups. Trouble is I never get the chance to hear them.

### BILL WYMAN

I play the Framus 5/150 a great deal but I found that it was a little large, although the neck was superb. I have very small hands and not much of a span. I tried a smaller version of the Framus, finished in a sort of humbug style. Vox made me a special bass bearing my name with a special tiny pear-like body and now I'm ringing the changes.

I used to go through a couple of 100 watt units and T.60 cabinets but quite a few of them went in those large stadiums in the States where I had to give them a real bashing. I don't like to use a plectrum unless it's really necessary. The sound I go for is a booming bass with enough treble to carry it. I don't like


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a thin treble sound unless it's for studio work. There, of course you can do what you like. I've tried all sorts of different sounds recording in the States but on stage I stick to the one. Now I'm using one of the big new Vox Solid State amps with different effects all built-in.

## PAUL McCARTNEY

I have had a Hofner Violin bass ever since I first started. I've got three or four models but the ancient one is still my favourite. It's seen so much work that some of it is held together with sellotape. Its pickups are the ones that came on the guitar and I haven't souped any of my basses up. The only difference in any of them can be seen on the one that Selmers had made for me, that has gold pickups. In the very early days we had amps that were specially made for us by a former member of the Big Three called Adrian Barber. He was so good that when Joey Dee and the Starlighters came over he went back with them as their electrical man.

Since then it's always been Vox gear, the latest being the Solid State amps. I go for a very bassy but cutting sound. It's got to drive everything along. I like the separate notes to be distinguishable. Now that we lead more of a recording life I find that the piano and acoustic guitar are detracting a little from the bass but I feel that it's always going to be my first love.

## JACK BRUCE

I use my Fender Six string which I have had for a very long time. It just feels like part of me now. I have used a couple of other basses but the six string is the one that I am most used to. I know the positions instinctively. I had it adapted in the States and it now incorporates a different pickup circuit. The six-string is inclined to be a little trebly but my sound is more on the treble than the bass side. I'm using a Marshall 200-watt set-up and I like quite a bit of volume. In the States the Americans were amazed with the Marshall amps. Over there the amps tend to be clinically perfect without any guts, in fact if you go over a set volume then the sound is automatically cut off until you bring it down again. Bit unfair I think, allowing an amp to dictate the volume that you play at.

*Jack Bruce.*

## KLAUS VOORMAN

I use a Fender Precision bass on stage with a 100 watt Marshall set-up. I like long-scale strings because they give me a deeper sound. They are so much cleaner, although a little harder to play. I use my fingers when I'm playing because I hate the plectrum on bass. I play very basic things, nothing complicated. I'd say that I am "A servant of an overall sound". On the amp I turn a lot of the bass off to get a trebly sound, not too trebly, but clean so that you can hear the individual notes rather than a continuous booming. I never play very loud. In the studio I like the sound of an 18" speaker, but they are so clumsy on stage and you would need about four of them. I also have an eight-string guitar which is being modified at the moment, it's got four bass strings tuned just as a bass guitar with four guitar strings tuned one tone down so the stringing is like this. The top E becomes D, the B is A, the G is F and the D is C. It is very difficult to play because one must use the classical guitar style of fingering. It has such a thick neck, but you can invent some beautiful chords.

## PLONK

My guitar is a Harmony, a special model which I bought from St. Giles Music Centre. It's the only one of its kind in the country. It was sent across for the Trade Fair and I snapped it up. I used the old model for so long it was falling apart by the time I changed. I've had the new model rewired recently to give me an even more trebly sound. I don't like a deep bass. The sound I want is chunky and sharp. This stems from the old days when I didn't have very good gear. The only way I could get any sound at all was by adding all the treble I could. As I bought better and better gear the volume increased and the treble sounded so good that I stayed with it. I'm using a 200 watt Marshall with two cabinets. I put one each side of the stage to give me a stereo effect. Steve does the same so that we get a well balanced sound. As far as my style is concerned, well, it's simple stuff played with a thump. I always use plectrum just to add power to my playing.

*Plonk Laine in action with his old-model Harmony.*

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# BREAKTHROUGH FOR THE HERD!!

**AFTER fifteen months of professional work, the Herd finally made a record. Called "I Can Fly", it created interest in the group, but their fans—and they've got quite a few—didn't exactly fly out and buy it.**

Considering the reputation they've built up in the London clubs, this came as quite a surprise to many people. So what went wrong? Says bassist Gary Taylor (he's the one that looks a bit like Scott Engel) —"We needed a record, and as Ken Howard and Alan Blaikley seemed to be at their peak, we decided to go ahead and record 'I Can Fly'. I don't like to use the word psychedelic, because the record wasn't psychedelic. In actual fact, it was a 'lust' song. We've decided now that our next disc *must* be a quality one. We've got to set a trend. A trend towards quality singing and quality backings. Apart from that, I can't tell you much more about it. We don't know anymore ourselves".

## COMEDY

It's obvious that the record hasn't hindered the Herd, because they're one of those groups who don't have to rely on a hit to get work. They play their own musical form of R & B, and also incorporate some very funny comedy routines on stage. One is when drummer Andrew Steele walks to the front of the stage, the lights dim and he proceeds to recite his own version of "Snow White And The Seven Dwarfs". It has to be seen to be believed. Another gem is the boys' version of a gospel song, which doesn't seem to have a title. Apparently, this started out as a straight gospel number, but one night the mikes went wrong, and immediately the whole group became comedians. Gary thinks that some form of visual entertainment is essential to an act:—"If you can get some sort of routine going, it will lift the act out of the ordinary. Unless you've got something a bit different, then the kids won't bother to come and see you a second time".

## INDIVIDUALS

Stage-wise, the Herd have "made it" in London, and are now starting to conquer the rest of the country. They've each got very individual personalities, and they're very competent musicians. During a performance, it's not unusual to see them swapping instruments. Something else that lifts their act out of the ordinary. As I've said, they can work without a hit, but if they had one it would make them a force to be reckoned with. Continues Gary:—"We are getting a bit better known up North. The publicity we received from 'I Can Fly' has got us known in places we were never even heard of before. The fact that our agent — Danny Betesch — is based in Manchester is also a good thing. So all we can do now is to hope that our next record is a hit. But even if it's not, I think the Herd will be around for a few years to come".


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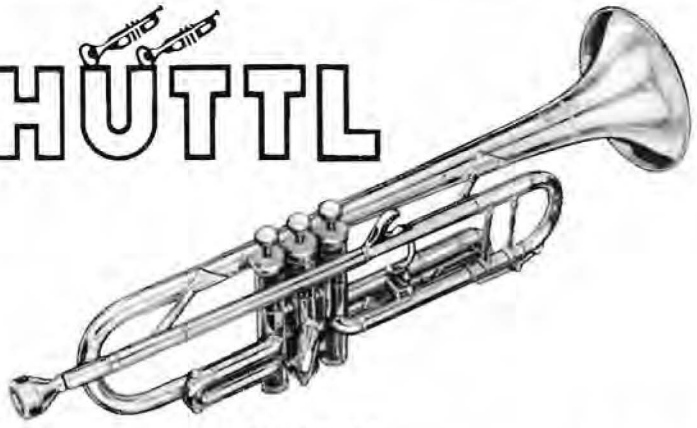

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# INSTRUMENTAL NEWS

## MORE STARS USE MELLOTRON

Although it looks like an organ, the Mellotron contains 72 pre-recorded triple-channel tapes, which store over 1,250 different sounds. A very small selection of these have already been heard on many hit records including —"Strawberry Fields Forever" (the weird backing sounds), "Semi-Detached Suburban Mr. James" and "Ha! Ha! Said The Clown" (the flute solos), and a number of tracks on "Sgt. Pepper's Lonely Hearts Club Band". Apparently, the Bee Gees' first album will include a Mellotron solo, but as yet, we don't know which sound was used. Just a few of the many sounds are vibraphone, electric and Spanish guitars, flute, piano and trombone. By mixing some of these sounds, really weird effects can be obtained.

Apart from the individual instruments, you also have the choice of 17 different rhythms to use as backings. These vary from a raving rock sound to a slow waltz and have proved invaluable to many of today's top song-writers. It can also be hired for a day's session, but you must give plenty of advance notice. A few actual owners of the Mellotron are John Lennon, Graham Nash, the Stones, the Beach Boys, Peter Sellers and even King Hussein. The instrument is so simple to play that anyone with a reasonable sense of rhythm could sit down and write a song a day. For any further information regarding demonstrations, prices and deliveries, contact Mellotronics Ltd., 28/30 Market Place, London W.1.

## NITE PEOPLE ARE MUSICIANS

Between them the five Nite People play 11 instruments. Based on the South coast, they claim to be musicians first and a pop group second. Says Jimmy Warwick: "We all started on a jazz kick, then discovered that the only way to make money was to go commercial. Now, the nearest we get to jazz is with some Jimmy Smith numbers". Their first disc created a bit of interest, but failed to make the grade. Now they are planning the release of a self-composed song featuring cellos and a flute. They did, in fact, write the "B" side of their first disc—"Stay As Sweet As You Are"—but didn't realise that it had the same name as the famous standard. Continues Jimmy—"Surprisingly, there weren't any problems. We made some copyright enquiries, and were given the OK. But next time, we'll check the title before we record it".

## CAT'S GROUP

Cat Stevens has now finalised the members of his backing group. They consist of bassist David Ambrose, organist Peter Kelly, lead guitarist Ray Russell, drummer Micky Waller, saxist Robert Thompson and trumpeter Barry Noble. The group—as yet unnamed—are going into the studios with Cat in the near future, and will be heard on his next single.

## SOLO PENNY

Lionel Morton is trying for success as a solo singer following the break-up of the Four Pennies. His first is a beautiful ballad called "What To Do With Laurie" and was written by Leiber and Stoller, the American songwriting giants. This number came to light on a French LP by Gilbert Becaud. The finder of this musical gem was Marie Reidy, the same Marie Reidy who first started the Four Pennies on their career from her record shop, which they used as a base.

## SPECIAL OFFER BY AKG

D 1000

AKG, the makers of high quality studio microphones, will soon have their D1000 on the market. This has been designed specifically for musicians, and will be available in all frequencies. By flicking a switch, the sound of the mike can produce either a beat frequency, a flat frequency, or a sweet frequency range. The D1000 will have excellent front-to-back ratio and, therefore, very little acoustic feedback. The retail price will be below £30. We understand from AKG, that they will make this microphone available to groups and musicians who wish to try it. For further details, contact Politechna (London) Ltd., 182/4 Campden Hill Road, Kensington, London W.8.

## JAMES HOW INTRODUCE THE ROTOSOUND RHYTHM-LIGHT

James How have added P.A. and a 70 watt amplifier to their already established Triumph range of amplifiers. They also announce that they will very soon be distributing a new line called the Rotosound Rhythm-Light. It is a revolutionary lighting system which is worked by the sound of group instruments. It will cost only £36 15s. 0d. More details will appear in the next issue of "B.I.".


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## WAH - WAH ON DISC

**Jennings have introduced the Wah-Wah pedal to give groups in general a new sound. The first artist to use it on disc is Eric Clapton. To be precise, on the "B" side of their latest hit—"Strange Brew". Says Eric—"I picked it up in the States last May and immediately saw the possibilities of it on record. At the time, I thought it was strictly an American gadget, and imagined I'd be first in on it. We've also used it on one LP track — 'Ulysses' — and I think it could be a big seller".**

**Other groups using the Wah-Wah include Jimi Hendrix and the Stones. Priced at £16 10s. 0d., supplies are now available at most Vox retailers. But don't forget to enter for this month's competition, you might be one of the 12 lucky winners.**

## NEW MUSIC FORM

The Artwoods have been approached by Hans Bregel of a major German Symphony Orchestra to work in Frankfurt. The idea is to create a completely new form of music. The group will be incorporated into the orchestra for at least one date next December, and, depending on its success, could well stay for a few months.

Another club group, the Syn, have started to compose pop operas for use on stage. Apparently, each opera lasts about 15 minutes and features three of the group.

## EVERLY'S REVIVAL

Steve Rowlands, Dave Dee's A & R man, tries for success in his own right with the Everlys' "So Sad". While he was in the studio the publisher of the song Nick Firth came in with an American gentleman. Being friends they exchanged greetings and Nick asked what Steve was recording. "'So Sad', The Everlys number," said Steve, "we're going to knock the stuffing out of their version". Nick Firth smiled, and, turning towards the American gent he had brought with him said to Steve, "That's interesting, perhaps you'd like to meet Mr. Wesley Rose, he produced the Everlys session". But there were no hard feelings and the session turned out O.K. Whether or not Steve's version surpasses the Everlys you can judge for yourself, it came out on 23rd June.

## BALDWIN DISCOUNT

Baldwin Burns are staging a "Discount Special" this month. There are large discounts on their PA gear when it is bought in sets. The Stage One System with two columns is down from 132 gns. to 99 gns., the Stage Two down from 165 gns. to 135 gns. and Stage Three down from 283 gns. to 250 gns. The month was to last to 30th June but after this date Systems bought by dealers in the Discount Special period will be subject to the same discounts.

## FILM FOR TOMORROW

"My White Bicycle" didn't do much chartwise for "Tomorrow" but they must have been noticed by somebody because they are currently filming in "A Smashin' Time" which is to star Rita Tushingham and Lyn Redgrave. They have also been in the EMI studios a great deal recording their first LP.

## UNIT FOUR'S QUALITY SHOWS

Unit Four + Two have a Bee Gees' composition for their next release. Called "Butterfly" it was chosen by Fontana as most suitable for the group's harmony treatment. Between releases the group has been doing some good work showing that they represent quality despite their recent lack of chart success. Drummer Hugh "Pigmy" Halliday is going to return to acting so there is to be another personnel change. The replacement has not been decided yet but it looks as if it will be another ex-member of Joe Brown's brothers.

## CHICAGO FAIR

June 25th was the opening date of yet another Chicago Trades Fair. Frankfurt have already had theirs, and the English one is in a month's time. The Fairs have world-wide appeal, and the Chicago Fair will see representatives of all the leading British music instrument manufacturers congregating with one sole purpose . . . to show the latest additions to their respective lines. This should prove to be the most interesting Fair yet seen in Chicago.

## BOBBY BARE CHOOSES HILLSIDERS

The Hillsiders are acknowledged to be Britain's leading home-grown Country Music group. The Merseyside group backed Bobby Bare on his recent tour and the American star was so impressed that he has decided to make an album with the boys—in Nashville. Bobby told "B.I.": "Whilst over here I've had a chance to look at your Country Music scene and I'm completely amazed, in fact the people back home in Nashville just won't believe it's all happening.

"As soon as I get back home I'll see Chet Atkins and make arrangements for the Hillsiders to come to Nashville and cut an album with me, probably in September or October. While they're over here I'll also fix it for them to appear on the Grand Ole Opry".


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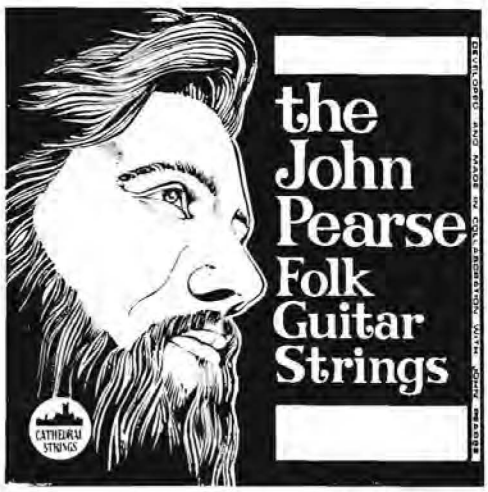


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# the publicity curtain

**IT'S not only in world affairs that there is an Iron Curtain. There's one in pop music and it drops with just the same sickening thud! It's a publicity Iron Curtain—a device which suddenly ensures that a big-name star group is cut off from the fans and from the Press, in terms of interviews or stories.**

**And it's not something that has just started. It's been going on for ages. It's true the Beatles, for instance, went virtually into hiding. It's true they've taken the rap for lots of things that went on before they even hit stardom. But this whole business of the publicity Iron Curtain deserves closer investigation. And here's where the investigating starts.**

## ANOTHER BI SPECIAL

We all know that when a group starts out on the road to fame they are most anxious to meet everybody connected with the business. They turn up for receptions, phone journalists on the dot at the appointed time, respect the every whim of photographers, who can be very difficult fellows indeed. But the aim is to get the name or names into print. "And if you can squeeze a picture in as well, we'll all be forever grateful". That's the routine.

### BEATLES CALLED

So far, everything is fine. I can remember the Beatles calling round to an office in which I worked. I can remember the Rolling Stones urging me to find them a record company interested in their wares. In those early stages, an artist, or group, is only too anxious to fall in with whatever you want . . . in return for the tiniest mention. The first write-up, all artists agree, is the sweetest. That's the first prong of recognition.

But then comes the second prong. This is to get a full-time and probably well-paid publicity agent to work on behalf of the group. This becomes necessary after phase one is completed—simply to organise the Press requests and to make sure that things go smoothly. And to release the right stories at the right time . . . the release of a new record, say, or the opening of a new tour.

Often the publicity man, justifying his expense, lays on too many interviews and too many picture sessions. The artist, or group, feels he is hemmed in . . . too many questions and too little creative work. So they get fed up with the routine. They start turning up late for appointments, or not turning up at all. The publicist is harassed. Eventually, a decision to move on to phase three is made.

### VANISH

And this means, more often than not, that the artists vanish for months on end. Contact with the Press is lost—and, through that, contact with the fans. Now in most cases this is the final straw. The Publicity Iron Curtain has dropped. The fans get to know about it and feel thwarted. They lose interest. The artists lose the fans. And phase three comes to a sticky end.

This not only HAS happened . . . it's still happening. Take the case of the Rolling Stones. When things were building up for them, they were always available. Then, as they became really big stars at international level, they cooled off. They were advised not to be TOO available. But the newspapers and magazines who had earlier supported them found this a bit too much. There was a leader column in *Fabulous*-208 in which the Stones were given a right old walloping. The writer pointed out that many, many readers wanted new pictures and stories of the Stones. "We want to help—to provide what you want," said the writer. "But it has become impossible. . ."

### NOTHING NEW

Impossible because the Publicity Iron Curtain had dropped with a dull thud. It had become impossible to get the Stones together for up-to-date pictures. They were seldom available for interviews . . . unless a new record was on the way. This isn't being cynical—just factual. And this fan magazine had the courage to point out to its many readers just WHY they couldn't get the right sort of coverage on this particular group.

On a recent Beach Boys tour here, journalists were invited backstage to meet the artists. But which artists! NOT the Beach Boys, who more often than not were protected at the stage door, or at dressing-room door, by people under instructions not to let journalists or fans through. I watched the Publicity Iron Curtain drop on three separate occasions on this tour. True, the Beach Boys did SOME interviews. But they did a darned sight more when they first came to Britain and were not in the position of having been voted top world male vocal group!

*Contact with the press is lost!*

One has to have a go at the publicists over a lot of this. They start off pushing a lot of highly contradictory stories at journalists about groups, or artists, who don't really merit much space. Then the group becomes BIG. The journalists then chase the group, which leaves the publicist in the position of being a sort of organising clerk.

## TOP TROUBLE

Then the group becomes THE BIGGEST. So they farm out the job of answering queries to the publicist. Fine. Just as long as the publicist DOES go to the artist concerned to get the answer. Nobody minds not actually talking to the artist as long as they get a truthful form of reply to questions.

And on to the last step. Which is, as with the Beatles recently (until the release of the Sergeant Pepper album), for the group (or artist) not to be available at all. "No interviews . . . sorry but you know how difficult it is to arrange things" . . . so speaks the harassed publicist. The complete change of position has been made. The Press, at one time sought out for whatever help can be given, is suddenly beyond the pale.

In fairness, you can corner a Beatle or a Beach Boy or anybody else and you can usually get, direct, a good and helpful interview. But it's better if they are by themselves. A publicist, acting on orders, merely lowers the boom . . . otherwise the Publicity Iron Curtain. Mr. F. Sinatra, who had his fair share of sensational newspaper publicity on the way to world recognition, is notably difficult to pin down on actual Press interviews.

Now why does this happen? Well, every artist has a breaking point. A point where they get fed up with answering the same old questions. And they also have a strong point over the sensationalism of some newspapers.

*The Rolling Stones held press conferences in the swimming pool during their Australian tour.*

Generally speaking, it is the musical press who "discover" an artist and start the ball rolling. Now the writers on these papers have to watch themselves; have to play the game with the artists concerned. In many cases, the reporters become genuine friends with the stars and therefore watch their interests with a sort of brotherly affection. But for the artist it is also important to "woo" the daily newspapers.

And the dailies, bless 'em, are noted for making errors of judgement when it comes to pop music. The slightest controversial quote is splashed into massive headlines. The dailies, bless 'em, don't have to worry about the future. Or their relationships with the stars concerned. Give 'em a hint of something really hard-hitting and they will have a right old go.

Having been bitten a few times in this way, the really BIG stars employ their publicist more to keep things out of the papers rather than to get things in. You go through the publicist to get answers to queries . . . and like as not the publicist will give you a short ad-libbed answer, but without bothering even to contact the star concerned. That's the explanation of that thump we hear so often: the Publicity Iron Curtain has been lowered again. At speed.

Then the only thing left to the journalists is to attack the group . . . "ungrateful people, the so-and-so's. We built them up and now they don't want to know us". Not entirely true, of course—the real artist has talents which would win through with or without masses of publicity. But publicity is the short cut to stardom . . . it makes the whole quest much easier.

And this, then, is the time-without-number formula of the whole business of publicity. Grab at it in the early days; relax and let it happen in the next era; then scrub round it altogether when really big stardom has been achieved.

It's easy to assume this is basically directed at the Beatles. Wrong—but it's right to assume that they are the biggest of the recent examples. One of my favourite party-piece imitations is that of the manager saying: "Help us with a little story and we'll never forget you when we make it big". Oh yeah? Brother, they'll be off chasing somebody else the next day . . . and when they want the facilities to stop, for stories or pictures, they'll just stop them.

Of course there are arguments both sides. But facts are facts: and there IS a Publicity Iron Curtain. And it's a bit of a drag when it drops, both to journalists and to fans. One knows artists can't be available all the time. But they can ensure that they are available SOME of the time.

PETE GOODMAN.

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# KINKS GO BACK TO VILLAGE GIGS

**IN a recent Sunday newspaper, there was a report about a girl who stood in Trafalgar Square and asked some male passers-by if they would marry her. Apparently she couldn't work in England unless she was a British subject, which meant she had to get married. Any male that accepted her would receive the sum of £50. This newspaper reported that one of the men she stopped was a member of the Kinks. Judging by a photograph it looked remarkably like Pete Quaife. But it wasn't. Says Pete: "I'm afraid it was Stan, our road manager, but I wish it had been me. He'd been to a conference with Ray, and was walking through the Square, when this girl stopped him. But because he was married already, he turned the offer down. What we can't understand is why he didn't phone any of us. Apart from the publicity, I wouldn't say no to £50. And she was a little darling".**

**By TONY WEBSTER**

Judging by the Kinks' latest date-sheet, they seem to be doing many more ballroom dates than most hit-parade groups. "We decided to lay-off them for a while," said Pete, "but now we're back in full swing. And doing a few weird halls. Small village gigs on the Welsh border, that kind of thing. These kids appreciate us because we take the trouble to play in their area when many groups only do big dates. But we're still very selective. Some of the big, luxurious halls are out. Even with 2,000 people in them, they look empty. And there's no atmosphere. This is one reason why we're doing some of the out-of-the-way places. The kids get a really great atmosphere going. We're also doing a few student gigs, and seem to be going down very well. Because we were students ourselves, we can talk to them and even take the mick. They don't mind, and we enjoy ourselves".

## JAZZ FESTIVAL

"One thing we're looking forward to is topping the bill at the next Windsor Jazz Festival. We did an open-air thing at Norwich recently, and drew 10,000. Mind you, Chris Farlowe was on the bill, and he helped. Admittedly the sound isn't very good in the open, but then our sound isn't very good anywhere". Very modest is our Mr. Quaife. I wondered if they were getting a bit fed up with all these rumours about Ray leaving? "If people don't know Ray better than that, then forget it". Continued the now serious Pete. "The papers printed it because it was news, but I think it was originally intended as a publicity thing. You know, with the new record and everything it would be nice to get something going. But I think it's worked in reverse in some respects. I mean, we've had promoters ringing up and asking 'How much for the Kinks?', and then 'How much for the Kinks with Ray Davies?' It could have done us some harm. Admittedly, Ray is doing a lot more songwriting, but he won't leave".

As if I needed to tell you, the record Pete's been talking about is "Waterloo Sunset". It's been met with the usual mixed feelings, so I asked Pete what he thought of it. "It's not bad". He smiled. "But I sing out of tune on the first lot of 'La-las'." I said that I hadn't noticed it. "Nor has anyone else, but I'm terribly flat. The bass riff? Yes, it is reminiscent of some other numbers, but Ray likes to keep some sort of thing going with all our records. He does the arrangements himself. Sure, we chip in with the odd idea, but he thinks of an arrangement at the same time as he writes a song. And he's doing a lot more producing. I don't think it'll be too long before he does the lot. In many circles, he's a very underrated guy".

## SOLO TRACK

Even though the Kinks have been spending a lot of time in the Pye studios, they don't know which song will be their next "A" side. "We're off to Pye again tonight" said Pete, "and I'm singing lead on one track. No, I haven't got a good voice, but it'll be nice to hear the finished result. The number I'm doing is Tim Hardin's 'How Can You Hang On To A Dream'. It's a beautiful song, but I'll probably ruin it. It's the first time I've sung solo."

Gear-wise, Pete has just purchased a new Gibson S.G. Special. He says he'd like a bass version of Dave Davies'

"Flying Arrow", but they don't make them. "There's a very interesting story behind that weird guitar", said Pete. "When we went to the States, we were wandering through this guitar place. Dave suddenly let out a yell and rushed over to a pile of rubbish and pulled out this fantastic-looking guitar. It was about 13 years old and made by Gibson. Apparently they only made a few, but no one bought them. Thing is, if Dave hadn't been looking for a new guitar—someone had nicked his other one—he'd never have found it. Now he loves it, and uses it nearly all the while". As the Kinks seem to be calming down a bit, I wondered what Pete thought would happen to them eventually. "Who knows. I think we'll stay as we are, doing the same things, for as long as possible. We have had some offers of cabaret, but I can't really see us doing it. Mind you, people say we've changed and could do it, but we're not sure. We can only go on what we're told. It's taken a long while for people to persuade us that we're really accepted in the pop field. Sure, the kids scream and all that, but it doesn't mean we've really made it. We'll just have to sit back and see what happens".

# ? YOUR QUERIES ANSWERED ?

### SPINNER CLUB

Dear Sir,

Could you please send me the name and address of the Spinners' folk club in Liverpool? Could you also send me information on any folk magazines and circulars that are available in England, please? Finally, could you tell me about the association which I think is called the English Folk Song and Dance Society?

J. COY,
Doncaster, Yorks.

**ANSWER:—The Folk Club is called the Spinners' Folk Club and is situated at the Gregston's Well Hotel, 127, Brunswick Road, Liverpool. The secretary is, in fact, a member of the Spinners, Tony Davis. Write to him for further details at 34, Thirlmere Drive, Wallasey, Cheshire.**

**The English Folk Dance and Song Society is at Cecil Sharp House, 2, Regents Park Road, London, N.W.1. This is the hub of the British Folk Scene and the society will supply a list of publications concerning folk, on request.**

### CLAVINET

Dear Sir,

I would like to know a little about the Hohner Clavinet. How much does it cost and how easily available is it? Does it have its own amp and speaker, and is it played like a piano or an organ?

B. FLETCHER,
Eastham, Cheshire.

**ANSWER:—The Hohner Clavinet costs 125 gns. with a 5-watt amp and a small speaker built-in, or 115 gns. without. It can, of course, be plugged into any external amplifier. This instrument is revolutionary inasmuch as the notes played can be directly intonated by the pressure of the player's fingers, as on a piano. It sounds very much like a spinnet and incorporates piano-like stringing.**

### LICENCE

Dear Sir,

Could you please help me over the following point:

I have considered using my hi-fi equipment for record playing at occasional parties, weddings and clubs etc. for a small charge to cover expenses. Do I require any licence or payment to anyone for this and if so, who, please? Any idea how much per year also? Many thanks.

D. W. BRIGGS,
Burton-on-Trent, Staffs.

**ANSWER:—The Performing Right Society say that if you are using the set-up for parties and weddings then these are termed "Domestic functions" and as such do not necessitate your obtaining a licence. If, however, you play in a club the premises should have the Society's licence for music. Even in this case the licence would not have to be your responsibility.**

### GINGER'S HI-HAT

Dear Sir,

I have seen the "Cream" several times and have noticed that the Hi-Hat which Ginger Baker uses is set extremely high. I was very pleased to see this as this is what I've been after for a long time. However, when I came to try out a leading Hi-Hat set up I found it to be no higher than the Premier which I have at the moment.

Does Ginger use a special fitting, and if so is it obtainable anywhere?

STEVE HARRIS,
Mansfield, Notts.

**ANSWER:—Ginger's Hi-Hat was especially made for him by Drum City. He had a great deal of trouble with other models which constantly broke under the strain of his heavy foot work. The Hi-Hat is basically a Trixon model but the footplate has been strengthened. It is made up of strips of metal which are set edgeways, these bars are then secured by horizontal strips of metal. Drum City say that the Hi-Hat was the normal size when it left them but Ginger has obviously added an extra section from his case-full of accessories. The pedal is very similar to the Ludwig Miracle Hi-Hat.**

**MAY WE REMIND READERS THAT A STAMPED-ADDRESSED ENVELOPE HELPS US CONSIDERABLY IN GETTING A SPEEDY REPLY TO YOU**

## *Instrumental Corner*

### DON'T BODGE

**IN the world of group electrical repairs there is a time-honoured practice known as "bodging up". "Bodging up" describes the action that ingenious group members take to avoid hold-ups on stage when their equipment plays them up. "That'll do for now," says one as he emerges from behind an amp having fixed a fuse with silver paper.**

**It happens all the time. "Making do for now" is a fine art and almost a necessary skill. Amps are sometimes cured with a kick, wires are bunged in holes with screwdriver and matches, guitars are kept together with shoe laces and sellotape. There is, however, one instrument which just won't stand any "bodging", that is the organ.**

The organ is a marvel, an electronic achievement. It's a young computer with extremely intricate workings. But fully fledged computers don't have to put up with half that an organ is subjected to. Computer programmers are hardly likely to use the top of their marvels to rest pints on nor are they likely to dance on top of it. Computers, while similar to organs in their intricate design, would never be left out on a pavement in pouring rain until the van came to pick them up.

Damp is the worst enemy of anything electrical, as is excessive heat at the other end of the scale. Damp, once it reaches the printed circuit boards, can form a mould and play havoc with all the contacts.

The generators and the tone dividers are susceptible to damp, heat, dust and vibration. Dust will manifest itself by continuous crackling and if there is a lid on your organ and you are having a lot of trouble you can get at the parts which are dust laden and apply switch cleaner. However the manufacturers would rather you never went inside their marvels. Said one. "We have stopped printing circuit diagrams in the manual which we give with each organ. The reason is that many people did themselves and the organ a great deal of harm by trying to put things right without enlisting proper help."

The answer to all organ problems is to have it properly serviced at regular six-month intervals. The dealers will often send someone to you to save transport trouble. And the cost? Very little compared with the trouble regular servicing saves.

# THE UNUSUAL AIRPLANE

**SAN FRANCISCO: new "spiritual" home for a million young American music fans. Haight-Ashbury: the dead centre of the hippie area. And the groups tugging in thousands of thrill-seekers every single week include: the Grateful Dead, Love, Smokestack Lightning, the Sons of Adam, the Seeds, the Love Movement, the Mandala, the Peanut Butter Conspiracy.**

And Jefferson Airplane. In a city of unusual groups, this particular group is as unusual as any. And perhaps the most likely to make an instant breakthrough in Britain.

They're unusual because they have a girl lead singer. Her name is Grace Slick, she's 22, she seems bored to tears most of the time—coming alive and alert when she's actually up there on stage singing. She and her husband used to form a vocal team, the Great Society. Now he operates with another group.

Grace, high-educated, was once a model. She grew tired of the world of fashion, with the "fripperies" and the "money-mania". She let her dark hair grow unfashionably long and lank and cut out to try singing. She fitted instantly, she says, into the free-wheeling West Coast scene. "It was rebellion against ordinary things—but done selectively", she says. She writes songs, then sings them in a dramatically resonant style. Hear a Jefferson Airplane record first time and she could be a high-pitched man, rather than a low-pitched woman.

## LINE-UP

She's the daughter of an investment banker who doesn't understand what his girl is up to . . . and doesn't particularly WANT to know, either! She spends her off-stage hours digging sounds in ballrooms like the Avalon and the Fillmore.

Let's just meet the rest of the group. There's Jorma Kaukonen (25), whose father is in the U.S. Foreign Service—Jorma himself has a degree in sociology from Santa Clara University. His mate Paul Kantner (24), guitarist-banjoist, now mostly on rhythm, persuaded Jorma to join the group. Drummer Spencer Dryden (23) wasn't a drummer at all until he was told there was a job with the group if he learned—which he did in double-quick time. Bassist Jack Casady is in some ways a steadying influence. And the founder and leader is Marty Balin (23), born in Ohio and brought up in California—surprisingly a one-time singer and dancer in musical comedies before switching to rock groups some four years ago.

## JAZZ CONTENT

The group plays a curious mixture of different brands of music but it was surely the jazz content which first impressed noted critic Ralph J. Gleason, who has contributed sleeve notes for some of the most *avant-garde* modernist albums. He heard them in the 'Frisco night-club the Matrix and immediately got them a contract with RCA Victor.

So far, the Airplane has had somewhat limited success on records. But their influence is spreading fast. Their debut LP "Jefferson Airplane Takes Off" was released only six months ago and sold well in their home-town area. The second "Surrealistic Pillow" is a much bigger hit. "Somebody To Love", their debut single in Britain, is from that second album.

But from this distance it is hard to judge the actual ability, musically speaking, of these outlandish West Coast outfits. That single, for instance, doesn't seem much more than a re-jigged version of group sounds that have been going on for years. What obviously cannot come across is the actual environment, the visual excitement, of this fast-moving West Coast alliance. "Somebody To Love" has just a slight raw-edged excitement, and Grace's voice is unusual, and the guitars are somehow more resonant than usual . . . but in other respects it doesn't stand out.

My opinion, purely, but it's shared by people like Hollie Graham Nash, who has studied the San Francisco scene at first-hand.

Other singles of these "progressive" outfits have been similarly tame . . . presumably because they can't expect too much too soon from British audiences! But at present the West Coast is the centre of psychedelic happenings and is attracting whole new areas of talent . . . even Del Shannon, for instance, has set up a representative office down that way. It's a hippie, druggy, freak-out scene and there are many British enthusiasts who want to know what it's all about.

## INTELLIGENCE

Records like "Somebody To Love" don't really help. They just scratch ineffectively at the surface. The West Coast has been strong musically, starting with pop-folk in 1950, and on through the Beach Boy revolution, but now it is difficult to pick out the real talent from the mushrooming growth of groups with weird names.

Those who have seen Jefferson Airplane claim that this is perhaps THE outstanding new outfit. They say the group allies intelligence to excitement and the result is unpredictable but astonishing. The West Coast is their spiritual home. Probably they'd die a death in Britain . . . at this time! But if we get to hear more of the REAL 'Frisco music—well, anything can happen. Even the Jefferson Airplane.

PETE GOODMAN.

# SONG-WRITER'S COLUMN

**Keith Reid and Gary Brooker, the "Whiter Shade Of Pale" composers, intend to set aside a few days this month with the intention of writing new material. It's highly likely that the Procol Harum's next single will be one of their compositions.**

**Not many people realise that "Silence Is Golden" was originally recorded by the Four Seasons and written by the team of Gaudio/Crewe, who have been responsible for many of the Four Seasons' hits. Apparently, the album containing the song was sent along to the Tremeloes' producer, Mike Smith, and everyone flipped over one track—"Silence Is Golden". Bob Crewe, one half of the songwriting team, is the same Bob Crewe who wrote and recorded the instrumental version of "Music For Watching Girls By".**

**Currently in production is "Mrs. Brown, You've Got A Lovely Daughter" starring Herman's Hermits. The majority of songs in this film will be written by Geoff Stephens, Graham Gouldman and American Kenny Young. Graham, incidentally, composed "No Milk Today".**

**"Please Let Them Be", Gerry Marsden's first solo release, was written by Tony Sheridan. Yes, the same Tony Sheridan who was once backed by the Beatles. Of course, that was back in the old Hamburg days. Because Tony has always been thought of as a rocker, it's a bit surprising to find he's written a ballad, but it just goes to show that a true songwriter can write any sort of material.**

**It's interesting to note that eight of "B.I.'s" Top Twenty songs were written by the groups themselves. At one time, people thought that groups could never write for themselves, but luckily this was proved incorrect. If it hadn't been, how many hits would the Kinks, Jimi Hendrix, Cat Stevens, etc., have had?**

# THE SESSION MEN

## No. 22

## RAY DAVIES

**THIS month's Session Man is Ray Davies. No, a certain Kink hasn't gone out and bought himself a trumpet. This, at least in the session world, is *the* Ray Davies. The trumpeter who played that fantastic solo at the end of Petula Clarke's "Downtown". The trumpeter whose playing sent "The Legion's Last Patrol" rocketing up the charts. Born in Swansea, Ray Davies has been playing the trumpet for 28 years, ever since he was 11 years old. He doesn't know why he chose the trumpet, it was just something he fancied.**

Says Ray: "My parents made me take piano lessons when I was seven, and I hated every minute of them. But now I realize how invaluable they were to my career. Then I joined a Sea Cadet's band playing tenor horn. That was my first attempt with any form of brass instrument. Thing was, this all happened during the war, and somehow, all the band's instruments were blown up. It was then that I decided upon the trumpet, and talked my Dad into buying me one. Since that day, I've never looked back".

### FIRST JOB

After studying at the Royal College of Music, Ray's first professional job was with the Teddy Foster band in Birmingham. That was in 1943, and he played third trumpet. At the end of the war, he came to London, and began doing palais and night club gigs with the touring bands of the day. Usually, Ray was the only trumpeter. Soon after this, he began freelancing and doing the odd session. Now he's one of the busiest sessioneers around, doing three sessions a day, seven days a week. "Sure, it does get you down sometimes," continued Ray, "and so I always make sure of getting a couple of good holidays a year. Around Christmas, I disappear to Austria for a few weeks skiing, and in the summer go to my villa on the island of Minorca". Just goes to show that if you're good, you'll get your just rewards.

If you can't remember "Downtown" or "The Legion's Last Patrol", you can still hear Ray's trumpet on "Top Of The Pops" every week, leading the Ray Davies' Orchestra on "Breakfast Special" every morning, and with the Button-Down Band on "Swingalong". When Henry Mancini or Burt Bacharach visit these shores, the trumpet player they ask for is Ray Davies. As do such artists as Ella Fitzgerald, Tony Bennett and Mel Torme. And he's not just a trumpeter. If you've seen "Casino Royale", then you've heard Ray Davies playing the flugel horn solos. And he's still branching out. This time into arranging and conducting for both EMI and RCA Victor records. Talking of records, Ray's just finished his first album, which will consist of many of his own compositions plus instrumental versions of past hits like "Matthew And Son" and "Sloop John B.". The whole album has a pop "feel" to it, even with a combination of instruments like harpsichord, two oboes doubling flute, a cello, organ and rhythm section.

If you want to become a session man, then listen to what Ray has to say on the subject: "You must experiment by playing as many different types of music as possible. There is always a shortage of good musicians, so don't think the whole profession is a closed shop, because it's not. If you're good, then no-one will be able to keep you out".

# PEOPLE BEHIND THE STARS

## No. 7 Record Producer MIKE HURST

**MIKE Hurst "arrived" not very long ago, thanks to a near-classic of a pop record called "I Love My Dog". It was a natural for success and soon Cat and Mike were big names in the business. It happened suddenly, the rewards were large. A touch of "overnight success" you might think. But no, not on your life. As is always the case, this overnight success took years to arrive.**

After the Springfields break-up Mike tried to make it as a solo artist. He had the looks and indeed the talent but, somehow, Lady Luck didn't fancy him much. Nothing happened and the Hurst bank account was taken ill. Says Mike, "I knew I had to do something. My wife was getting fed up with bringing no money home and suggested that it might be an idea if I stopped moping about and went out and did something. But I was too proud to be a dish washer or anything like that and I decided to turn to producing. I had to stay in the business that I knew and at that time I had this idea that I could produce a hit record straight off. All singers think that and they are wrong!

### LEARNED WITH MICKIE

"I went with Mickie Most for a while. He was starting to have success with the Animals at that time. I learned a lot there and it gave me some valuable studio experience. Next, I did a couple of records for Andrew Oldham to release in the States. Looking back, those records were horrible. I might have been looking at them from a singer's point of view. When you like a voice sound you listen to it and bring it to the foreground. At the end of the record someone says to you, 'yes, great, but what happened to the 500 trumpets?' Of course the engineer won't let on that you are making a mistake because he's probably thinking that you are an idiot and beyond help anyway.

"Next I worked for Jim Economides. Jim had been an engineer for Capitol records, and I stress 'engineer'. I don't think that any engineer can be a good producer because he tends to look at a record from a technical angle while the producer will look at it as a sound. I made a lot of mistakes with Jim, but there again it was experience. The first record I made which I was proud of was called 'Simplify' by the Majority.

"When Jim went bust and returned to the States I looked up Cat who had already been round to see us but had been turned down. I signed him. I knew all along that 'Dog' was going to be a hit. I know it sounds conceited but ever since he first came in I had been turning the song over in my mind. It was my brainchild. I had that all important thing, faith. I must always have faith before I do anything. It's the same with the artists I manage now. I just wouldn't have anything to do with them unless I fet something for them as people. This management side of things is strange. I never, ever thought about the business angle of what I was doing. But when Cat made it, I thought, well we can't just mess about running in and out of studios. We'll have to make it a business. My partner Chris Brough and myself worked from my flat, then Chris's Dad's place (Peter Brough) and finally here".

### NO 'BIG TIME'

"Here" is a couple of floors' worth of tastefully furnished building off Oxford Circus. Mike doesn't seem to have got used to it yet, he's certainly not trying to be the "big time operator". He's also endowed with some good sense. He says, "I'm going to stay with the pop music business, I'm not going to branch out. That's a grave mistake. You see these guys who make their money then try and go into films, they lose it all. I'm not going to be adding any more staff either. People say, 'well, you need an office boy for the post, a receptionist, a secretary, etc., etc.' If you followed the conventional pattern you'd land yourself with a £160 a week debt, just for staff".

But what about the Hurst sound, which has been the cause of all this success? Mike says, "You know, people tell me I have a particular sound but I don't think so. It beats me. All I'll say is that I love cellos, love 'em. And if all my records so far have had cellos in the backing well. . . .

"I don't think that my arrangements could be written down musically speaking, not exactly anyway. I have written parts when I go into the studio, but there's no guarantee that the finished track will be exactly what is on them. I get the session men to play it through once or twice and while they are playing I am adding to the arrangement in my head. Then I tell the M.D. the change and the session men alter their scores accordingly.

"I like the British studios. I don't see why people make such a big production out of American studios. Their eight track machines interest me a great deal but that's about all I can say. I think perhaps the Americans are more prepared to experiment. They are more adventurous in their choice of material. I mean look at the stuff by the Left Banke and the Association, marvellous, and as for 'Pretty Ballerina' well, that is great. Yes, they have some good sounds but, you know, there's some very good stuff right now in Britain, the Procol Harum's record for instance, although I couldn't see that doing a thing when I first heard it. Just shows how wrong you can be sometimes". But, to remind Mike how right he can be at other times, there's that string of Cat Stevens hits. A Hurst brainchild, every one of 'em.

# DENNY CORDELL TALKS ABOUT

# PROCOL HARUM

**TO say that the Procol Harum are a phenomenon would be an understatement. It takes quite a bit of doing to get your first record into the charts, but when you do that very thing within one week of release, then you've really arrived. "Whiter Shade of Pale" is the first record by the Procol, and their first hit. Many people wonder about its success. Why has it smashed the charts wide open? One person who can give some clues is their recording manager, a young mustachioed gentleman called Denny Cordell. That's right, the same Denny Cordell who has produced hit records for such artists as the Move, Georgie Fame and Denny Laine.**

## A RELIEF

"You get a lot of records that just sort of leap out of the loudspeaker and hit you. A really hard sell. Then this record comes along with a sort of cool, mellow and serene sound. It's such a relief. It all started about 18 months ago, when the only group on my books were the Moody Blues. Keith Reid came to see me with some lyrics written on a scrap of paper. He couldn't sing a note, but the lyrics looked good, I suggested he tried to get a tune together. Anyway I didn't see Keith again for a while, but David Platz, my partner in the music company and New Breed Productions did. By now, Keith had joined forces with ex-Paramount Gary Brooker and completed some songs. David flipped over the combination. They'd recorded some demos and made a beautiful match. The demos were tremendous. So tremendous that money was found for them to get a group together. Gary Brooker — vocals and piano; Matthew Fisher—organ; Ray Royer—lead guitar; Dave Knights—bass; Bobby Harrison — drums—all very competent musicians."

## ANOTHER REASON

Take Matthew for example, he's just completed a three-year course at the Guildhall School of Music studying classical organ. Denny thinks that another reason for the group's success is the fact that everything was recorded spontaneously. They didn't resort to multi-tracking and consequently achieved a much closer-knit sound. The actual session for "Whiter Shade Of Pale" took place at the Olympic studios with engineer Keith Grant. Says Denny: "I don't like to stick with just one studio. The engineer gets to know too much about your way of thinking". I mentioned that Micky Most seemed to be all right at De Lane Lea. "Yeah, but Mickie's on a completely different scene to me. I use the studio that I think can give the best sound for a particular record. This is one reason why I'm taking Georgie Fame over to the States to record."

## POETRY

"On stage, the Procol will be quiet, not loud, and you'll listen to them. You're not going to see the Procol Harum for a raving evening, you're there to dig some nice poetry and music. And they definitely won't be a one-hit team. They've got so much going for them it's unbelievable. This record proves that nothing is too way-out for the record buyers. They will accept anything they can understand. I mean, Denny Laine's record is a bit way-out musically, what with all those strings, but the kids can understand it. It's only when you get down to weird rhythms that the troubles start. 'Strawberry Fields' was a bit too weird. Personally I loved it. Really great, but the weirdness might have prevented it reaching the top of the charts. But who knows".

As a record producer, this record by the Procol has really made Denny Cordell into a name to be reckoned with. What ambitions has he left? "Mainly to see Denny Laine become the super-star that he latently is. To see a New Breed record label. To make the Procols into a top group, and generally have a ball with life".

# PROFILE

# CARL WAYNE

**CARL Wayne is by way of being a thinker. Centre-piece, performance-wise, of the Move, he's Birmingham-born (on August 18th, 1944), blessed with a mass of nervous energy, backed by no less than 10 "O" levels in the G.C.E. Blue-eyed and a shade under six feet tall, he looked set for a University career and an executive position in business.**

But he wanted to sing. So he sang. He always led his own groups, the last being Carl Wayne and the Vikings. He got fed up with what he was singing, feeling he was getting stereotyped. So he recruited members from other groups and formed the Move.

Now even his manager, Tony Secunda, says: "He's worth his weight in gold to the group. He's not leader—it's a fully co-operative outfit—but he looks after every detail, including the insurance stamps. He's also got an accountant looking after things. Not many groups can be so well organised. I tell you, if anybody on the pop scene is going to make money and keep it . . . then Carl is your man".

## FALSETTO

Musically, a lot stems from Carl, too. He's been singing for about five years and has easily the highest falsetto in the group. As a rhythm guitarist he's well above average. His background has made him well aware of the importance of proper sound projection. The Move now use two 100 watt amps, from two mikes . . . and before any show you'll see the worrying, persistent Carl adjusting the equipment to get maximum sound reproduction. Sometimes it takes him half-an-hour while the others may be having the glass of whatever lubricates. . .

If there is any trouble within the group, you can rest assured that Carl will sort everything out. He is a figure standing for order among chaos . . . and there's about as much chaos as possible in the Move's way of things. That's not to say he hasn't been through the mill, as they say. He worked in places like Frankfurt and Cologne where a singer might have to keep going for 10 hours through the night. You don't easily forget that sort of training. . .

He's also a useful drummer. He came into show business at the age of 16, his TV debut being on "Teenagers Only" and his radio first-time on "One Night Stand", in the Midlands. He dresses smartly . . . almost like the accountant figure that he might yet end up being. He's mad about the Four Tops, especially Levi Stubbs. He regards Curtis Mayfield as being "a composer and a half".

Of course, it's old news that the Move have slowed down somewhat in their destructive attitude to a stage presentation. But Carl argues strongly about the critics who say his movements on stage are "disgusting". He says: "Older people read the wrong things into what we do. I'm not provoking anyone to do anything. We simply present our material in the way that comes naturally to us. When adults have a right go at us, I try to remind them how they went berserk outside theatres when Johnnie Ray was appearing. Or Donald Peers. Or Rudolph Valentino".

Yes, a thinker is Carl Wayne. Tony Secunda sees him as the centre-piece of a massive archway. "Take him away, and the whole thing collapses". Carl just grins. What interests him is purely seeing the Move do well—and get organised—and get the most out of it, financially. Anyone blame him?

PETE GOODMAN.

# LP REVIEWS

## MONGOMANIA

### MONGO SANTAMARIA]
### C.B.S. 62956

You may, or may not, have heard of Mongo Santamaria. But his music has probably come your way via the steam radio and disc decks in groovy discotheques. Hard to describe is Mongo's music, the nucleus is a heavy Cuban style beat, but round this fly bits and pieces of other forms of music, there's a liberal dose of soul in there.

Mongo is a drummer man who was born in Havana. He formed his own band in 1961. All his men have distinguished jazz careers behind them, but their sole purpose on record is to swing in a groovy and funky manner. The tracks are a variety of Latin Beat, Afro Jazz and just plain, pleasant listening.

Side One: I Wanna Know; Mongo Nova; Old Clothes; The Goose; Mamacita Lisa.
Side Two: Mongo's Boogaloo; Bossa-Negra; Funny Man; Melons; Cuco And Olga.

## SATURDAY NIGHT AT THE APOLLO

### ATLANTIC SPECIAL
### 590.007

If Saturday night at the Apollo is anything as exciting as this album, then we in England are missing something. Recorded "live" in 1963, Atlantic have captured some of the most exciting acts on earth performing at the Apollo—*their* theatre. The album opens with the Falcon's rendering of "I Found A Love", and continues with pounding performances by Otis Redding, Doris Troy, Rufus Thomas, The Coasters and Ben E. King. And the finale . . . . that's somethin' else. All the artists get together for a raving "What'd I Say". Compere King Coleman introduces each act and manages to generate nearly as much excitement as the artists themselves. Most of you will probably have some of the songs already—"Walkin' The Dog", "Stand By Me", "T'ain't Noting' To Me" etc.—but now you can hear them performed as they should be—"live".

Side One: I Found A Love (The Falcons); Alabama Bound (The Falcons); Pain In My Heart (Otis Redding); These Arms Of Mine (Otis Redding); Misty (Doris Troy); Say Yeah (Doris Troy); Rockin' Chair (Rufus Thomas).
Side Two: Walking The Dog (Rufus Thomas); T'ain't Nothin' To Me (Coasters); Speedo's Back In Town (Coasters); Groovin' (Ben E. King); Don't Play That Song (Ben E. King); Stand By Me (Ben E. King); What'd I Say.

## FINCHLEY CENTRAL

### NEW VAUDEVILLE BAND
### FONTANA TL-5430

The New Vaudeville Band are, to say the least, different. But, as this album shows, they do record some good material. Many people say that once you've heard a Vaudeville number, you've heard the lot. And on first hearing, this does seem to be the case. But listen again and you'll discover some good arrangements played by some good musicians. And the New Vaudeville Band *are* good musicians. Let's face it, not many groups could get a 1920's sound out of an electric guitar.

The best songs are undoubtedly those of Geoff Stephens—"Finchley Central", "Peek-A-Boo", "Shirl" and "Rosie". Other numbers, like "Shine On Harvest Moon", don't really suit the Band. Thing is, they're a modern group playing modern material in an old-fashioned style. That was where the Temperance Seven went wrong. They dug back into the past for songs. Unless you're a true fan, you won't find any outstanding tracks on this LP, but you won't find any duds either. Whether you like them or not, the New Vaudeville Band will be around for quite some time.

Side One: Finchley Central; Shine On Harvest Moon; Peek-A-Boo; Shirl; I Wonder Who's Kissing Her Now; Sadie Moonshine.
Side Two: So Tired; If I Had A Talking Picture Of You; Reflections; Rosie; Waiting For Wendy; I Was Lord Kitchener's Valet.

## THE BLUES IS WHERE IT'S AT

### OTIS SPANN
### H.M.V. CLP 3609

Otis Spann is the man to listen to, long and hard if you have aspirations toward playing "dem dirty ole blues"! On this circular foot of preaching wax Otis (Mr. Piano) Spann-derson is joined by a gentleman by the name of Waters and sundry other lesser known exponents of the blues. The blues in this case was played at an informal gathering in Chicago. The sleeve notes inform us that Whiskey, Vodka and similar catalysts were supplied in plenty but the performance nevertheless retains a remarkable coherence throughout. The audience consisted of some invited, other not-so invited guests and the general impression is that a ball was had by all. At one point the harmonica player leaves the stand and goes to get beer for the ladies, elsewhere on the album his playing is prominent if not to say strident.

But party atmosphere or no, the music is just fine. Spann operates the 88's with his usual alacrity and overall flow-along rhythm is constant. Guest artistes provide some pleasant B. B. King style guitar and Muddy Waters treats us to his earthy vocalising. The blues is King on this deck, the musicians are competent in its execution.

Side One: Popcorn Man; Brand New House; Chicago Blues; Steel Mill Blues; Down On Sarah Street.
Side Two: T'ain't Nobody's Biz-ness If I Do; Nobody Knows Chicago Like I Do; My Home Is On The Delta; Spann Blues.

## TUTORS column

### A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

**Grade Guitar School** (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 pm). WAN 0687.

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

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

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

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

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

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

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

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

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

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

**Peter Sander** (JAZZ PIANO/ARRANGING), 73 The Avenue, London N.W.6. WILlesden 1781.

**Graham Willeard** (DRUMS), 39 Harmer St., Gravesend, Kent. Tel. Gravesend 5687.

# YOUR LETTERS

Dear Sir,

I have read a great deal lately about certain groups leaving the fans behind. Personally I feel that these groups must progress to keep the scene moving. "Nothing Ventured, nothing gained" is an old adage but one which certainly still rings true.

Groups who fail to make an effort on albums just disappear. Let's face it, we've seen hundreds of 'em haven't we? They churn out the same dreary Tamla standards and inferior original material, which they think is going to make them rich. What people don't seem to realise is that when an album is released and they buy it, by the time they have listened to it and talked about it, the group is back in the studio working on a brand new record, which must be even better than the last. They are leaving the fans behind in a sense, but only for a little while.

Congratulations to the forward-thinking groups, but, for the critics, one final thought; If nobody was allowed to try anything new then we'd still be hearing these records on a machine with a handle.

K. Ullyet,
Swansea.

Mr. Ullyet wins two LPs.

Dear Sir,

I am sorry to see that the writer of "Instrumental Corner" is under the impression that all we guitarists have to do is to go out and buy ourselves a Gibson Les Paul in order to emulate Eric Clapton "without much extra effort". What an insult to Britain's greatest blues guitarist! So guitarists have it easy compared with saxmen. Did Clapton get where he is without effort? I too work a lot at the guitar, but I am not quite in the Clapton class! Maybe I ought to take up the sax.

**T. R. Dixon,**
**St. Annes-On-Sea.**

*The "Instrumental Corner" to which you refer stated that it was easy to get the SOUND of such greats as Clapton, given the same gear. We made no reference to the subject of proficiency on any instrument. —Editor.*

Dear Sir,

When I was in London recently I picked up a copy of "Beat Instrumental" and enjoyed it a great deal. I'm very interested in music as I own four guitars and play in combos and the like. There is no magazine in the U.S.A. which is not printed with the screamy, fan-club type 14-year-old girl in mind. I was wondering if there would be any chance for me to subscribe to "Beat Instrumental" even though I live in the United States. I would certainly appreciate it if you could send me a subscription form to fill out.

**Jimmy M. Gawley,**
**San Francisco,**
**California.**

*Of course you can subscribe to "Beat Instrumental" Jimmy. The mag can be sent to any part of the world. It will cost you five dollars for a year's subscription. Just send this amount by cash, cheque or money order to "The Subscription Department" at the address on the inside front cover.—Editor.*

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# HOLLIES TOP OF U.S. DIVISION 2

**"I DON'T want to sound too much like a publicist, but the Hollies' image is talent and quality. When the kids buy a Holly record, or go to a Holly show, they know they're buying quality." So says the Hollies' publicist, Allan MacDougal. While listening to the group's latest album—"Evolution"—we spoke about many aspects of the Hollies, including their image. Allan thinks that as individuals they have, at long last, brought their personalities to the fore. "Nash is the terrible hip cavalier-type, Clarke is the sexy boozer, Tony Hicks is the little-boy-lost that everyone wants to mother, Bernie is the quiet one, and Bobby, well he's just the best drummer around. Actually, Bernie has been a terrific acquisition to the Hollies. On this album, he plays organ, harpsichord and [piano. And on 'Carrie-Anne', he shares the steel drum honours with Bob".**

When you listen to "Evolution", the first thing that strikes you is how much the Hollies have progressed. The famous Clarke/Nash harmonies are still there, but now have some great arrangements behind them. These were the work of ex-Manfred Mann, Mike Vickers. The standout track on the album is undoubtedly "Lullaby To Tim", an Allan Clarke composition sung by Graham Nash. When this was recorded at EMI, Graham's mike was put through Tony's amp on reverb and then fed into the control room. The effect is astounding. A completely new sound. If you think that a lot of feeling has been put into the lyrics, it's because Allan wrote the song while he was singing his son, Timothy, to sleep.

## WHAT NEXT?

What's next for the Hollies? They seem to have conquered most of the world's markets, and are now breaking big in the States. "According to an American journalist, the Hollies are top of Division Two in the States. Obviously the Beatles, the Stones, Donovan and Herman make up Division One, so Division Two isn't bad at all. There aren't any plans for another British tour as yet, but the next thing could well be a really big concert with something like the Mike Vickers' Orchestra. It would have to be a two-hour complete Holly thing in the Albert or Festival Hall, with each of the boys having an individual spot. Nash can obviously do some folky stuff, and Clarke's got a few great things. Tony can do a sort of song-and-dance, and they'll feature Bobby at long last. It's still very much at the back of everyone's minds, but the boys would love to do it. Thing is, where does one go next? 'Carrie-Anne' will be the boy's sixteenth consecutive hit.

## TAKE TURNS

"This single is rather different to their previous ones. Not many people will be able to pick this out, but they all have solo spots. It starts off with the usual three voices in harmony, then Nash breaks off and sings the 'Hey! Carrie-Anne' bit. Next comes the first verse sung by Clarke, followed by the three of them for the chorus. The second verse is Tony Hicks—for the very first time—and then it's back to the chorus. The middle-eight is Allan Clarke double-tracked, and then there's this Trinidad steel drum bit by Bern and Bobby followed by the chorus. The last verse is Nash, and the ending comprises of Hicks followed by Nash, followed by Clarke. Finish. Why? Simply to make a good record, because after so many hits, they keep wondering when the flop will come".

Gear-wise, that Swedish P.A. is still the pride-and-joy of the Hollies. Continues Allan: "Nobody is allowed anywhere near it except the road managers. They did lend it to Spencer on the last tour, but it's still a big secret. I don't think the Hollies know how it works themselves". I mentioned that quite a few interested parties would love to get out their screwdrivers and have a peer inside. "You can't, because it's all padlocked. Seriously. The road managers each carry a key around their necks. It's really the big 007 thing. And Nash has bought a Mellotron. He reckons it's paid for itself already with some of the songs he's written. No, it's not used on 'Evolution', but it will be on the next album".

## WRITING TEAM

It's a known fact that the Hollies are concentrating more and more on songwriting. But they've also teamed up with other writers, mainly Nicky James and Curt Duncan. These two write songs with Nash, and Nash and Clarke, and with Clarke and Hicks, and with Clarke and Nash and Hicks. According to Allan, they're turning out some terrific stuff together. Seems that even when their days as a group come to an end, the Hollies will have plenty going for them.

# 1957

# THE YEAR OF ROCK

## BEAT INSTRUMENTAL LOOKS BACK TO THE YEAR WHEN ELVIS WAS KING OF THE CHARTS

**IN an age when most pop stars release a maximum of three or four records a year, it seems unbelievable that one artist could not only release 13 discs, but also push the COMPLETE 13 into the Top 30. But it happened! The artist was Elvis Presley. The year 1957.**

Many of these records—such as "Rip It Up" which entered the charts at 27 one week, and disappeared completely the next—cannot be classed as "smash hits", but I can think of many groups today who would be only too happy with such a situation.

Out of the 13 records, Elvis had only one No. 1. That was "All Shook Up". But during the week ending October 9th was in the enviable position of occupying numbers 10, 11, 12 and 13 in the hit parade AT THE SAME TIME! The discs that made this possible were "All Shook Up", "Let's Have A Party", "Paralyzed" and "Teddy Bear".

Finally, to dispel all possibility of a fluke, the following week saw the arrival of "Gotta Lotta Livin' To Do" in the same chart, making a total of FIVE records in the Top Twenty at the same time. Who says 13 is unlucky?

To the ardent fans of Rock 'n' Roll, 1957 is remembered in much the same way as historians remember 1066. This was the year that created more "overnight" stars than any other. Apart from the Elvis phenomenon, it heralded the arrival in the charts of such artists as Paul Anka (remember "Diana"?), the Crickets ("That'll Be The Day"), the Everly Brothers with "Bye Bye Love", Tab "Young Love" Hunter, and Jerry Lee Lewis with "Whole Lotta Shakin' Goin' On".

With such established record sellers as Bill Haley, Little Richard, and Guy Mitchell in the hit parade, it's not really surprising that the majority of the newcomers were Americans, but they didn't have it all their own way.

### TWO HITS

During this legendary year, Lonnie Donegan topped the charts twice with "Cumberland Gap" and "Gambling Man", Frankie Vaughan slammed home with "Garden Of Eden", and Tommy Steele had good tries with "Singing The Blues" and "Butterfingers". But apart from this, British artists generally had a bad time chartwise.

Sure, there were entries by David Whitfield, Shirley Bassey, Laurie London, Jim Dale and a few others, but none of them strong enough to really topple the American chart supremacy.

Apart from being the "birthdate" of many now-famous singers, 1957 was also a "shock" year. Not only did a "square" melody called "Around The World" shoot up the hit parade, but there were FOUR versions in at the same time. None of which were by an artist any self-respecting Rocker would dare associate himself with.

The four different versions were by Gracie Fields, Bing Crosby, Ronnie Hilton, and Mantovani.

The song in question was in the charts for 16 weeks, but not one version ever reached that elusive top spot. That was left to Andy Williams, Johnny Ray, Lonnie Donegan, and Paul Anka respectively.

### LONG GONE

In the 10 years since 1957, many of the then-famous names have faded from the disc scene—hit-wise at least. Who can remember Sonny James, the Tarriers, Patience and Prudence, the Teenagers, the Hilltoppers, Charlie Gracie, Russ Hamilton, Sal Mineo, Billy Ward, or Johnny Otis? Not many I'll bet.

The number that do still make the charts can be counted on one hand. They are Elvis, the Everlys, and the occasional visits of Shirley Bassey and Andy Williams.

Apart from the ones already mentioned, the chart-toppers of this legendary year were Guy Mitchell's "Rock-A-Billy", Andy Williams' "Butterfly", "Yes, Tonight Josephine" by Johnny Ray, and a song that was No. 1 for seven weeks—"Mary's Boy Child" by Harry Belafonte.

The biggest seller that year, however, was Paul Anka's "Diana". A hit on both sides of the Atlantic, and destined to become one of the biggest sellers of all time.

Before we leave that memory-laden year of 1957, it's interesting to see that old favourite "White Christmas" enter the charts for about the fifth year running. But like everything else in that year, it was a surprise. The singer was Pat Boone. Not Bing Crosby.

### TOP TWENTY—FIVE YEARS AGO

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

| | | |
|---|---|---|
| 1. | I Can't Stop Loving You | Ray Charles |
| 2. | I Remember You | Frank Ifield |
| 3. | Come Outside | Mike Sarne |
| 4. | A Picture of You | Joe Brown |
| 5. | English Country Garden | Jimmy Rodgers |
| 6. | Good Luck Charm | Elvis Presley |
| 7. | Ginny Come Lately | Brian Hyland |
| 8. | Here Comes That Feeling | Brenda Lee |
| 9. | I'm Looking Out The Window/ Do You Want To Dance | Cliff Richard |
| 10. | Our Favourite Melodies | Craig Douglas |
| 11. | Yes, My Darling Daughter | Eydie Gorme |
| 12. | Don't Ever Change | The Crickets |
| 13. | Speedy Gonzales | Pat Boone |
| 14. | Last Night Was Made For Love | Billy Fury |
| 15. | Ain't That Funny | Jimmy Justice |
| 16. | Sharing You | Bobby Vee |
| 17. | Right Said Fred | Bernard Cribbins |
| 18. | Green Leaves Of Summer | Kenny Ball |
| 19. | Stranger On The Shore | Mr. Acker Bilk |
| 20. | I Don't Know Why | Eden Kane |

Records entering the Charts during the last two weeks of July, 1962

| | |
|---|---|
| Ya Ya Twist | Petula Clark |
| Little Miss Lonely | Helen Shapiro |
| Cindy's Birthday | Shane Fenton |
| Things | Bobby Darin |
| Let There Be Love | Nat King Cole |

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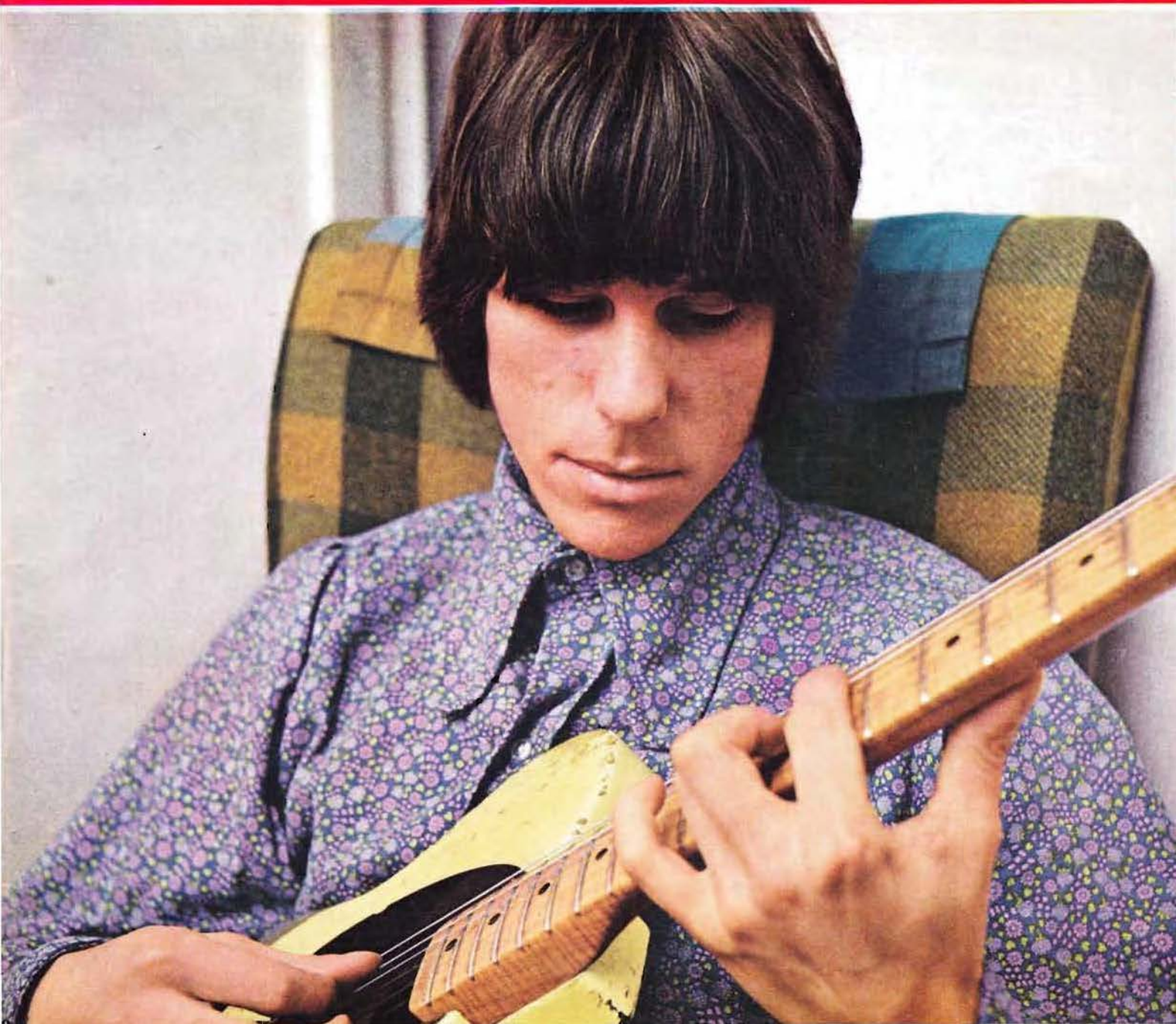

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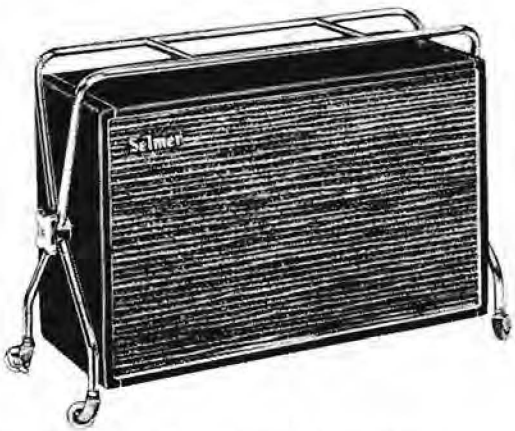


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# BEAT INSTRUMENTAL

NO. 52 AUGUST 1967

**EDITORIAL & ADVERTISEMENT OFFICES:**
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Manager: TONY WEBSTER

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## Editorial

**Towards the end of this month, British musical instrument manufacturers will once again be displaying their big range in the Hotel Russell in London. And this year, as always, the fair is for instrument dealers only—the general public will not be admitted. An attempt was made a few years ago to run a fair which was open to the public, but the manufacturers found that so many exhibits—which in many cases were very costly—were scratched and sometimes broken beyond repair, that they did not repeat the experiment. Nevertheless, it does seem a pity that the people, who actually buy the instruments in the end are unable to see the tremendous range of guitars, organs, drums, amps, etc., which can only be gathered together at this sort of fair. It is obviously impossible for most dealers in the country to stock every instrument or piece of equipment.**

**Despite the many comments over the past year that the pop leadership was passing back to America, there's still a very high percentage of discs in the Top 30 which have been produced in this country. And, instead of one country producing all the hits, there's a tremendous interchange of ideas going on all the time. American artists and groups are anxious to visit this country to meet our top artists and test our recording studios, and our top boys want to visit the States. The funny thing is that the same favourable comments, which are made by British artists who record in American studios, are made by American artists about British studios. Perhaps it's just a case of the grass always being greener on the other side of the fence. As for who is, or who isn't, going to provide the hit records of the future, who cares? Personally, I don't think that either country is going to dominate the other. There's a tremendous wealth of ideas and talents both in America and this country. I am sure the competition to get a record in the Top Ten will get tougher in the future and this can only mean that records will get better.** **The Editor.**

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Printed by S. Tinsley & Co. Ltd., Manor Farm Road, Alperton, Wembley, Middlesex
Distributors: Surridge, Dawson & Co. Ltd., 136-142 New Kent Road, S.E.1. Telephone: RODney 5480

# MONKEE CRITICS PROVEN WRONG

**AMONG the 10,000 fans who packed into the Empire Pool, Wembley, on the sweltering night of Friday, June 30th, were a sprinkling of reporters, including yours truly, come to see whether in fact "they really did play their instruments".**

First surprise was the huge screen, which had been erected over the stage. We'd heard a lot about this from the American concerts and we wondered just what sort of films or slides were going to be flashed on to it.

## OVERPOWERED

The supporting acts couldn't have been spread thinner. The Echoes, the group who played the introductory numbers and who, later on, backed the Monkees during their solo items, were a bit overpowered by the occasion. Someone near me muttered, "they should have had Sounds Incorporated", and he was right. A big sound is definitely needed to fill the enormous Wembley Pool. The audience ranged in age from about four years old (yes, there were several of them), to the sixties (lots of mums and dads and aunts and uncles had come along with their Monkee "Maniacs"). The mums and dads were obviously mystified by the whole thing, but the Monkee fans couldn't have cared less. They'd come to scream, and they tested their vocal chords, with the opening words of Jimmy Savile, who got up to all his big-show, crowd-arousing tricks, by raising the cloth covering the Monkees name on Micky Dolenz's big drum, and comments like: "I'm just going to have tea with four people . . . you know who!!! Anyone want to come with me?" Which, of course, brought a thunderous scream of "Yeeaahhs".

The only supporting artist was Lulu, and she had the very difficult task of keeping 10,000 Monkee fans interested for over half an hour. Her act would definitely have been better if she had been on half the time, but she almost achieved the impossible and received a big cheer when she went off.

## MONKEES LATE

To cap it all, the Monkees themselves were late, and there were a lot of anxious mutterings backstage, when I popped round to see what was happening. At last they arrived, resplendent in bright red suits. On stage their equipment had been laid out so that Peter Tork's Vox organ was on the far right; a piano bass next, which Davy Jones played from time to time, a central rostrum with two Premier drum kits on it, and on the left a large copper kettle drum. The massive amplification—all 200-watt Vox Solid State jobs—were ranged along the back.

As soon as the Monkees appeared on stage—to be greeted by even louder screams than in peak-Beatle days—one rapidly realised that this was no very accomplished instrumental outfit, playing the tune exactly as it should be played, but four talented actors, who were going to give a performance.

Right from the start, when they launched into "I'm A Believer", it was go, go, go, all the way. Mike Nesmith, playing a specially built Gretsch 12-string, was revealed as a very competent guitarist. Peter Tork seemed to be happy whether he was on organ, bass guitar or banjo. Micky Dolenz is not the greatest drummer in the world, but trying to sing lead vocals whilst hammering your kit for all it's worth is no easy task. Davy Jones didn't demonstrate any great playing ability, merely banging a tambourine to add extra percussion.

The most startling difference between the Monkees whole act and most other top groups was the sheer professionalism of the whole thing. The Beatles always struck me as being very amateurish in their between-songs announcements. Perhaps they thought nobody could hear, but they could have found something better than "and for our next number . . ." —their standard link phrase. The Monkees never went walking around the stage sorting out guitar leads and adjusting amps. The audience's attention was always focused on at least one Monkee, who was working hard to entertain them. Any item like a tambourine, kettle drum, maraccas, drum sticks, were just chucked into the air or aside, at the end of a song, whilst the boys took their bows. No Monkee ever looked tired, fed-up, or even thoughtful. They were constantly clowning, waving, dancing, laughing, and jumping, to each section of the audience in turn—not an easy feat when you've got people all round you—with fantastic energy. There were also three changes of costume, and each Monkee did a solo spot. The highlight of these was Micky Dolenz's great James Brown impersonation.

## BIG SCREEN

Altogether they were on stage for 70 minutes, and when they all came back to do the last three numbers, the audience was in a frenzy of excitement. How to finish a performance of this sort is always a big problem and this is where the big projection screen came into full use. Whilst the boys had been playing other numbers, still shots had been projected on to this screen, very similar to the ones you've seen on their television show, only in colour: Davy on the beach; Davy riding a horse; Micky signing autographs; Mike playing guitar; Peter smiling; plus two shots of the Rolling Stones just thrown in for legal appeal. But during the last three numbers, the screen really came into its own, and during the final number, "Steppin' Stone", a series of psychedelic shapes and colours were flashed on to it with increasing rapidity, until one's eyes were dazzled by the fireworks. The pulsating screen was matched by the throbbing backing provided by Peter Tork and Mike Nesmith, all very psychedelic. And suddenly it was over.

Yes, the Monkees can play—very well. But the performance they put on just about beats anything else I've seen recently for sheer fan appeal.

JOHN HUGH.

# "I HAD TO START FROM SCRATCH" SAYS SPENCE

**AFTER the great "will they, won't they" split between Spencer Davis and the brothers Winwood, it was Stevie W. who made the first impact with the Traffic and "Paper Sun". It left Spencer merely runner-up, but he is far from worried about the future.**

As you read this, he is touring America with his new group and is building a brand-new following. He has his new-group single to fortify him and some excellent tracks in the can towards his first LP which will be out in the autumn.

Says Spencer: "This split business obviously caused a bit of trouble. But the reason it was such a long drawn-out business, with rumours and denials and all that, is that the organisations surrounding the protagonists (Stevie and I) put out different stories.

"I am glad that Stevie has got off to such a good start and I thought 'Paper Sun' was a fine record. But it has worked well for me too. I've now got the people I want working along with me and we are very much more of a group. Previously there was this separation of interests which obviously came through to the public. Stevie is happy now with personal friends in his group: I'm happy with musicians I rate very highly.

## FULLER SOUND

"Our sound? Well, it's very much fuller now. Instead of one person who played lead guitar and then switched to organ, I've now got both . . . Phil Sawyer, a fine lead guitarist and singer who used to be with the Shotgun Express—and Eddy Hardin, on organ. Point about Eddy is that he uses the foot-pedals on bass so well that it sounds like two guys.

"In addition, Phil and I both play six-string bass on stage from time to time and we're all singing much more. Phil I admired from the start—I've still got some audition tapes he did for me. I thought of him purely as a guitarist but I found he was a great singer—and had done quite a lot of vocals with a group called the Fleur de Lys.

"But I must say that I had to do things in a great hurry. During all those rumours, I honestly didn't know when Stevie was actually leaving. But he already had his new group worked out pretty well. One hates running up the old bitter bit, and I'm not really bitter, but the fact is that I had to start from scratch. It was tough but I felt that I couldn't chuck away what I'd worked for.

"Now there is a slight problem about material. Take things like 'I'm A Man' and 'Gimme Some Lovin' '—these are hits associated with the Spencer Davis Group, so obviously we have to use them on stage. In point of fact, I was involved in writing 'Gimme Some Lovin',' along with Stevie and Muff, but I didn't actually appear on the label credits . . . only on the sheet music.

"But now the point is that we, in the group, can do what we want. That's the way we work. When Bob Dylan formed his electric band, I thought it was great and wanted to do some of his material. Two of the others in the group don't want to know about it . . . but we all takes chances on whatever we are fancying. We want to do more jazz and blues in the clubs—but the main thing is to do what we all want. There's no separation in our set-up, though. We have different tastes and we want to cover them all in the music we play."

There's a film due out in the autumn called "Here We Go Round The Mulberry Bush", which includes six original numbers stemming from Spencer. There are also quite a few from Stevie Winwood—so the LP should be quite something . . . two major groups operating on the score and both doing very well despite having split from a one-group whole.

Says Spencer: "Now, with three singers instead of two, we can experiment more with harmonies. In fact we like to think of ourselves as an experimental group. . . ."

## CHART TOPPER

Spencer Davis is one of the eternal nice-guys of this business. I met him, I remember, when he'd just heard he'd topped the charts for the first time . . . and he was sporting a black eye, caused by an injudicious argument with a piece of furniture. He said, simply: "I get to the top of the charts, which means my biggest ambition is reached . . . and people can't photograph me because I've got plaster all over the side of my head."

This ex-Rugby-playing and intellectual man of British blues was badly hurt by stories when the split finally came with Stevie Winwood . . . a lot of people thought that Stevie was the strength of the outfit and that Spen would be finished if he was left to his own devices.

However, he diligently searched for replacements and then spent time in the studios working out a new sound—an economical way of using his new-found assets. He went off to America on a promotional trip with manager John Martin and he studiously worked out what his new market would be.

His upcoming LP will be really something, judged on the handful of tracks I've already heard. And of Stevie Winwood, his old partner, Spen says simply: "He's a great musician. I've always said that and I always will. And he deserves all his success with his new outfit." And personally, I hope you have the same with yours—you deserve it, too.

PETE GOODMAN.

# CAT'S READY FOR THE BIG BLAST!

**CAT STEVENS was relaxing in his Soho (London) home, his brother (also manager) tinkling aimlessly on a piano. The successful three-hit singer - composer ruminated for a moment or two and then said: "You can say that the Cat has been sleeping, gathering his energy for the big blast".**

Big blast? The Cat enlarged on this theme. "I honestly feel that I am on the brink of something big. I really believe that. For a time I felt kind of dried up, from the point of view of ideas. I'd been doing too much in too short a time. But now I'm settling into this business and accepting what this life is all about.

"There's my new record, which I'm very pleased about. And I've just started producing records. It's the next logical step, this production thing . . . you start off singing and writing, then you move over to production. There's this chum of mine — we used to sing together in folk clubs —and suddenly he's come out as a brilliant song-writer. He's hit the happy medium between folk and pop. With me, you can't put my roots down to anything in particular. But this guy is great. I know his real name, obviously, but we don't know what to call him on record."

## MEXICAN IDEAS

Cat also intimated that, in pursuance of inspiration, he was taking himself off to Mexico . . . "to get ideas for my musical. It's just that, I really believe, I'm in on the beginning of something very big."

When Cat first came on the scene, via his "I Love My Dog", a lot of critics felt that he really had something new to say on the recording industry . . . not least his ex-Springfield recording manager Mike Hurst. Says Cat now: "I think of those days before I'd done anything . . . and I think of today's standards. Today, we're miles ahead. I was walking through a studio the other day, listening to what was being done. All those fantastic and great ideas.

"I can predict that, in a year maybe, there'll be a new wave of fresh singers because it really is a very bubbling scene now. I mean, the Procul Harum kick-off is great. There is Jimi Hendrix and Denny Laine, also part of this scene. Must say over the Procul Harum record: I was going to do exactly that and I had it planned a long time before. But they got in first, and the best of luck to them.

## BALLADS

"When people look at the charts now and see the ballads and they say it's all too bad . . . well, there is room for everything and ballads have their place in the business even if you personally happen to hate them. The songwriter who hears Engelbert Humperdinck and says: 'Hell, how did that get into the charts' . . . should sit down and write something better. These old ballads can't be ignored—they're part of the scene and if the creative people don't like them then they should try to top them.

"In a way this has happened to me. I had this bad spell and now I've got about 20 good numbers running round in my head. Ideas come from various places. I had one while having a bath the other day—really! It sticks with me and then I sit down at the piano.

"Just now the lyrics are all-important with me. I believe that people are waiting for me to say something new . . . and I'm lucky to be in that position. But the hard thing is putting the lyrics to the melody. I believe that you have to strive for perfect balance in a song. You have good words, bad melody—that doesn't add up to a song.

"As I said earlier, it has all happened to me in a very short time and it's very hard keeping up with things. If there has been one thing which put me down it was that my first LP didn't do as well as I hoped. Okay—my philosophy is to accept, forget and then move on. So I've forgotten that one now and I'm more determined than ever that the next one will be just right. I'll spend as much time as is needed on it, so that it will set a mood from the very first track.

## WRONG MOOD

"But as I look back, I suppose the last LP was a bit choppy. It didn't really settle into a set mood and that was all wrong. But one has to look to the future. . . ."

Cat is clearly a most confident young man and there is no doubting his talents. He has become one of the most "covered" songwriters in the business and he has also a neat flair for being controversial. For my money "Mathew and Son" was his best single yet . . . but he's already looking ahead to developing beyond that sort of thing.

He added: "Tell you what—I believe a lot in sheer luck. On the mantelpiece of my home is a card from a girl fan who has pinned on 18 four-leaf clovers . . . just for luck. Ridiculous. I've been looking for just ONE four-leaf clover for ages and I've never found one. So obviously now I'm in for another very good run. . . ."

This Cat will surely cop the Cream. Nothing less will do.

P.G.

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# THE KEITH MOON COLUMN

It was a very pleasant surprise to find that I was going to take over the column spot in "B.I.". At first I wondered what to talk about, but then I realised that the obvious subject was my new drum kit. I don't have it at the moment, it's down at the Bristol Siddeley factory having its engines fitted. No, I'm serious. This kit has to be seen to be believed. It's going to be called "The Keith Moon Patent British Exploding Drum Kit". I'm having the shells strengthened and made more resonant but the drums will still be basically Premier.

With this new special kit, I've been aiming for a fairground atmosphere and I think I've got it. The drums are covered in gaudy designs painted in "Dayglo" and on stage they'll light up larger than life. I'd like to say a bit more about the engine and what it will do but I think I'd prefer you to see the kit in action. I can promise you that it will be really worth seeing. It will give this effect of exploding, hence the name. I'm not sure what the situation is regarding copies of the new kit, but I dare say there will be a version for sale, although I can't see everyone wanting Keith Moon designs.

I'm writing this on the eve of our departure for the States with the Herman tour. I must admit that the first time we went to the States I was wondering what to expect, but now we've been twice and had great receptions each time so I'm looking forward to this next tour. The thing is that the Americans are still looking to Britain for their ideas, even if they won't admit it. When we went across we were already known by the groups and they made up a large percentage of the audiences. Mind you, having a group following can work the other way, as it has done in Britain for the Lovin' Spoonful and the Young Rascals. Groups had known about them and were following their ideas for some time before they came over here, but once everybody else caught on and liked them, the groups disowned them. I still say that the British groups have the edge on any American group. They have better ideas and those ideas are much more musical than anything over there.

Something else you might be interested in is the fact that I played drums on "Beck's Bolero", the flip of "Silver Lining". It was a good session, with Jeff, Jimmy Page and John Paul Jones. Mind you, I only played because Jeff was a friend, I'm not all that fond of sessions usually.

As you probably know John got married last month and we've been on holiday since then, but first we've had to record the new single and some LP tracks. We may go into the studios in the States, but anyway, I'll be able to tell you more about that next month. KEITH.

# PLAYING SEVENTHS

By THE TUTOR

To find the correct Seventh chord for a particular Major, you just move seven frets up the neck. But most of you know that by now, so I'll try to explain just what a Seventh is for. Basically, it has two uses. One as a "lead-in" chord, and the other as the third chord in the good old three-chord trick. The easiest Sevenths—just like Majors and Minors—are those found right at the bottom of the fingerboard . . . E7, A7, D7 and B7. You should already have come across these chords when trying out the three-chord sequence, and know exactly which chord goes with which key. For example, B7 goes with E and A, E7 goes with A and D, and D7 goes with G and C. As most guitarists are usually content with just two shapes, these are the ones that we'll be concerned with. The shapes in question are F7 and C7. By moving these up and down the fingerboard, you will be able to play any Seventh you wish.

The F7 shape played on the third fret becomes G7.

The full six-string version of C7.

Of these two shapes, that of C7 is the most difficult to form, because it doesn't resemble any shape you've come across so far. Both the top and bass E strings have to be muted, which, in many cases, happens with any chord. Mute the bass string with your thumb, and allow your first finger to cover the 1st string without pressing hard enough to form a note. To form the chord, you place your first finger onto the 1st fret of the 2nd string, your second finger onto the 2nd fret of the 4th string, your third finger onto the 3rd fret of the 5th string, and your fourth finger onto the 3rd fret of the 3rd string. This is one case where you won't be able to get away with a four-string chord. Sorry, but there's nothing you can do about it.

You can, however, play a four-string version of F7. Just barr the first three strings at the 1st fret, and place your second finger (or third if you prefer) onto the 2nd fret of the 3rd string.

One use of the Seventh chord that you probably won't have tried yet is making it into a "lead-in" chord. And this means exactly what it says. Say you are strumming the chord of E Major and want to move onto A Major, just bung an E7 in between the two chords. Do that, then try these chords—C, C7, F—A, A7, D.

Many groups, especially those playing R & B, use Sevenths instead of Majors. The Beatles did this with "I Saw Her Standing There". Basically, it's only a 12-bar, but try it using Sevenths and see what a difference it makes. You won't find many chords written as Sevenths on sheet music, but whenever you try a beat number, put in a few extra ones.

There are a lot of other things I could say about Sevenths. I could get technical and explain how the actual chords are made up, but that's something we'll cover in future issues of "Beat Instrumental". At the moment, just be content with learning as many different chords as possible. Juggle them around as much as you like, remembering that the most important thing is to practise changing from one chord to another. Next month, I'll show you a few exercises on chord changing.

# PLAYER OF THE MONTH

## MITCH MITCHELL

MITCH MITCHELL, of the Jimi Hendrix Experience, has emerged as one of the best young drummers in the business. It's all happened rather quickly. But his roots are well implanted in show business . . . he's a product of the Corona Drama School, London, studying acting, dancing, singing.

How come, then, the drumming? Shortening his life story, it adds up to a certain amount of luck. Let's deal with it in note form. At three years of age gets a tin drum kit as a present . . . made records as a squeaky-voiced kid . . . at 13 got a snare drum . . . at 15 bought a whole kit for £50, coming in on the Shadows' kick. Met musicians and worked as a semi-pro for about nine months.

Parents didn't want him to be a musician . . . but met Chris Sandford, who used to be on "Coronation Street", and also went to Corona . . . joined his backing group . . . found more fulfilment in music than in drama. Went with Sandford's Coronets to Germany, doing the five-hour-a-night routine. Worked on the first Ivy League session . . . then met Larry Page . . . going into the Riot Squad . . . very unsettled . . . met Les Reed . . . got into sessions because Bobby Graham had given up the business. Couldn't read, but found musicians like Kenny Clare very helpful.

Then met Denny Cordell . . . had been offered job with Georgie Fame's Blue Flames but couldn't accept—and finally joined the group. More gigs and sessions . . . really "dug" the Fame scene . . . then met Chas Chandler and was invited to work with Jimi Hendrix.

Mitch, born July 7, 1946, says: "I can read now but I'm always learning. Tutors are okay but they can't really teach you to read. They show you things but in the end it's all up to you. Fifty per cent adds up to confidence and the other 50 per cent is probably bluff. It's an old gag about the front line and there's also a drummer . . . 99 per cent of drummers don't bother to learn.

"Our trouble is that not enough drummers care deeply enough about the bass player. Listen to Tamla-Motown, or Stateside, or Atlantic and the bassist and the bass drum are working similar patterns. It's the closeness that clicks."

Mitch claims that luck has helped him a lot . . . meeting Larry Page, Chris Sandford, Les Reed, Denny Cordell, Georgie Fame, Chas Chandler, Jimi Hendrix—all at the right time. But talent has a lot to do with his current enviable position in the drumming scene.

PETE GOODMAN.

# NO LIMIT FOR THIS TRAFFIC!

**USUALLY when a group boots a record right into the charts they follow up hard with interviews, personal appearances, telly, the lot, so that they can use their fortunate position to the very best advantage.**

An exception to this rule has been the Traffic. Up went "Paper Sun" into the charts and remained there shining brightly for a goodly number of weeks. But where, oh where, had the Traffic got to? They just weren't about to bask in the success rays of their initial record.

Dave Capaldi, drummer with the group, answered this question, and others, when I met him: "We were decorating our cottage", he said. "It was no mansion when we first saw it, looked more like Horace Brown's shack. It belongs to our manager, and is in Henley, on the downs. Great thing is, that it is about 250 yards from the next house. We had a good time decorating, and we also had some beautiful boating scenes on the river when we weren't so busy. Good fun, fighting off rats and things. We managed all the downstairs ourselves. Just lately we've had guys in putting the finishing touches to it."

## MOODY

I asked Dave if he thought that the group could be accused of 'doing a moody' during their seclusion at Henley. "Not at all", he replied. "The whole thing was planned a long time ago. It was all arranged. Stevie's break and then all coming to the cottage to get ourselves sorted out. The record went too soon though and we were thrown out a bit in our timing; we weren't ready to come out."

Had they come up with any sensational new ideas for their act? "No", said Dave. "I don't think the audience will be surprised by anything except possibly by seeing Stevie in a new light. We've had the odd idea that has appeared somewhere else, the run-out voices on the Beatles' LP. But with everybody striving to get new ideas it's inevitable that you'll double up now and again. The only thing I want to do is to knock the audiences off their seats with our sound.

"We are having special gear made by a mate of ours in Birmingham. His name is Rod and the stuff he makes goes under the name of Laney. We had this idea for a P.A. system whereby the audience are surrounded by sound. It uses the concave approach for speakers. He's making that up for us. It will be operated solely by the road manager, and even he will have to have a week's course with Rod to show him how to use it. It's the same with the amps, although some of those will be Marshall in black finish. We really want to make the sound move just as lighting moves. I'm very fond of the slides but we won't use them just for the sake of it.

"We are experimenting with sitars and we'll use them on stage if we can get the amplification OK. At the moment we are using very directional mikes. You see, there are a lot of ideas like this but we really need to get together with the full gear, and it's not quite ready yet. A couple of mikes and an amp or two are OK I suppose, but this gear is special and we should really put it through its paces."

## DEVELOPED

I asked Dave if he had seen a change in Stevie since he parted company with the Davis group. "Oh yes, he's getting better and better on organ", said Dave. "He's developed no end in his music. On stage he'll be taking the bass line on the organ if Chris is playing flute. He has a special split system so that the pedals can be fed from the organ through a separate amplifier so that the bass seems to be coming from a separate source. Stevie is, of course, going to be in the limelight, but, above all, Traffic is going to be 'a group' and we'll all be chipping in on the vocals, maybe taking a few leads ourselves. As I say though, this all needs to be sorted out. We are going to be careful to play a variety of gear. We won't be a jazz group, or a blues group. We'll still do some material by other guys, but we'll be writing ourselves. But we aren't rushing that side of things, it would be great to be prolific but you can push yourself too much, then you end up with nothing."


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# ERIC ANSWERS QUESTIONS ON THE CLAPTON WAY OF LIFE

## A B.I. EXCLUSIVE

**Q—There was a time when you wanted to make America your home. What are your feelings now that you have seen it?**

**A**—I'd still like to live there. I've discovered from recent visits that if you are involved in music then this is your home. I suddenly had the feeling that I'd been away from home and had just returned. If I did stay there I'd like to live on the West Coast. There is too much violence in Chicago. I thought all the stories about violence were myths until I went there and heard the Americans talking about it themselves. Believe me, Chicago and Texas are held in awe by all the other cities and states.

**Q—Because you have managed to bring some commercialism into your own music do you tend to look down on the blues men you followed earlier because they have not progressed?**

**A**— No, and I'll have to correct the question slightly. I don't think that we in the group have made any conscious effort to "go commercial". It's just that what we have done has been accepted, therefore it must be commercial. We haven't tried to live up to any level of commercialism. If you take any notice of, or cater for, people who demand commercialism then you are very limited.

I still have the utmost respect for the blues greats. I didn't manage to see any of them over there but many other guitarists "waylaid" my interest. Frank Zappa of the Mothers Of Invention is an incredibly good guitarist. He doesn't play in any particular style, he's just a good, exciting guitarist.

**Q—Do you consciously try to avoid comparison with guitarists such as Jimi Hendrix, who play in a similar style?**

**A**— This comparison is unfortunate. I think that it has started because Jimi is more in the public eye than I am. I haven't changed at all. Also the British scene is so small. Everybody knows what every one else is doing and the whole thing thrives on competition. Some nights after a good gig I think, "well, after that no one could possibly compare me with Jimi Hendrix", but I always get someone coming up and saying that I sound like him.

**Q—How deep is your devotion to the guitar?**

**A**—Complete. It's the same with anything that I am doing. I must be completely immersed in it. It's just my character. Which is why I'll never have a chance of being more of a musician. I couldn't take up piano, for instance, because I just can't spare time which could be devoted to the guitar.

**Q—Because your interest is centred on one subject, does this mean that you have little security?**

**A**— Yes it does. It's a dodgy business. It all goes by trends. There are people powerful enough to say one day, "right, guitar playing is out, finished". I'm talking now about the heads of record companies, pop journalists and even the very big pop artists. I mean it wouldn't do for one of the Beatles to say that guitar playing was finished. I'd be done for. Mind you they wouldn't say that, it's just an example. If I did have to give up guitar then I'd probably go back to my painting. I'd have to work somewhere where I wasn't with other people. Freelance artist would suit me I suppose, painting incognito.

**Q—Do you think the Cream are developing their own brand of music?**

**A**— Yes, certainly. We are working toward this all the time and I think it's very obvious on the new LP. It illustrates the mixture of violence and gentleness which makes up our music. The album spotlights, too, the lyrics. These are sweet and gentle. I would also say that the guitar solos are smoother—not as chunky as they have been in the past.

**Q—Do you find that your own sound is developing?**

**A**— Yes, as I said I am playing more smoothly now. I'm developing what I call my "Woman Tone". It's a sweet sound, something like the solo on "I Feel Free". It is more like the human voice than a guitar. You wouldn't think that it was a guitar for the first few passages. It calls for the correct use of distortion.

**Q—Would you prefer to have been one of the great blues guitarists?**

**A**— Oooh, a difficult one that, very hard to answer. Put it this way. It depends on how much I develop and if I continue to develop. Right now I am quite happy with my style of playing. I want to open up a new field for which I can take some credit. If I stop developing, then I will wish that I had stayed with the blues or been one of the greats.

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# ★ IN THE STUDIO ★

## GIVING THE FACTS BEHIND THE HITS

Gerald Chevin and Eddie Offord, two of the AD-VISION engineers, are responsible for "Here We Go Round The Lemon Tree" by Birmingham group, the Idle Race. Says Gerald: "For some time now, Eddie and I have been messing around in the studio with weird electronic sounds using such gadgets as ring modulators, transient modifiers and sonic pulse inducers. As Eddie plays just about every instrument, I produced and engineered some sessions, just building up the tracks and throwing in as many ideas as possible.

### BEST NUMBER

"Roy Wood of the Move heard some of these tapes, and said: 'Why not record one of the numbers off our LP'. As that particular album had been produced at AD-VISION, we knew which numbers would turn out best. Hence, 'Lemon Tree'. It was also Roy who put us in touch with the Idle Race, and now we're just sitting back and hoping for the best. The actual disc was engineered by myself, with both of us doing the production."

The President record label, which specialises in way-out American releases by such artists as Lonnie Mack and the Kelly Brothers, also has a couple of English groups under contract . . . the Equals and the Symbols. The Symbols' record sounds very American, so it's interesting to note that they record in the REGENT SOUND studios. The "A" side in studio "A", and the "B" side in studio "B". Just proves that you don't have to go to the States to get that U.S. sound.

*Advision engineers, Gerald Chevin and Eddie Offord (seated) play back one of the tracks recorded by their discoveries, The Idle Race.*

Denny Cordell has just completed a very successful three-day session in the LANSDOWNE studios with Georgie Fame and the Harry South Band. The tracks are intended for an album and possibly a single. Guests at the recent opening of the new CHAPPELL RECORDING STUDIO in New Bond Street were Paul and Barry Ryan, Julie Felix, Lionel Morton, Geoff Stevens, Les Reed, Tony Osborne and Deke Arlon. Deke, incidentally, is currently looking for talent in his new capacity of pro-

*Georgie Fame recorded tracks for new releases at Lansdowne Studios.*

ducer. He is based at CHAPPELLS, and would welcome tapes from artists and songwriters. If you're not sure where you've heard his name before, he was in "Crossroads" for a considerable time.

## QUIET BUT BUSY

Both Herman's "Museum" and Jeff Beck's "Tallyman" are products of the DE LANE LEA studios. According to Dave Siddle, it's been a reasonably quiet month for

*Herman recorded "Museum" at De Lane Lea Studios.*

him, but the amount of work they've had would keep many other studios happy. Alan Price was in to record his "The House That Jack Built" as a possible single; the Herd cut a Howard/Blaikley composition entitled "From The Underworld" ("A kind of semi-classical number", says Dave). Dutch group, the Golden Earring, were in to tape a few tracks, and the Who made their rush recording of a tribute to Mick Jagger—"Last Time"/"Under My Thumb"—which was recorded, reduced, pressed and into the shops all in 24 hours! DE LANE LEA must also be the studio to record the artists with the weirdest names. Recently, they had a visit from a three-piece combo (singer, organist and drummer) called the Crazy World Of Arthur Brown. Not a name you're likely to forget in a hurry.

*A big crowd of top personalities gathered for the opening of Chappells new recording studios. Left to right: Julia Foster, Lionel Morton, Les Reed, Tony Osborne, his daughter, Geoff Stevens, Deke Arlon and Alan Freeman.*

The follow-up to Gerry Marsden's solo debut disc will again come from IBC. He's spent a considerable amount of time in their studios recently, and according to reports, the results are very satisfactory. Cutting engineer Brian Carroll has now returned to IBC after working for SPOT PRODUCTIONS (RYEMUSE), and Ossie Byrne, the Bee Gees producer, is more - or - less resident. He is cutting hundreds of demos and giving a helping hand to such artists as Gerry and Oscar. Manfred Mann is booked for a new session, and amongst the newer groups cutting tracks were the Tribe, the Skip and Sands.

*A full-length shot of the spacious De Lane Lea Studios.*

## BIG CLEAN-UP

I wonder who cleaned-up the EMI studios after the Beatles recorded "All You Need Is Love" for the My World T.V. show? If you think that every Beatle session is like that, then you'll be very disappointed. Admittedly, a few friends drop in, but not to the extent that you saw. And how about all those session men in dinner jackets? In fact, the whole thing was exactly the opposite of what a normal recording session is like.

## GOING WELL

It's always hard for a small, out-of-town studio to break into the big time, but STUDIO REPUBLIC, out in


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Pinner, Middlesex, could well make the grade soon. Last month we mentioned that they had recorded the Human Instinct, and now they have produced the first record for the Legend. The song in question is titled "Under The Sky". The CENTRAL SOUND STUDIO in Denmark Street has now added an E.M.T. stereo plate echo unit to its equipment. It has been installed in the basement, or, as Freddie Winrose calls it, "the dungeon". The latest pupil to make the grade from the Freddie Snr. singing school is young Andee Silver, who you've probably heard with the Joe Loss band.

*The Beatles during a run-through for the 'Our World' programme. The backing track for the show was recorded at Olympic Sound where Eddie Kramer engineered the session.*

## DEL AT OLYMPIC

In last month's *Beat Instrumental*, we mentioned that the recent Del Shannon session at OLYMPIC was engineered by Keith Grant. It was, in fact, handled by Glyn Johns. Sorry about that, Glyn. Barry Mason, one half of the Les Reed/Barry Mason songwriting team, has cut a new solo record. Recorded at the WESSEX studios in London's Highbury New Park, it's called "No. 1 Rowbottom Square", and tells the story of Barry's sister's boutique up in Manchester. Paul and Barry Ryan's next album will also be a product of WESSEX, and they have now got a new member of the staff. His name is Rod Goodway, and is currently helping out with literally everything.

Guitar teacher, Jeff Baker, has got a new kind of incentive scheme. His school is directly above STUDIO 19, and all his pupils who reach a certain stage in their tuition now have the opportunity of going into the recording studios and cutting some tracks with experienced session men. STUDIO 19's Pete Wicker also reports that they have just installed a new 6-channel mixer and can offer a unique service. Any songwriter who wishes to have demos made in German, French, Swedish, Chinese, Russian or Polish can now do so. Pete has enlisted the aid of a number of foreign language students who will make the necessary demos.

*The Foundation, a discovery of A & R man, Tony MacCauley, working on some new tracks in Pye's No. 2 Studio.*

## DEMO SESSIONS

With John Taylor away doing a lot of film work, the HOLLICK AND TAYLOR studios in Birmingham have had a reasonably quiet time during the past few weeks. There are plenty of demo sessions lined-up, though, and John is still looking for material for Gideon's next single. Now there's a thought for all you songwriters. The Dubliners' latest offering, "All For My Grog", was recorded in REGENT SOUND's studio "A". Says engineer Adrian Ibbetson: "We did a load of tracks. When they were all finished they decided that "Grog" would make a good single, so we spent another couple of hours on that one track, and it's turned out fine. The group say that they love the studio, and want to record here all the time." Other artists recording in "A", have have been the Dead Sea Fruit with producer Mike Collier, the Equals, doing voice-dubbing and reduc-


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*A lot of thought has gone into designing the interior of the new Chappells Studio.*

tions, and Gordon Mills with a stack of demos. The Dead Sea Fruit disc will apparently have a rather unusual sound. One of the group used a saw on it. Not a proper musical one, he just started to saw a bit of wood in the studio and it was left on the final take.

## BEST STUDIO?

Many people write to us at *Beat Instrumental* asking which is the best studio. The answer is, they all have their good points. It entirely depends on what you're looking for. Some artists prefer to record out of the West End, some prefer a big studio, some a small one, and some go to the one in which they can create the best atmosphere. Micky Most always uses DE LANE LEA, the Tremeloes use REGENT SOUND, but that doesn't mean you'll have the same success if you also use the same studio. All you can do is try one. Then, if you're not satisfied, try another. Recording studios are much more personalised now, and there's often a great difference in the equipment.

But, with the large number of studios now available, everyone should be able to find one which satisfies them. Many recording managers, of course, use more than one studio. They've settled on one which is just right for demos, another for group sessions, another for 4 track work and so on.

*Regent Sound Studio's Bill Farley relaxes after a particularly tiring session.*


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# BI's CHART FAX

**GIVING THE FACTS BEHIND THE HITS**

1. **Whiter Shade Of Pale** (*Reid/Brooker*) Procol Harum
   RP—Denny Cordell. S—Olympic. E—Keith Grant. MP—Essex.
2. **There Goes My Everything** (*Dallas/Frazier*) Engelbert Humperdinck
   RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Burlington.
3. **Carrie Anne** (*Hicks/Nash/Clarke*) The Hollies
   RP—Ron Richards. S—EMI No. 3. E—Peter Bown. MP—Gralto.
4. **Paper Sun** (*Traffic*) The Traffic
   RP—Jimmy Miller. S—Olympic. E—Eddie Kramer. MP—A. Schroeder.
5. **Okay** (*Howard/Blaikley*) Dave Dee, etc.
   RP—Steve Rowlands. S—Philips. E—David Voyde. MP—Lynn.
6. **Alternate Title** (*Micky Dolenz*) The Monkees
   RP—Douglas Hatlelid. S—American. MP—Screen Gems.
7. **She'd Rather Be With Me** (*Bonner/Gordon*) The Turtles
   RP—Joe Wissert. S—American. MP—Robbins.
8. **Groovin'** (*Cavalierie/Brigati*) The Young Rascals
   RP—Young Rascals. S—American. MP—Sparta.
9. **The Happening** (*Holland/Dozier/Holland*) The Supremes
   RP—Holland/Dozier/Holland. S—American. MP—Carlin.
10. **If I Were A Rich Man** (*Harnic/Bock*) Topol
    RP—Norman Newell. S—EMI No. 1. E—Peter Bown. MP—Valando.
11. **It Must Be Him** (*Becaud/David*) Vicki Carr
    RP—David Bell. S—American. MP—Metric.
12. **Silence Is Golden** (*Gaudio/Crewe*) The Tremeloes
    RP—Mike Smith. S—Regent "A". E—Jimmy Spencely. MP—Ardmore & Beechwood.
13. **Sweet Soul Music** (*Conley/Redding*) Arthur Conley
    RP—Otis Redding. S—American. MP—Copyright Control.
14. **Here Comes The Nice** (*Marriott/Laine*) The Small Faces
    RP—Marriott/Laine. S—Olympic. E—Glyn Johns/Eddie Kramer. MP—Avakak/Immediate.
15. **Waterloo Sunset** (*Ray Davies*) The Kinks
    RP—Shel Talmy. S—Pye No. 2. E—Alan McKenzie. MP—Davray/Carlin.
16. **Seven Rooms Of Gloom** (*Holland/Dozier/Holland*) Four Tops
    RP—Holland/Dozier/Holland. S—American. MP—Scott.
17. **All You Need Is Love** (*Lennon/McCartney*) The Beatles
    RP—George Martin. S—EMI No. 2. E—Jeff Emmerick. MP—Northern Songs.
18. **Then I Kissed Her** (*Spector/Greenwich/Barry*) Beach Boys
    RP—Brian Wilson. S—American. MP—Carlin.
19. **Respect** (*Otis Redding*) Aretha Franklin
    RP—Jerry Wexler. S—American. MP—Shapiro Bernstein.
20. **See Emily Play** (*Syd Barratt*) The Pink Floyd
    RP—Norman Smith. S—Sound Technique. E—John Wood. MP—Magdalene.

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

# THE GIRLS BEHIND THE HITS

*The Breakaways: left to right: Margot Quantrell, Vicki Brown and Jean Hawker*

**THE Breakaways have been pleasing your ears for five years, but it's pretty certain that you don't know their names. Let's remedy that. Vicki Brown takes top harmony and operates well into the top C region, Jean Hawker takes middle harmony and Margot Quantrell supplies bass voice.**

They are all married to show-biz husbands. Vicki is married to Joe Brown, Jean to Mike Hawker, a successful songwriter, and Margot to Tony Newman, ex-Sounds Inc. drummer and now a sessioneer in his own right. It was Margot who filled me in on the group's career:

"We started as the Breakaways in 1962, the first-ever session we did was with Emile Ford on 'I Wonder Who's Kissing Her Now'. Then came an LP with Joe Brown. After a few months our name got around and the sessions started coming in quite quickly. Since then I suppose we have sung with almost every British artist and we've also done some sessions with Burt Bacharach and Dionne Warwick. I think that they were about the hardest we've come across. Some of the chords were hard, more intricate than usual.

## ALL READ

"We all read music. I'm self taught, Vicki plays classical piano, Jean plays ordinary piano and I just play the fool."

I asked Margot if there was big money to be had in their line of work. "Well", she replied, "I'd say that we were comfortable. I like the life, the money is good, you are always doing something different. We don't see much of each other when we are not working but we are good friends and in the studio we each know exactly what the others are thinking. It's a feeling we have between us. I have worked with other girls and it's just not the same. We've had offers to go solo but they don't interest us, anyway, everybody always asks for the three of us together."

## LIVERPOOL BOOM

These three charming young ladies are all from Liverpool. Were they at all affected by the Liverpool boom and its subsequent death? "We were down here long before the mob arrived", said Margot. "I suppose that around the time they were down we had a boom but I wouldn't say that it was directly because of them. We still do the odd session with Cilla or the Fourmost but we have never had any sort of Liverpool clan. And now that things are quieter for the Liverpool people we are still doing well."

Had the girls thought of touring to subsidise their session earnings? "We had enough of that in the early '60s", replied Margot. "We went out on tour with people like Little Richard and Sam Cooke, but we were working for next to nothing after all the expenses. We were so broke that we decided to come off the road and concentrate on the sessions."

I asked Margot which record producers the girls liked to work with. She reeled off a good dozen, so I reversed the question. Which producers did they not like working with? "There are some producers we don't like as much as the others", said Margot. "Perhaps because they give us harder parts or something, but generally there's no one we dislike."

Were there any drawbacks in the job they had chosen? Said Margot: "It's very hectic, time-wise, and sometimes we are given parts to sing which are too high. If someone wants a raving sound they will write the parts just about as high as we can manage. We get by OK, but we know that if the part had been written just a little bit lower we could have done it so much better."

## BIG GIGGLERS

And the brightest point of their career so far? "Once we were paid and sent home from a session because the control panel blew up", Margot told me, "but we always have a laugh when we get together anyway. We are terrible gigglers. Tony has a word for it. Sometimes when I come home from a session he says: 'I know, I bet it's been gigglerama all day with you girls'."

The Breakaways have a record out on C.B.S. called "My Sacred Love". Let's hope it brings them some success in their own right. K.S.

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# BRITAIN'S LEADING A&R MEN

**RECORDING managers, those back-room, but so-important men in the business, are by nature secretive. If they think they know how the pop scene will develop they're hardly likely to chuck away their own ideas. But we've rounded up most of the top names (some were away on holiday or business) and found out what they FEEL will be happening.**

Let's start with Peter Sullivan, of AIR (London), who personally records Engelbert Humperdinck, Tom Jones, Kathy Kirby, and uses the studios at EMI and Decca for his respective outputs. He says: "The group situation will get bigger from the accompaniment point of view. It started with three guitars and drums, then it went to trumpet and tenors, like in Georgie Fame's line-up. But I think this psychedelic kick, as from the States, could develop here but it will take time.

## INTRICATE

"Development on the song level is becoming more intricate and will offset the accompaniment—there will be larger tone colours. To get the facilities of eight-track recordings, we have had to use four-track machines, remix three tracks and add the others. The eight-track will make recording much easier and quicker on the actual session. But as soon as we get them, people will start using 16-track and then things will get really out of hand. The Americans ARE using 16-track but there is no noticeable difference in their records. But it must help with 'gimmick' sessions. . . .

"The group situation is really over unless they can come through with something completely different. I won't sign a group simply because they are good . . . they have to have certain qualifications, like being songwriters, or such a different approach that they can't be compared with already established outfits.

*Peter Sullivan*

"Soul music has been around for 18 months and everyone thought it would be the next IN thing, but I don't think so now. The West Coast sound from America will break through if we can find the right groups to sway the British teenagers. I think it will happen."

Okay—and Ron Richards, also of AIR, thinks the same, on the technical side, as does Peter. He records the Hollies, P. J. Proby (on hit records) and the Soulmates and Spencer Davis. He says: "As far as the Hollies are concerned we're going to try a different sound on different songs . . . completely different from any earlier Hollies' stuff'.

## STORY SONGS

George Martin, also of AIR, who records the Beatles, Cilla, Matt Monro's British items, and comics like Sellers and Milligan, says: "I think the scene now is very influenced by the Beatles . . . a sympathetic sound, writing story songs as opposed to anything else. 'Whiter Shade Of Pale' is a very well-written song but it's a story . . . and it proves my point that this is a much more commercial proposition. All successful records, I feel, by the end of this year will be based on story songs."

## MULTI-TRACK

And John Burgess, who records Paul Jones, Peter and Gordon, Freddie and the Dreamers, and uses the EMI studios, comes in with his AIR colleagues on this technical side.

But Mike Hurst has his own views. He records Cat Stevens, P. P. Arnold, Chris Farlow, Normie Rowe, Warm Sounds, etc., and uses the Olympic Studios. He says: "The multi-track machines will obviously be in before the end of the year and I envisage ten-track machines before long, though it's useful only in that the result is the ultimate in mixing and separation.

## PROGRESSIVE

"My view is that the only important thing is the song—only a good song can make a good record. The better-known a group are, the more progressive are their records. A group starts off with the standard three guitars and drums, like the Bee Gees, but as they progress they add instruments to their line-up. Some songs are written to be arranged and others are written to be built up, but arrangements are certainly now more complex and orchestrations and arrangements will continue to be more different from the last.

*George Martin*

*Mike Hurst*

"I try to use unusual instruments because I believe each one has special assets. I used a sitar on Chris Farlow's 'Moanin'.' Some people said they were fed up with this instrument but really you might just as well say you're fed-up with hearing drums or guitars. So happens I used contra-bass clarinet on Cat Stevens' record for the first time, but no particular interest was shown in it. I've used the tabla, which is an Indian drum, and on another I'm working on I'm trying accordian, something normally used in Northern clubs. Musical instruments are musical instruments and it doesn't matter what they're associated with.

## BORING

"Electronic music will not be prominent in future records as it does become wearing after a time. This applies to a degree on the Jimi Hendrix album, though I'm not knocking him. Just that the album did become a bit boring for me after a while."

In comes Steve Rowland, who records (at De Lane Lea) groups like Dave Dee, etc., the Herd, Pretty Things and Deke Rivers. Says: "I anticipate the arrival of eight-track recording which is bound to produce much better music because it's going to be possible to get each instrument and voice at the precise level that you want in ultimate recording.

"Records are getting better progressively and musically—like those the Warm Sounds make.

## BEATLES

"A lot more experimentation in sounds is coming in. The Beatles have helped this way. If Joe Bloggs down the road had done the same sort of things that the Beatles are now doing, it's likely the public wouldn't pay any attention. But the Beatles have that success behind them and have been more forward and encouraged other groups to develop along similar lines.

"I'm working with the Herd on a record which is a mixture of voodoo music and classical music. The group are fortunately thinking as musicians — that is, they want every note to be in tune both instrumentally and vocally. Those who are prepared to work as musicians will carry on and progress, but the days of slapdash attitude are over."

## MELODY

So here's Norrie Paramor, who records (at EMI) Cliff, Shadows, Frank Ifield and himself! He says: "In the last two years, the importance of melody has gradually increased. The thing now is to have an overwhelming return to simplicity, combined with originality in sound and performance."

Denny Cordell records Georgie Fame, Beverly, the Move, Denny Laine, Procol Harum (at the Lansdowne Studios), and he says: "Groups are here forever because studio musicians can't ever be enthusiastic enough to create the necessary atmosphere. Woodwind, trumpets and saxes will be used for pop recordings but not as anyone has heard them up to now. As far as studio facilities are concerned, the only thing missing is eight-track machines and Ad-Vision will almost certainly have one by the end of this year, which will give more masterful recording techniques."

*Shel Talmy*

*Jack Baverstock*

## LATIN RHYTHM

Micky Most, like all recording managers, was most busy, if you'll pardon the expression. He records (at De Lane Lea) Donovan, Herman's Hermits, Lulu, and Jeff Beck, along with the Yardbirds. His terse prediction: "It'll lean towards the Latin-American and West Indian rhythms." Full stop.

Ivor Raymonde records a lot of artists, including Los Bravos, the Majority and Whistling Jack Smith, using the Decca Studios. He says of recording developments: "Whatever is most appropriate — because each recording has to be treated individually with the song and artist being taken into consideration. You can't generalise." Which sounds at least a bit secretive!

Norman Newell (Ken Dodd, Topol, Rita Pavone, Malcolm Roberts), and user of the EMI Studios, says: "It's impossible to pre-determine what will be popular. But, whatever seems to be popular at any time, I try to do something completely different."

## USEFUL

Shel Talmy (Kinks, Creation, etc.), using IBC and Pye, said: "I don't feel that eight-track is necessarily going to produce better recordings. An efficient producer should be able to mix equally well in mono and in eight-track. But it's useful for over-dubbing. Musicianship has improved immensely. I don't think the group scene will fade. They've been with us since the Mills Brothers. But everything now is more detailed. Soul music will become a lot bigger, chart-wise—it'll develop musically but the changes will be more subtle than in other kinds of music. Overall sounds are rapidly improving with the advent of more advanced studio equipment, better consols and noise-free tape. In ten years, 45 rpm records will cease to exist and miniature cassettes will take their place."

On to Jack Baverstock (Wayne Fontana, Kiki Dee, Mindbenders, etc.), using Philips, Wessex, Chappells and Lansdowne, who says: "The eight-track will be a luxury rather than a necessity. We'll all fall into the same traps as when four-track came along.

## JAZZ FEEL

The writing now produced is very interesting and good and it seems the melody line is definitely coming back. There seems to be a strong jazz feel that young writers are coming up with.

"As for trends—they all pass but leave traces behind which often appear in future material. Like in soul music."

The recording manager is a VIP of the industry. They retain their own ideas and secrets. Can't blame 'em—but thanks all the same to the aforementioned who DID really open up.

PETE GOODMAN.

# JOHNNIE RAY

# 'THE PRINCE OF WAILS'

**HE stood bathed in the London Palladium spotlight. A six-footer, yet as thin as a knitting-needle, weighing only a shade over nine stone. The shoulders were narrow and squared. The trousers, with turn-ups, tapered only a shade. He looked in need of a good square meal. Boyish, with a quick, shy smile. When he moved, there was no cohesion between the angular limbs. He looked, in full action, like the original puppet on a string.**

And when he sang, in a high-pitched and rather reedy voice, he sang of sadness, of love-gone-wrong, of loneliness. And when he sang there were real, uncontrollable tears in his eyes. And when he sang, he cupped his left hand over an ear that showed a deaf aid, the cord running down to a battery strapped to his chest.

## BEFORE PRESLEY

This was Johnnie Ray, part Creole Indian, part New York sophisticate who erupted on the music scene in the early and mid-Fifties and became easily the most publicised pop idol of his day. This hysteria-raiser with the little boy appeal was some four years Before Presley . . . and a decade before the Beatles. The hit single recording scene was different in those days. Johnnie had a fair number of hits, like "Cry", "The Little White Cloud That Cried", "Such A Night", "Just Walkin' In The Rain"—the last-named written for him by long-term prisoners in an American jail.

They called Johnnie a lot of different names. "The Prince Of Wails", "The Nabob Of Sob", the "Cry Guy". As teenagers the world over screamed and jostled this entertainment phenomenon, Johnnie also achieved something which the idols to follow him could not find right away. He was also idolised by the mothers of the world. The fathers might not approve of the angular sobber of emotion, but anybody capable of feeling maternal instincts fell for his apparent helplessness.

## NO GIMMICK

Johnnie's tears were real enough. This was no gimmick—he felt the emotion of his songs, especially the ones which had powered him into the £20,000 a week income bracket. For he had written most of them for himself when he was a young hopeful in the business, entertaining club audiences for a few dollars a week.

Johnnie's deafness was real enough. That hearing aid enabled him to overcome a 51 per cent deafness in each ear, stemming from an accident when he fell on his head after being tossed in a blanket by school-mates. Johnnie was the complete professional in that he gave everything when on stage—but he missed one personal appearance, while in London in 1955 simply because he slept deeply one night in his hotel, having turned the hearing aid off . . . and his managers couldn't get him to hear their urgent knocks on his apartment door.

I have records of Johnnie's work—including a 1964 10" LP of his appearance in variety at the London Palladium. The audience reaction was incredible. And in the shouts of "more, encore" which greeted every song, it's noticeable that there are many male voices joining in the yelling. Johnnie worked in front of a big band (in this case the Skyrockets). He gangled, knelt, raised his arms in urgent acts of supplication. He occasionally toyed with the keys of a grand piano—but he sold himself short usually as a pianist. In the after-hours, in an intimate night-club, he'd get up and sing his less commercial songs of sadness and prove that he was a most capable musician.

Often he literally knocked himself out on stage. Somehow he'd keep going, flogging his frail body to maintain the pressure, then as the final curtain was lowered, he'd collapse. Sometimes actually on the stage; sometimes in his dressing-room.

## NERVOUS ENERGY

He lived on his nervous energy. One meal (maybe) a day. Plenty of lagers before a show; vodka, ice and pure lemon juice afterwards. London Palladium stage-doorkeeper George Cooper tells me that nobody, not even the Beatles, have caused such scenes at this world-famous theatre. One night Johnnie climbed to the roof of

the theatre and sang, unaccompanied, a few songs to the thousands crowding Argyll Street who had been unable to gain admission.

His tearfulness on stage was the triggering device that won him stardom.

## REMARKABLE

And here is the remarkable thing. Now, to new generations of pop fans, Johnnie Ray is at best just a dimly-recalled name from way, way back. Yet nobody has yet tried to cash in on his emotional style of song-selling; on his crying, his sighing and his anguish-wracked appeal. I'd have thought it was a natural. I'd have thought that the time is ripe for a return to this dramatic type of personality selling. We get new stars arriving every few months yet the Ray style has never been revived.

Johnnie himself, a deeply religious sort of man, got his style from the old Gospel singers. He adapted it to modern lyrics—and used every aspect of his visual appeal to get it across. He had humour, too . . . using props, like a bowler hat and an umbrella, to gain laughs. But basically it was a breathless, breath-taking sort of performance which compelled attention simply because nobody else was capable of doing it.

The years at the top took its toll of Johnnie Ray. He literally drained himself emotionally. He was prone to illness—often taking long spells off to recuperate in the West Indies. Unfairly he was described as a "gimmick" singer, perhaps the very first of them; and eventually his popularity tailed off. But he still makes LPs in the States, and not so long ago he re-visited Britain to make appearances in Northern clubs and to make another appearance, alas NOT as star of the show, on the London Palladium TV programme. His fans in 1953 are now 14 years' older—say around the 30 mark. They'll not forget him but there are few records available to keep up their interest.

## GOOD OLD DAYS

I talked to Johnnie on that last visit. In his curiously croaky, hesitant voice, he talked about the good old days. About the time that a friendly journalist became a sort of modern day Pied Piper. It happened like this. Johnnie was at the old Hippodrome Theatre and the journalist had called in to leave something for Johnnie. Hundreds of fans outside assumed the writer knew where Johnnie was as he had not arrived at the theatre. So as the journalist left, the fans followed. Hundreds of them, lined up some 20 yards behind the journalist as he walked through Leicester Square . . . a mammoth procession. And the irony of it was that the journalist did NOT know where Johnnie was—he was merely meeting a mate for a drink!

An inveterate party-giver, Johnnie lavished his earnings on entertaining every artist and musician on his shows . . . every night of the week. He told me: "To have people around me made up for the years of loneliness when I was just a deaf kid, from a poor family, who was always the odd guy out. Besides, I believe that every single person on a show is important to the star—they all help him make the bread."

## JAZZ

If Johnnie hadn't been tagged merely a "gimmick", deaf-aid and all, I believe he would have gone on to be accepted in the near-jazz world. I have a record of his with the Billy Taylor Quartet. Pianist Billy had played with Dizzy Gillespie, Cozy Cole, Artie Shaw—and he approved of the Ray way with a jazz standard. But the pop idol who loses the pop appeal finds it hard to make a switch of style—certainly to be taken seriously. Johnnie has made films, has appeared in big American stage musicals. But always he's been regarded as the original "Cry Guy".

## UNDERRATED

A shame, for he was one of the most sensitive, appealing, talented and friendly bill-toppers of them all. He was, unfortunately, underrated, for all his popularity and wealth.

That is Johnnie Ray's sole regret now that he performs only infrequently. His world-wide controversial days are over. He surely burnt himself out in his determination to give always of his best.

And I say again that there is room for a new Johnnie Ray. Not the hearing-aid, naturally. But the heart-felt promoting of emotion. The tearful delivery. The curious flat-footed action.

For Johnnie Ray, soul-singer in a different sense to the meaning today, was truly unique.

P.J.


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# INSTRUMENTAL NEWS

## BAD LUCK FOR THE LOOT

Twenty-four hours before the Troggs came to London to record "Wild Thing", rhythm guitarist Dave Wright left the group and had his place taken by a certain Reg Presley. Dave formed another group and called them the Loot. Their first disc, "Baby Come Closer", did quite well and they are hoping for bigger things with "Whenever You're Ready", a group-composed item. But as you can see from the photograph, they weren't in the best of health for the recording session. A few days earlier, they had been involved in rather a nasty car smash, and were released from hospital to make the record.

## Leslie Speaker

Selmer's have recently announced the arrival of a Leslie Speaker specially designed for the group organ player. It is easily portable and capable of handling 25 watts completely free of distortion. It will enable the small organ to produce the full Leslie sound normally associated with larger models. It is housed in a special Selmer cabinet and retails at 99 gns.

## Amen Adverts

The Amen Corner, one of the country's newer groups, have just recorded fifteen 15-second adverts for Macleans Indigestion Powder. Instead of playing a normal jingle, each advert features their latest disc called "Gin House", and they will be seen, not just heard. Must be the ultimate in plugging.

## GIBSON JUMBOS

Two new Gibson jumbo guitars are now available. Called the Hummingbird and the Dove, they retail at 178 gns. and 241 gns. Some other Gibson lines will soon be on sale, and we will give details of them as soon as possible.

Selmers have also asked us to inform you that their Rhythm-Box, which is now on sale, is priced at 72 gns.

*The Dove*

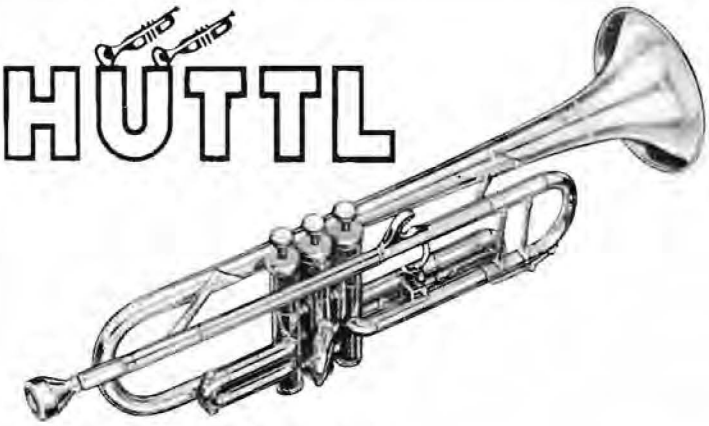
## Trades Fair

**Once again it's time for the British Trades Fair. Between August 20th-24th, Britain's leading instrument and amplification manufacturers will be exhibiting their latest designs at London's Russell Hotel. The Fair is designed to give trade users a preview of what new equipment will be on sale during the coming year. But we're sorry to say that it's not open to the general public. "Beat Instrumental", however, will once again be at the show, and will give complete details of all the new equipment in the October issue.**

## MOON KIT

The Premier Drum Company have designed a revolutionary drum kit especially for Keith Moon. Keith is currently using the kit on the Who's Stateside tour. We can't give the full details just yet, but we can say that it is the very first psychedelic drum kit made. When the group return to England, all the details of this kit will be available.


HUTTL



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# Hohner Symphonic range

Amongst the many instruments Hohner will be exhibiting at the British Trades Fair will be the Symphonic 45, one of their new range of portable electric organs. They will also show the Symphonic 32, which has a built-in amplifier that will tilt backwards or forwards 180 degrees for extra sound radiation. This year, Hohner will have three stands at the Fair, one containing the complete range of Echolette Portable Sound Studio equipment and another with all their various musical instruments on show—except organs and amplifiers, which can be seen on another separate stand.

# ORCHESTRAL JAYWALKERS

When Peter and Gordon were asked to appear at the Bratislava Pop Festival recently, they decided to take their own drummer and bassist along with them. The musicians in question were Peter Jay and Johnny Larke, the only original member still with the Jaywalkers. Says Johnny: "We were incorporated into a full 60-piece orchestra and it was fantastic. It's the first time we've ever played with an orchestra, and the experience should prove invaluable. The only trouble we had was in a restaurant. There were Peter Jay, Peter Asher, Gordon Waller and myself and none of us could speak a word of Czechoslovakian. We just couldn't make them understand that we wanted food. In the end, I crawled underneath the tables, pinched some bread from another table and we just sat there and ate it."

# LATEST FROM WATKINS

Pictured below is the new Watkins 100-watt Centurion amplifier which costs 115 gns. An admirable P.A. set-up is in the offing, which will consist of the Watkins P.A. 100 unit at 65 gns., and speaker columns containing 4 x 12 in. speakers at 52 gns. If more columns are to be added, then another unit called the Slave Unit can be brought into action. This is worth another 100 watts, and is added to the normal P.A. 100 to step-up the wattage. The Slave costs 52 gns. and the process is to be called the Wall Of Sound.

## Rosetti Appointment

Michael Cowan, for three years a key men with Selmer Musical Instruments has moved to Rosetti and Company as a member of the board of directors. A spokesman for Rosetti told B.I. that Michael's twelve years' experience in the musical industry would prove a great asset to the firm.

## *GARY HURST MOVES*

Gary Hurst, who this month takes over our Queries Answered page, has just moved into new premises. The name of his new business is Gary Hurst Electronics, situated at 6 New Compton Street, London W.C.2, just around the corner from Musical Exchange, where he has worked until now. From now on, Gary, the inventor of the Tone Bender fuzz unit, will have a complete repair, modification and servicing concern. If you're in London and have any kind of electronic problems, then go along to New Compton Street or ring TEMple Bar 1656/7.

# PRACTICE KIT ON SALE

In the April issue of *Beat Instrumental*, we mentioned that Rose Morris was bringing out a drum anchor and a new practice kit. These are now on sale, and Rose Morris' suggested retail prices are £12 19s. 6d. for the practice kit, and £2 4s. 6d. for the drum anchor.

*The new Rose Morris practice kit*

# JENNINGS STATEMENT

Mr. Reg Clark, General Sales Manager of Jennings Musical Industries, suppliers of the Rolling Stones' equipment, issued the following statement after the sentences had been imposed on Mick Jagger and Keith Richard:—

"These sentences are bound to have an effect on Britain's thriving pop export industry. For the past three years the Rolling Stones have travelled all over the world using our equipment. The result has been that they have played a vital part in obtaining export orders for 72 different countries for amplifiers, radio microphones and electronic guitars similar to those used by the group.

"In many cases we can trace our export achievements directly to the Rolling Stones. When the Beatles gave up touring the world, the Stones became their natural successors. What the Stones used as equipment, the beat groups in Malaya, Venezuala and East Berlin wanted. Nobody can take that away from them.

"Earlier this year, Jennings, through its parent company Royston Industries, won the Queen's Award To Industry for 1967. At the time we were proud to say that the Rolling Stones helped us to win it. I don't think it would be right to forget that now. A lot of mud has been thrown at this group, but it is not a bad thing to remind people that this group have helped earn for Britain a small fortune in export orders."

# JIMI JOINS MONKEES

Having taken the United States by storm, Jimi Hendrix has now been added to the Monkees current Stateside tour. Much of his success was due to his appearance at the recent Monterey Pop Festival, and he will not be returning to England until the end of August. His next single, "The Burning Of The Midnight Lamp", will be released at the same time to allow him time to promote it. The actual disc was cut in a New York studio and produced by Chas Chandler.

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# 'I think we're getting a little more professional' says FACE PLONK

*Ronny 'Plonk' Lane*

**I FOUND Small Face Plonk in a good mood. It wasn't surprising, because you must know by now that the whole group are easy-going blokes with a placid nature a-piece and a collective happy outlook. Things are "nice", "beautiful", always have been, and what's more, they're getting better. You can't say that the Small Faces have had it easy by any means. They've had the LP hang-ups, a bewildering variety of managers, and they've only recently come out of a pretty black spell as far as records are concerned. "Hang on", said Plonk, when I brought this last point up. "It's only been the one record, hasn't it? People seem to think we've been out for months."**

## OLDHAM

Now they have reason to be more contented, management-wise they've "got their man". And he is none other than Andrew Loog Oldham. "He was going to manage us a while back", said Plonk, "but he didn't feel too good and so decided not to take anything else on. Now he's signed us and we are on Immediate."

The first Immediate LP is doing very well and Plonk is particularly proud of his track. "All Our Yesterdays", a brass-band treatment of what he describes as "A cross between Fats Waller and Tuxedo Junction". He claims that the tune was born in his head when he was about 12. Said Plonk: "I used to 'dig' all the Fats Waller stuff. I have kept this tune locked up in my 'nut' all this time. I even had the idea for the brass riffs. I was just worried about getting them down on record exactly as I wanted them. But it came off, exactly as I wanted it to. Right out of my 'nut' on to record. What a gas." Was it at all connected with the programme of the same name? "I suppose it must have been in there somewhere", replied Plonk.

He went on to give an imaginary bouquet to each of the brass men who helped out on that and other Small Faces' tracks. "Most of 'em used to be with Georgie Fame", said Plonk. "Good guys. In they came, we told them what we needed and they gave it to us, just like that. I had the score written out OK, but I was knocked out by their playing. One of the guys was Eddie Thornton.

"But you know, I think we are getting a little more, well, let's say, 'professional'. We have a better attitude to it all now. And that's because we are now surrounded by 'nice' people. We used to be in with some drags, but now we are with the people we want to be with. The other scene wasn't right for us. Basically, I suppose, the Small Faces' sound is the same. But, hang on, how can I tell you what the Small Faces' sound is, man? I'm too close to it."

## FLOWER-POWER

Plonk and his musical contemporaries have always been on the "nice" and "beautiful" scene and they've always had a good share of friendliness for others they've met. That's why I couldn't resist asking Plonk for his views on "Flower—Power". He laughed at first—I couldn't blame him. "It's nothing new", he said. "People have been on to that scene for years. It's certainly not new to me. I thought to myself two years ago that something big was starting to take off. It's been going quite a while. Things are always getting better. I mean, look, thousands of years back there were prehistoric animals roaming about. They aren't now, so things must have been improving. 'Flower power' will defeat its own ends mainly because people have put a name to it, but, really, the basic ideas are there. In about 200 years I think we'll see a change."

## PUTTING UP

Evidently furthering this policy of "brotherly love", Plonk went on: "Look, everybody has this big 'putting down scene' in interviews. I'd like to be different and have a 'putting up' interview." I asked him to carry on with his "putting up". "Now let's see", said Plonk. "Who's beautiful? Ah yes, what happened to Denny Laine's record, that was very good. Who else? The Cream. I saw them a while back, ridiculous, and their presentation was great on top of that. Can't think of anyone else at the moment, except perhaps the 'Spoonful', fancy them breaking up, that's a shame, a real shame. People say they have to break up because no one will speak to them. This is because they acted uncool once, but don't we all. Now they have to go on paying. The papers, evidently actually printed things like, 'Don't buy Lovin' Spoonful records'. What a choker." Plonk was visibly saddened. Even a successful Small Face sometimes runs out of beautiful thoughts.

KEVIN SWIFT

# TOWNSHEND ON AMERICA

## *"I think they were surprised by our act"*

**I CAUGHT Pete Townshend just after he had moved from his famed Wardour Street Recording Studio-cum-living quarters into a new home in Victoria. "I got tired of not being able to live in the Wardour Street place", said Pete, "but this place is great."**

When I saw the Who spokesman, the Herman Stateside tour was looming large in the group's diary of events. He talked about previous reaction to their tours. "The last trip was hectic", he said, "but we were surprised to find that we had more fans than we thought. I think that 'Happy Jack' helped and they'd also seen us on a couple of TV shows like Shindig and the Dick Clark show. The Windsor Jazz Festival had been televised out there as well. I think the Americans were surprised by our act. They hadn't seen anything like it. We were compared to other British groups who had been out there, but usually they were favourable. The trouble with the Stateside outfits is that they are all doing the same thing. They have one Clapton-like guitar, one 12-string, one rhythm and one bass. Then they all do the Byrds Freak-Out type of thing."

I asked Pete if the Who had found it necessary to return to their early image for the American fans. "Not last time", he replied. "When we first went to New York we wore Union Jack suits. But on this last trip we knew that we were doing the Monterey Festival, which had a more advanced, intellectual approach to pop music. On the Herman tour we'll probably bring out all the gear again."

### TWO SPOTS

Continuing his report on the last U.S.A. trip, Pete went on: "We did the Fillmore Hall over in San Francisco and that was the first time since our Marquee days that we had to do two 45-minute spots. I thought I was going to hate it, but it turned out OK. In fact, I think that it was one of the best performances that we have ever done. We had to dig up some of the numbers off the first LP and brush up some from the last, and we even did the Mini-opera, the only other time we had done that was at the Saville.

"The acoustics were very good in the Fillmore. There was a Altec P.A. system and the hall had acoustic tiles at the end to prevent the sound from bouncing back. The Young Rascals have an Altec system, one 15" in a special sound enclosure with a tweeter which is all of 6' and a cross-over system at around 500 cycles. There is no distortion and very little feedback." Between American visits the Who have been in the studios recording. I asked Pete if he thought that the results would be as revolutionary as those obtained by the Beatles and Hollies. "We don't want to make that kind of jump", said Pete. "Not in that area anyway.

### ORCHESTRA

"I believe that a song should be judged by the way it is basically written, not by the recording techniques behind it. In the States we may record another opera. This may well have full orchestra on it as I have written a fugue into it. The opera would last a good 20—30 minutes so I don't know if we could use it on the next LP. It would take up too much of the record and it would mean that we'd have to skip some very good material which we wanted to use.

"We could always do an 'Aftermath' I suppose. The Stones crammed extra tracks on that. The overall volume was a little lower but the definition didn't suffer, there was a very good bass sound. You can't put too much on because on most autochange record-players the pickup arm would reject before the end of the last track. Still, there is no reason why you shouldn't use the extra inch of run-out track."

### WRITE SCORES

I asked Pete if this was the same opera that he told *B.I.* about, the one to which he was writing all the music himself. "No", said Pete. "That's completely finished, but I am taking some of the better parts out of it. It was merely an exercise. I wanted to learn to write the scores for other instruments beside guitars so that when the time came to write film music I wouldn't have the hang-up of employing a writer to translate my ideas into music. Now, I won't need to. The exercise was a success."

# THE FIRST IN A GREAT NEW SERIES TELLING YOU HOW IT WORKS

# No. 1

# THE PICKUP

**All musical instruments produce their sounds from vibrating structures such as strings, reeds, or, in a less obvious way, columns of air. To transfer these vibrations to the outer air, a horn, sound chamber or sounding board are needed.**

On a grand piano, the sounding board is large and can handle even the lowest of frequencies. The guitar, while functioning along the same lines, has a much smaller sounding board surface and therefore has to employ extra resonating structures inside the body. The development of the electric guitar removes all such complications as the sounds produced are projected electrically. The pickup, naturally enough, plays the most important part in the process.

## MAGNET

The pickups used on the electric guitar consist of a magnet which is placed with one pole towards the strings and one away from them. Around this magnet a coil is wound. On some guitars pickups consist of six different pole pieces instead of the single magnet. Each pole piece is positioned directly beneath its corresponding string as shown in the diagram.

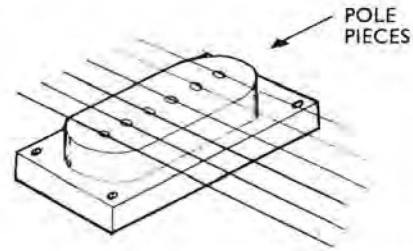
Each pole piece has a magnetic field around the coil. When the string is plucked it moves in a vertical direction and this intrusion into the magnetic field causes a signal to flow into the actual pole piece, which is directly representative of the string both in movement and amplitude and frequency. This is illustrated by Figure 2, which is a side-view of Figure 1.

## HARMONICS

The string is vibrating vertically. The change in the gap indicated produces output in the pole piece and interrupts the magnetic field.

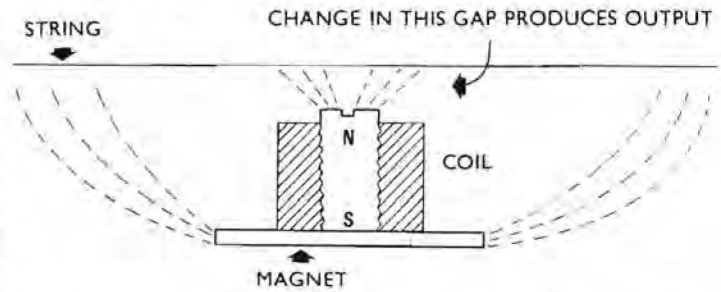
The movement of the string varies along its entire length. There is no movement at either end because at one end it is attached to the nut and at the other to the bridge. At these various points of movement the harmonics result.

**FIGURE ONE**



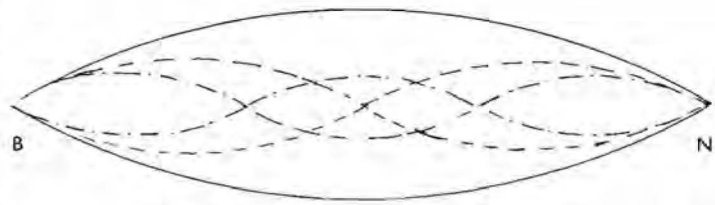

*A. The pickup as we see it. The pole pieces are immediately under the strings. On some guitars they are adjustable to give more or less response from each individual string. This enables the guitarist to produce a well balanced sound over all six strings.*

**FIGURE TWO**



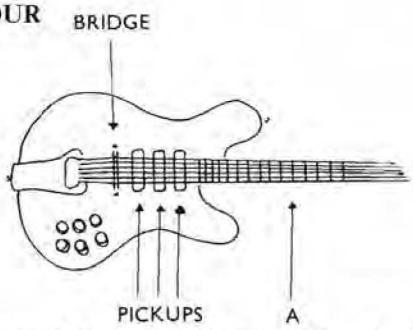

*B. A side view of the pickup showing the magnetic pole piece. A magnetic field is set up around the coil and any change in the gap between the string and the pole piece is translated into an electrical impulse.*

**FIGURE THREE**



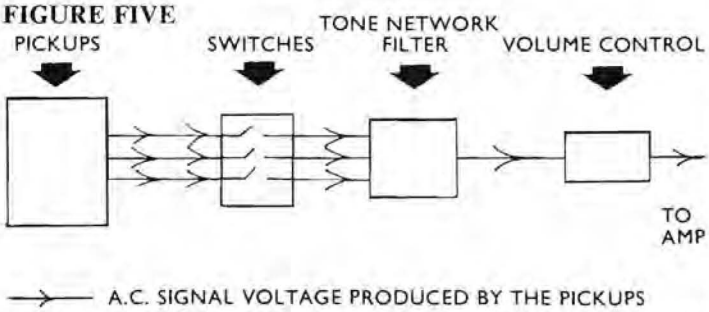

*C. This is a diagram of the movement of the string. B denotes the end which is attached to the bridge and N the end attached to the nut at the top of the neck. The movement of the string can be likened to the "waves" which one forms when shaking a clothes line. The broken lines represent the miniscule motions which form the harmonics. These occur at the crest of each "wave". Represented here are the first, second and third harmonics.*

**FIGURE FOUR**




*D. The positioning of the pickups determines the tone produced by each of them. In the diagram the pickup nearest the bridge will pick up high harmonics, the middle pickup will pick up the middle harmonics and the pickup near the neck will reproduce the low, bassy harmonics. A represents any other position at which the string can be stopped.*

**FIGURE FIVE**




*E. This diagram shows in simple form the stages through which the signal passes after it has left the pickup. Firstly it goes to the switching system which brings in or cuts out each pickup. Next it passes through the tone filters where its characteristics can be altered. Lastly it goes through an overall volume control. Next stage is the jack socket from where it goes to the amplifier.*

The diagram shows how the harmonics are formed at different points. There are, in fact, more than three harmonics but three are given here for the sake of convenience. The fundamental harmonic occurs at the very centre of the string and others occur all along its length. It is now clear that different tones are produced at different points on the string according to what harmonics are present in that area.

## POSITIONS

In the diagram the three pickups are placed in different positions thereby picking up different tones. The centre pickup is near the basic harmonic and will be mellow, as will the pickup near the fingerboard. The bridge pickup, because it is in close proximity to a point at which high harmonics occur, will reproduce a treble sound.

Each pickup is subjected to a different sound. This is the starting point, but after the signal has reached the pickup there is still plenty to be done with it to modify its character and change its volume and tone. Many guitars have two or more pickups wired up through various selector switches to enable the widest possible selection of sounds. The exact process can be followed from the fifth diagram.

## SIGNALS

Signals from the pickups are fed through to switches which can bring in or cut out any particular pickup's signal. After the switches the signals go through the tone filters which take out, or enhance, various tonal characteristics. The final stage is the volume control and after this the guitar has done its work, the signal is bound for the amplifier.

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# YOUR QUERIES ANSWERED

## BY GARY HURST

### JESSE'S EQUIPMENT

Dear Sir,

I am fascinated by that master of independence, Jesse Fuller, and after seeing him perform a couple of times, I have decided to have a go at playing Jesse Fuller Blues. Could you please tell me which guitar he uses, and also how to make one of his bass units?

J. P. HAYES,
Mansfield, Notts.

**ANSWER:—Jesse's guitar is a Silvertone, an American instrument, which is unobtainable in this country. His bass unit consists of a body similar in shape and construction to that of a double bass and was designed and constructed entirely by himself. A mixing unit is mounted on to the top of the bass into which is fed his microphone, his harmonica mike, his bass and his 12-string guitar. There is also a treble boost unit especially for the 12-stringer.**

### ORGANS

Dear Sir,

I have been playing the piano for a number of years, and have now joined a small group which requires an organist.

As I will have to purchase a portable organ in the near future, could you please tell me of the best to buy and give me some idea of the amplifier required.

P. JAMES,
London E.C.2.

**ANSWER:—There is quite a range. Some of the latest feature an optional two octaves of bass at the touch of a tab, and some have percussion tabs which give an effective decay tone to the upper harmonics.**

**Some models have draw-bar controls only to select the tones, and others have a selection of tone tabs as a form of voice mixing. Vibrato of at least one speed is usually incorporated into the organ, and often a bass pedal board is included. You can expect to pay from £150—£300 for an organ of this type, depending on the make and whether it is a single- or dual-manual instrument.**

**Almost any good make of 30-, 50- or 100-watt amplifier will suffice, providing it has sufficient bass response for the organ, and is coupled to an adequate speaker system capable of handling the lowest organ bass notes.**

### ATKINS TUTOR

Dear Sir,

I have long been an admirer of that great guitarist . . . Chet Atkins. I already know the basics of his style, but would be very grateful if you could tell me if there is a tutor in existence which could aid me.

J. WILLIAMS,
Wolverhampton.

**ANSWER:—An excellent tutor, called the "Chet Atkins Guitar Method", can be obtained from Acuff-Rose Ltd., 50 New Bond Street, London W.1. It is priced at 7/6d.**

### LES PAUL

Dear Sir,

I am having great difficulty in obtaining a Gibson Les Paul Custom guitar. Have you any idea of where I could obtain one? If you think this is impossible, perhaps you could tell me which guitar is similar in tone.

A. P. JONES,
Benfleet, Essex.

**ANSWER:—The Les Paul Custom is a much sought-after instrument. It is impossible to obtain a new one, and even second-hand models are very scarce. If you want one, then you will have to be very patient, and possibly place a few advertisements in the musical Press.**

**There is, however, a similar guitar available, which compares very favourably both in sound and appearance. Priced at approximately 125 gns., full details can be obtained from Cleartone Musical Instruments Ltd., 6 Smallbrook Ringway, Birmingham 5.**

## *Instrumental Corner*

**MANY group members come to me with queries like, "Do I really need 100-watt P.A.?", "What is the best amp?". Over the next few months I'd like to use this part of the page to talk about sound equipment of every type, including P.A. equipment, lead, bass and organ amplifiers, special effects units, organs, etc. And I'll be trying to clear up some of the problems, which constantly crop up.**

**Firstly, the P.A. This will have to be the very best you can afford at the time as it forms the backbone of your sound. Many a good group has been marred by a vocal sound, which has been drowned by the instrument amps, or by feedback continuing through their act. The output requirement will have to be considered carefully and this should be at least as powerful as the other instrument amps if not more powerful. However, there is the problem of cost to be considered.**

It is pointless to expect to deliver a good, clean sound from a 100-watt amplifier unless it is coupled to sufficient speaker units. At least two speaker units or columns are needed, each containing 4 x 12 in. loudspeakers, and this should be taken into account when estimating the overall cost.

Microphones should generally be high impedance devices, and again, the best you can afford. A good mike will cost, on average, around £25; these should be uni-directional mikes to reduce feedback to a minimum. They should be mounted on a firm stand with a wide-skirted base.

One could write pages of advice on lead guitar equipment but I'll try to outline a few general points. Once again as with all amps the power requirement should be fixed first. 100-watt and 50-watt units seem to be the most popular now in the everlasting quest for more overall sound.

There are some excellent amps on the market and you would be well advised to try the lot before choosing, rather than making a bee-line for one particular model. Incorporated in many of the amps today are the popular treble boost sounds which are absolutely essential, but don't forget to look for some kind of bass boost as well, to fill the sound out and to add scope to the sounds and tones available. I haven't yet talked about the differences between transistor amps and valve amps but I'll start off with that subject next month.

# BACK TO COMEDY FOR DAVE DEE & CO!

**"OKAY" has given Dave Dee, Dozy, Beaky, Mick and Tich their seventh consecutive hit. And all were composed by managers Ken Howard and Alan Blaikley. When I spoke to Mick recently, I asked him what he thought was most important . . . the songs or their arrangements. "It's a mixture of both", he said. "The songs are very important and very commercial, but on first hearing the beat is the thing that people remember. Some of them say that all our records sound the same, but I don't see that. What we try to do is stay as simple and commercial as possible. If the fans can whistle a song after hearing it a couple of times it's great. Those complicated things are alright, but it's very hard to reproduce them on stage.**

## NEW ALBUM

"We've just had ten days' holiday, and so we've got to make up a lot of lost time. There's the new single to do plus the next album. The majority of songs will be Howard/Blaikley compositions, but we're going to add a few of our own. The result is anybody's guess. All we do is go into the studio, record a few tracks, change them around a bit, and see what happens." After so many hits, the boys must be wondering when the flop will come. Says Mick: "We're always trying to think of new things to do. At first people used to laugh at our way-out clothes, but now everyone is wearing them. So far, we've used a different beat on all our records, but we must run out sometime. We'll have to wait and see what happens then."

Many musicians—especially drummers — seem to find that their playing deteriorates with success, simply because they don't find the time to practise. What about Mick? "I'm doing quite a bit of practising at the moment. I realised that my drumming had reached the stage where everything sounded the same. Now I add as many extra bits as possible. I'm still using my Ludwig kit with the 18" Zyldjian top cymbal and two 14" custom hi-hats. Amps? Well, we've got two of the Vox Super Beatle Solid State 100 watts for Beaky and Tich, and a Super Beatle with a couple of extra—6 x 12"—T.100 speaker cabinets for Dozy. Oh yes, Tich has got a Wah-Wah Pedal. He's still experimenting, and only uses it in 'If I Were A Carpenter'."

## CABARET

Recently, most of the group's work has been abroad, but now they're lining up a few things on the home front. Like a week of cabaret at the Fiesta Club in Stockton. Mick doesn't think they'll come across any problems . . . "We'll have to bring back some of the old comedy routines and add a few harmony numbers, but it doesn't worry us. We've done a few gigs recently where we included some comedy, and so it's just a question of rehearsing an act."

The conversation changed to the current hit parade, and I discovered that Dave Dee & Co. had nearly recorded "Silence Is Golden". Apparently they heard a group singing it in Norway and were knocked out. Tich said it came from a Four Seasons' album, and it wouldn't be a bad idea to dig it out when they got back home. When that finally happened, there it was, right at the top of the charts. If they had have recorded it, I wonder which group would have had the bigger hit.

## LUCKY STUDIO?

Ever since they started their hit-parade trail, the boys have always recorded at the Philips studios with producer Steve Rowlands. Had they ever thought of recording elsewhere? "Not really", smiled the cheerful Mick. "We're perfectly happy with the results so far and see no reason why we should change. Anyway, we're used to the Philips atmosphere. Do we think it's a lucky studio? Personally I don't believe in luck. I mean, we've been around for nearly six years now, and it's taken a lot of hard work to get as far as we have. I suppose there must have been a bit of luck somewhere along the line, but not that much. During our career, we must have played every hall in the country. Literally. Just working out an act and getting known. It's been a lot of hard graft."

In an effort to get away from work, their latest hobby is horse riding. They'll leave early for a gig, stop at a riding school and spend a few hours cantering around the countryside. Thing is, they aren't much good. Says Mick: "We've only been doing it for a few weeks. It's great fun, except when you fall off. One day I got my foot caught in the reins, and the next thing I saw was the horse looking down at me. It's a good job they know where they're going because we don't. But that causes problems. One of them decides to race back, and all the others follow. In cases like that, we just shout 'Help!'."

T.W.

# SONG-WRITER'S COLUMN

"See Emily Play", the Pink Floyd's latest, is once again a group-penned item. They insist that there is no hidden meaning, it's simply a song about a girl called Emily. Just because the sound is psychedelic, doesn't mean that the song is.

"Puppet On A String" was the song that brought composers Bill Martin and Phil Coulter into the limelight. But it's by no means the first song they've had recorded. The Troggs, Los Brincos, Dave Dee and the Mindbenders have all tried Martin/Coulter material. Now they are inundated with work, but love it.

After recording so many songs by the Shadows, Cliff Richard has now turned the tables. Their latest album, "Jigsaw", features Hank Marvin playing banjo on Cliff's "With A Hmm-Hmm On My Knee". And he's written all three songs for "Two A Penny", his latest film currently in production.

According to composer Les Reed, "Claire", Paul and Barry Ryan's latest, was originally intended for Engelbert Humperdinck, but was sent to Harold Davidson along with some other songs for the Ryans. They liked it, and that was that. The co-writer was Geoff Stephens, and he will be collaborating with Les and Barry Mason on the Ryans' next album. They've been asked to write *every* track. Another Les Reed number, "24 Sycamore", has been recorded by Gene Pitney for U.S. release, and "A Packet Of Cigarettes", by Les and Geoff, will be the Vaudeville Band's next American single. It has also been recorded by the Ryans.

John Walker's "Annabella" is the first "A" side—and first hit—to be written by the relatively new team of Graham Nash, Nicky James and Kirk Duncan. Nicky and Kirk wrote the song some time ago and played it to Graham. He suggested a few changes, and out came a hit.

# THE SESSION MEN

## No. 23

## BRIAN BROCKLEHURST

**THE only Session Man to travel around on a bicycle — that's double-bassist Brian Brocklehurst. The majority of his fellow musicians have four-wheeled transport, but Brian prefers the two-wheeled variety. Why? Says Brian: "It's really for convenience. While the others are looking for a parking space or bunging sixpences in meters, I have time for a quick pint. Mind you, I only use it when I'm working in town. I wouldn't fancy cycling outside London."**

Born in Buxton, Derbyshire, Brian's father was a well respected percussionist with the Buxton Municipal Orchestra and conductor with the Bournemouth Municipal Orchestra. It seems strange, therefore, that Brian didn't follow in his father's footsteps. At the age of five, he could play drums, guitar and piano, all taught by his father. After a while, Mr. Brocklehurst said: "You shouldn't lumber yourself with all that gear", so Brian didn't bother too much with the drums. At the ripe old age of 12, Brian became a professional musician, playing three instruments with a local band and doing most of the Manchester Palais gigs. One night, the band leader came up to him and said they needed a bass player. Brian had the choice of either learning the instrument or getting another job. He chose the bass.

### MOVED TO LONDON

This led to more jobs as a bassist. Later he left Manchester and moved to Bournemouth for a while. Then one day he realised that: "If I wanted to make anything out of this business, I would have to come to London. All the recording and TV studios were there, and it was the only place that a musician could really prove himself". He arrived in 1953, looking for work. The first job was at the Flamingo, playing double-bass for such jazzers as Tony Kinsey. This was followed by tours with Jack Parnell, Humphrey Lyttleton and Ken Mackintosh until he suddenly wondered what on earth he was doing with his life. He had to stop touring. But what next? The answer was obvious: try his hand at session work.

His first-ever freelance session was for the Geoff Love Orchestra in 1959. He was in. Slowly but surely he built up a reputation. Nowadays he usually does three sessions a day. If you're a folk fan, then you've probably heard Brian's bass on the BBC's sound radio "Cellar

Full Of Folk" series. If not, then you've definitely heard him on disc. He played on both of Engelbert Humperdinck's hits, plus countless others by such artists as Tom Jones, Dusty Springfield and the Walker Brothers.

Brian agrees with most session men that if you're good, you'll get work. But he doesn't like bad sound balancers. "There aren't too many, but when you come across them, they can ruin an otherwise good session. Sometimes they complain about a musician's sound, to which the obvious retort is: 'It was alright when it left me. What happened?' Thing is, you're in their hands, and can't do a great deal about it." Sound-wise, Brian never plays a guitar bass unless it's an absolute necessity. "You can get a much fuller sound with a double bass. The guitar bass is usually used for a 'clicky' sound with the double bass providing the bass sound. In fact most sessions consist of two bassists—thank goodness!"

# PEOPLE BEHIND THE STARS

## No. 8 Photographer LESLIE BRYCE

**TO the fan, the job of pop-star photographer looks like the easiest occupation going. I mean to say, all you have to do is mingle with the mighties of the disc scene, get to know them, live it up—and occasionally click the old shutter. Money for jam, say those who don't really know.**

Don't know? Well, listen in to Leslie Bryce, an experienced all-round photographer who started on the pop scene with Tommy Steele . . . "A nice, photogenic, genuine sort of boy, who told me that the thing he most hated was seeing kids waiting outside pubs for their parents to have a drink".

Since then, he's been involved with most of the top pop stars—notably the Beatles, with whom he has travelled to America, Holland, Germany, France, Austria and all parts of the British Isles. He's photographed the Stones many times; and the Monkees; and the slightly squarer fraternity represented by names like Mel Torme and Frankie Vaughan.

Says Leslie: "But it's not always easy. For a start, it's easier shooting a solo star than a group. With a group, you've got to bank on them all being in a good mood. Normally you'll get one who wants to co-operate and the rest who feel awful. Creating a good GROUP mood is sometimes difficult."

Travelling the world with an act like the Beatles . . . must be problems? Says Leslie: "Well, first of all you go as a member of the entourage, which is fair enough. But then you have problems trying to get into the theatre or stadium. If you had a special pass it would help. But to go up and say: 'I'm Leslie Bryce and I'm with the Beatles' . . . well, the chuckers-out don't want to know. Why, even Brian Epstein has been refused admission to theatres. Once, in Germany, when I was trying to get in I got hurled out three times in succession."

Leslie has also been on recording sessions. He says: "I find this absolutely fascinating. To be in at the birth of a new Beatle song is really something. They start, apparently, from nothing and then build . . . .

"But obviously the boys are on edge. The art lies in knowing the exact moment to put the camera away. If you go on too long, you spoil their concentration, and bang goes your chances in the future. You have to play it fair by the artist. Of the Beatles, I think Paul is the most photogenic—it's hard to make a bad picture of him. John was terrible early on. Not because he wanted to be difficult, but because he wouldn't wear glasses and so he couldn't see that I was photographing him—he was great once he wore contact lenses. Ringo is good. George is probably the most difficult and has the least expressive face.

"In a way, the Stones were easier—if you could get all five of them in the same place at the same time. They seemed to be more enthusiastic. But the big problem is that some groups are unprofessional in their approach. This is why I find it best to work on actual commissions. If THEY ask YOU to go along, then they're better. If you're just free-lancing, hoping to sell whatever you get, then you often wonder if it was worth even turning up.

### STONES CRASH

"Oddly enough, we nearly killed some of the Stones one day. There was Mick, Keith and Brian with us in a car, hurtling up the M.1. I had new tyres and the front inside one suddenly burst. Nobody was hurt but we ended up on the verge. The Stones climbed over the fence and started driving some tractors around a field—the scene made some very good pictures. Of course, it was some time before the wheel was changed. . . .!"

Leslie spent a lot of time photographing top jazz stars, like Stan Kenton, Ellington, Basie. Instead of merely popping off from the front row, he started really using all available lights. This led to him being actually on stage at the Royal Albert Hall, taking different shots of the Kenton big band. He clambered over Stan's piano, lurched under the drum kit. The drummer said: "If you're after the trumpet section, you've got eight bars to go. . . ." And a newspaper report said: "The music was fine but I was most enthralled by the antics of a photographer up there on stage".

He's been bounced out of places; charged into places. He's been let down; felt run down. But on the whole he likes this side of his work. Even if he was threatened by three burly gents at Stamford Bridge, while he was photographing David and Jonathan in the stadium there. Seems there were greyhound trials going on in the background and the burly ones felt Leslie was spying for another trainer.

There's bread in his business. Whether there is jam too is a matter of opinion.

PETE GOODMAN.

*Leslie pictured with Paul McCartney: "The most photogenic Beatle".*

# *'I'm an entertainer' says ALAN PRICE*

**ALAN PRICE should have recorded "Elusive Butterfly". He's one of those guys who are practically impossible to tie down for an interview. It makes you feel really sorry for his poor publicist. The trouble she has in tracking him down is unbelievable. I was on the point of going back to the office, when he suddenly arrived. Windswept and out of breath.**

"Sorry about this", he gasped. "We're supposed to be on holiday, and I've had to belt down from Newcastle. After this, I've got to see accountants and managers. I think it's easier to work." By now, he had calmed down a bit, and settled himself into an easy chair. "You've probably heard that I'm in the process of changing the band around. I want a bigger unit, with more brass. Nothing is finalised yet, but one new member will probably be ex-Gambler Jimmy Crawford. He's a good guitarist, and I've known him for years.

## BIGGER RANGE

"I need a bigger band to do a bigger range of material which will be a big help in cabaret. We try to keep the act as varied as possible because we try to appeal to everybody, not just one particular sort of audience." I wondered which scene Alan considered himself to be a member of. "Entertainment", he continued. "All this Flower-Power stuff passes me by. I'm in this business for the money, and that means you have to give the audience what they want, not what you want. Oh sure, we do play for ourselves sometimes, but only if it's a really bad audience, and there aren't many of them around. But so many people seem to find hidden meanings in my work. Someone suggested that the bear in 'Simon Smith' was a Negro. I mean, how ridiculous can you get."

## PROMOTION

That particular record was the one that put Alan into the American Hot Hundred. How did he promote the disc? He made a series of short films which were networked around the whole continent. There are plans in the offing for an in-person visit, but as yet, nothing has been finalised. I asked him about his next English waxing. "It could be a thing called 'The House That Jack Built'. I wrote it myself, and everyone seems to think it has strong commercial appeal. But I'm not so sure. Everytime I find a song, I think it's great until I hear the finished result. Then I change my mind. It's all very depressing."

Whereas many groups refuse to do ballroom gigs, the Alan Price Set are still playing as many as ever, and has now added a string of college dates to their bow. Says Alan: "Surprisingly, the college types prefer us to play well-known numbers. At first, we had visions of playing a lot of very musical, slightly jazzy stuff, but no, they want us to play all our hits. In fact, these audiences rave more than most. But we still keep a very varied act. That way, each individual gets what he wants."

In the past year, Alan has become more dedicated to his work than ever. Technically, he's a better musician, and whereas he might have lost some of his early fervour, has made up for it with his desire to entertain and better himself. He is genuinely amazed by his success, and doesn't see why so many girls class him as a sex-symbol. He doesn't worry that much about the rest of the pop business, and doesn't agree with artists voicing their opinions on things they know nothing about. As he says . . . "What gives me, or anyone else, the right to talk about Vietnam, the Beach Boys and what have you? Obviously I have my own opinions, but they're personal. And I'm not a walking encyclopaedia. For that reason, I prefer to keep to my own little scene, and let others get on with philosophising."

## SUCCESSFUL

Alan Price must surely be the most successful ex-group member around. When he left the Animals, no one thought he'd make it on his own. They all said that Eric Burdon was the star, and so when he went solo, the critics heralded the arrival of a great solo talent. But things went wrong. Alan and Eric are still great friends, so I asked Alan for his opinions of Eric's misfortune. "In my mind, Eric Burdon is great. A great singer and a great entertainer. Thing is, he wanted everyone to go along with his own scene, and they wouldn't. It's only in America that he can do exactly as he likes. He just wouldn't go along with the English record buyers, and I think that was why he never made it over here. But he has made it in the States, and I wish him the very best of luck. There's never been any rivalry between us, and there never will be. He's got his scene, and I've got mine."

Every group tries to find its own little niche in the music world. Alan has found his by playing good, musical and commercial numbers. Even if every other record fails to make the grade, I don't think he will despair. He has realised that the audience are the most important people around. They must hear what they've paid to hear, not what you want them to hear. With such a policy, how can the Alan Price Set fail?

# PROFILE

# BARRY GIBB

**SINGER-composer-rhythm guitarist Barry Gibb has a fast, stage-filling sort of smile but he's also the serious member of the Bee Gees. He's the one who maintains law and order inside the group, which is fair enough as he is the tallest and heaviest.**

## OWN MATERIAL

He stretched his 6 ft. 1 in., ran a hand through his plentiful brown hair and filled in a few background gaps in his career. He was born in Douglas, Isle of Man, NOT Manchester as has been stated elsewhere—on September 1, 1947. He said: "The family left Manchester back in 1958 . . . mum, dad and the Bee Gee twins Robin and Maurice. In Australia we had a quick start in the business . . . a radio show called 'Talent Guest', and a telly series followed.

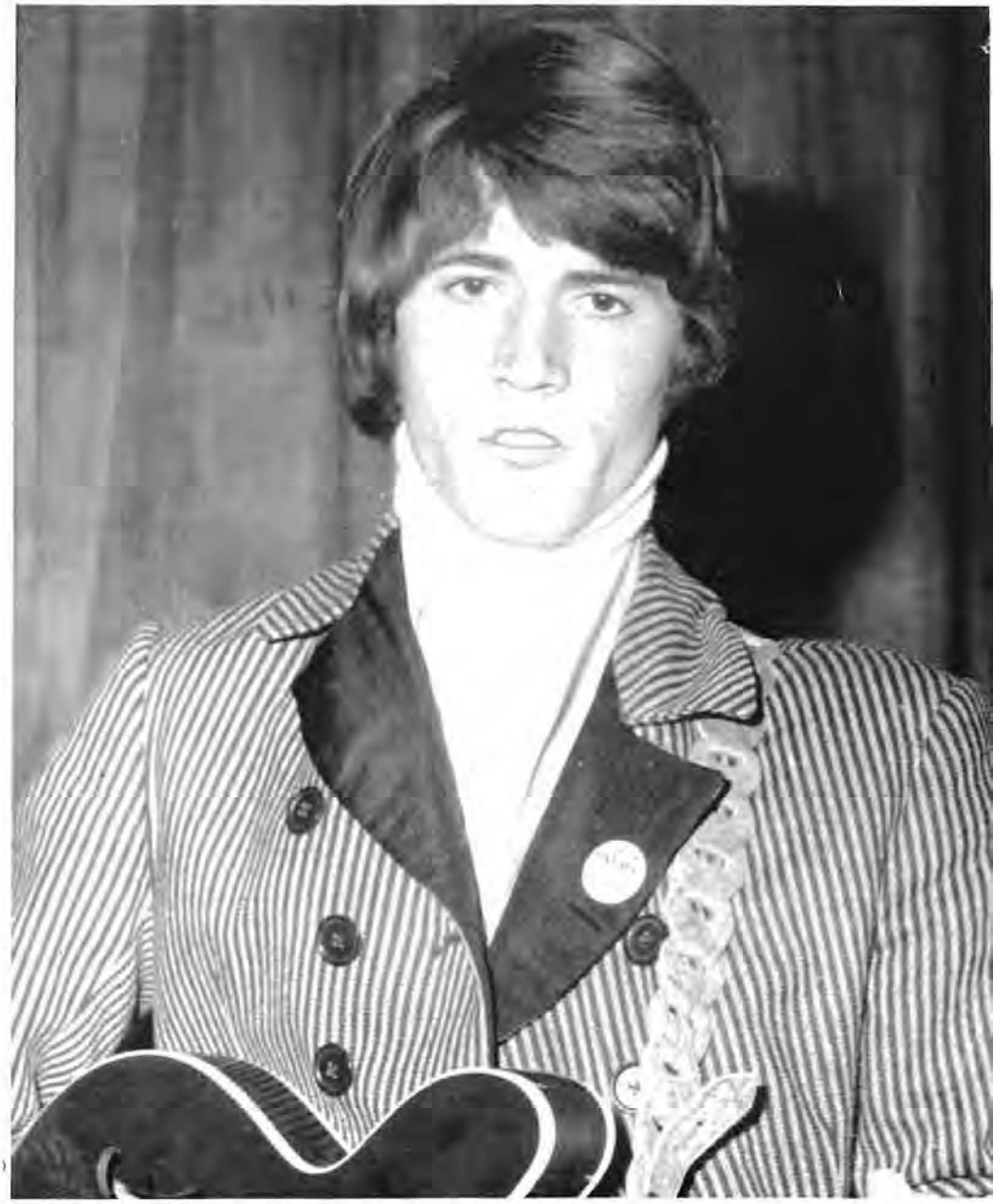
"I was only 14 when we had our first record out. We were writing our own material even then . . . 'Three Kisses Of Love' was the first and it got into the Top Twenty—much to our surprise! I suppose we had pretty advanced ideas for kids—some of our follow-up hits had titles like 'Claustrophobia', 'Peace Of Mind', and so on.

## RAPPORT

"We try to write regularly. But you know how twins are supposed to have this *rapport*, this mental thing which links them closely together. Well it doesn't happen between Robin and Maurice somehow. It's Robin and me who seem to think alike, so we tend to come up with the same ideas. But in the last instance each one of us has SOMETHING to do with each of our numbers. . . ."

Barry is very much the outdoor sort of character—he spends a lot of off-duty time hiking, or swimming, or driving fast cars. When fans send him letters saying he is the best-looking one of the group, he smiles that quick smile and says: "Oh, I dunno". Musically speaking, he rates the Beach Boys higher than any other group, though he agrees they don't always reach the "perfection" of "Good Vibrations". "And the Monkees have got just the right image for their television series", he says. He adds that one day he'd like to see the Bee Gees branch out more into the all-round entertainment scene.

Is he as complicated a person as some of his songs suggest? "I don't think so", he said. "These song ideas—you get people trying to analyse them and find hidden meanings, but we simply write material which stems from our actual thoughts. You read something, it clicks and you get it down on paper. Obviously some get too involved to bother about. But what pleases me is the interest shown by others in the business.



*Barry was only fourteen when he and his brothers, the twins Robin and Maurice, had top twenty success in Australia.*

## WORK FIRST

"I'm a bit girl mad", he goes on. "But work is the foremost thing in my world. You've just caught me before we nip over to America. That'll be an experience. I'm dead keen on seeing new places, meeting new people. If we click really big, then I'll take a year off sometime and just meander round the world in my own time. I see some of the groups just about kill themselves by trying to do too much . . . don't want it to happen to me."

A very grateful lad is Barry. His brown eyes shine sincerity when he talks about the breaks they've had, as a group, since coming back to Britain. A likeable lad is Barry. No side, no aggressiveness. Except when he's keeping the other four Bee Gees in order!

PETE GOODMAN.

# LP REVIEWS

## EMOTIONS

### THE PRETTY THINGS
### FONTANA TL. 5425

I'm afraid that this is not a very strong album although it's pleasant enough. The Pretty Things could have done better. They have amalgamated with brass and strings and quite honestly the size of the project doesn't seem right for the Pretties.

All the tracks on this album are written by vocalist Phil May, and lead guitarist Dick Taylor helped now and again by a gent called Waller. But even though the composition stakes have been kept in the family they are hardly "Taylor-May-d" for the group's style. A very courageous try, but material isn't as strong as the Pretty Things' sound.

Side One: Death Of A Socialite; Children: The Sun; There Will Never Be Another Day; House Of Ten; Out In The Night.
Side Two: One Long Glance; Growing In My Mind; Photographer; Bright Lights Of The City; Tripping; My Time.

## JIGSAW

### THE SHADOWS
### COLUMBIA SX.6148

This album really is a jigsaw, with some pieces in the wrong place. Side One features a psychedelic Hank Marvin plus touches of Eric Clapton . . . which seems odd. On the other hand, Side Two is original, imaginative and very listenable. If the tracks had been swapped around a bit, then this would have been a fine album, but as it is, all the best tracks are on one side.

"Friday On My Mind" swings, and the extra Les Paul-type sounds make it the perfect example of a vocal turned instrumental. To my mind, this is the best track on the album. As always, Hank's guitar playing is perfection. He changes from ordinary guitar to 12-string to acoustic to mandolin to banjo with such ease, it's astounding. The "Shadow's Sound" is always there, and credit must be given to Brian Bennett's drumming. It's a pity he isn't featured on a drum solo. All in all, this is a very good album, but when you buy it, play Side Two first.

Side One: Jigsaw; Tennessee Waltz; Prelude In E Major; Cathy's Clown; Stardust; Semi-Detached Suburban Mr. James; Trains And Boats And Planes.
Side Two: Friday On My Mind; Winchester Cathedral; Waiting For Rosie; Chelsea Boots; Maria Elena; With A Hmm-Hmm On My Knee; Green Eyes.

## THE STREETS OF BALTIMORE

### BOBBY BARE
### R.C.A. VICTOR RD 7862

The front cover shows Bobby Bare looking very sorry for himself in the lonely streets of Baltimore. The shot is indicative of the music to be found inside. Each track is loaded with quiet, heavy-hearted grief, the direct result of loneliness in the big city.

But the listener is not subjected to an overdose of poignancy, the songs are delivered without false sentiment, they are simple and pleasing. One could say that they were predictable as far as chord progressions and musical structures are concerned, but this increases enjoyment, adds a sing-along quality and permits the listener to identify himself with the singer and his predicament. In no way are these songs hackneyed or tired. The lyrics are extremely effective, the backing is full and easy on the ear, and Bobby Bare's voice is mature, tuneful and strong.

Side One: Early Mornin' Rain; Houston; Saginaw, Michigan; Take Me Home To Mama; Memphis Tennessee; Streets Of Baltimore.
Side Two: That's How I Wanted It To Be; Vincennes; Cold And Lonely; Changin' My Mind; There Ain't No Fun In This Town; Green, Green Grass Of Home.

## REAL 'LIVE' ROCK 'N' ROLL

### BILL HALEY
### EMBER EMB.3386

Bill Haley might not have many fans left today, but no one can dispute the fact that ten years ago he was the "King". This album, recorded at the Roundtable, New York, in March 1962, won't add to his list of fans. In fact, it could well lose him a few. Technically and musically, this must be the worst record he has ever recorded. All the numbers are in the Twist idiom, which in itself is rather sad. As a Rocker, Bill was fantastic, but when he tries to perform well-known numbers in the style of the day, he's so, so bad.

The two best tracks here are "Caravan" and "Lullaby Of Birdland", both instrumentals. Compared with many of today's instrumentalists, the Comets were great. Just listen to the wailing sax of Rudy Pompilli and the guitar virtuosity of Franny Beecher, and you'll see what I mean. Unless you're a fanatic Haley fan, this LP will prove to be a great disappointment.

Side One: Lullaby Of Birdland; Marie; One-Two-Three; Down By The Riverside; Queen Of The Twisters.
Side Two: Caravan; I Want A Little Girl; Whistlin' And Walkin'; Florida Twist; Eight More Miles To Louisville.

## TUTORS column

### A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

**Grade Guitar School** (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 p.m.). WAN 0687.

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

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

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

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

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# YOUR LETTERS

Dear Sir,

A blow has been struck for the fast-disappearing cult of showmanship and professionalism. What is more, it has come from an unexpected quarter. That much maligned group, the Monkees, are to be heartily congratulated for their superb performances at Wembley. They offered a well-balanced act which had obviously been painstakingly devised. If they had just stood and looked pretty then I would have joined the disapproving throng. However, they didn't and now I'm wondering where on earth we can find a group to match their appealing mixture of entertainment value.

**V. Kelly,**
**Pimlico, S.W.1.**

LP Winner.

Dear Sir,

I enjoyed your feature on the Trems in last month's *Beat Instrumental*, but at one point the organist was referred to as Alan Howard. Shouldn't it have been Blakely?

**P. Lamb,**
**Goodmayes, Essex.**

*Yes, it should have been Blakely, the only guy with the name of Howard was the bassman who left some time ago.—The Editor.*

Dear Sir,

*Beat Instrumental* leads again. I'm talking about your Chart Fax, a feature which I would like to have seen a long time ago. As a member of a blues group, I am very interested in who plays what part in the production of a record. So many people forget that an engineer has to balance a record, and take the responsibility if anything should go wrong. Because of this, it's only fair that they should receive the recognition they deserve, especially as in some cases they actually co-produce the entire session with the A & R man.

**Martin Johns,**
**Birmingham 3.**

Dear Sir,

In your last issue of *Beat Instrumental* you said that the prophesies of female and male solo singers taking over from the groups had been proved to be groundless. I entirely agree and I think that I know why solo stars don't maintain the same success as groups. It's pretty obvious, in fact, the success of any form of entertainment depends on its ability to communicate. On the law of supply and demand a group of four or five is obviously going to have a better chance of communicating than one solitary, all alone, singular singer. Also I feel that the group is a better bet than the singer because they already have a certain atmosphere, a mental *rapport* between them. As soon as this is extended to the audience then they are home and dry.

**P. Hankinson,**
**Bristol.**

Dear Sir,

I would like to express my delight at the success of the Procul Harum. I am especially pleased to see them riding high because their line-up includes Gary Brooker, a guy I have admired ever since his Paramount days. Even in the "Poison Ivy" era he was a force to be reckoned with and it was only the dearth of good recording material which prevented Gary and the group from achieving wider acclaim. I am really glad that at least one major talent has broken through the rubbish curtain.

**J. Poole,**
**Portsmouth,**
**Hants.**

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# CHET ATKINS

## man of many talents

**1967 is Chet Atkins' year. Not only does he celebrate his ten years as manager of the pop side of RCA Victor's Nashville branch, but also his twentieth anniversary as an RCA Victor recording artist. To date, he has recorded over 30 albums, all showcasing his guitar virtuosity, the latest being "From Nashville With Love".**

Chet's talents are innumerable. Musician, arranger, producer, talent scout. You name it, he does it. As a musician, his name is legendary. The Segovia of the popular guitar. Little wonder that he is known as "Mr. Guitar". His name is synonymous with Nashville, and much of the "Nashville Sound" must be credited to his work . . . on both sides of the microphone.

Just a few of the hundreds of artists to record with Chet—as either a musician, producer or arranger—are the late Jim Reeves, Elvis Presley, the Everly Brothers, Floyd Cramer, Bobby Bare, Perry Como, Al Hirt, Ann Margret, Rita Pavone and the Limeliters. And he's also had the honour of being asked to record with the world famous Boston Pops Orchestra.

### STEVE SHOLES

The credit for discovering Chet Atkins must go to a certain Steve Sholes of RCA Victor. He was sent a sample of Chet's work, and decided to find out more about the man himself. This was in 1947. Eventually, Chet was traced to a small radio station in Denver, and offered a recording contract. Hoping he had found a man of many talents, Steve Sholes asked Chet if he could sing. Chet replied he could. The result was a vocal offering called "Money, Marbles and Chalk" followed by a duet with his sister. The story goes that on the "Money" session, Chet was a bit worried about playing lead to George Barnes' rhythm. If that first session had flopped, the Chet Atkins' story might have been completely different.

Two years later, Chet moved to Nashville. Steve began using him for sessions, and soon realised that he really had discovered a man of many talents. Most of this early recording was done in a converted garage with portable equipment. It was here that several tracks for Hank Snow were recorded. Some time later, permission was obtained for a proper studio to be built, and Chet was given a job as Steve Sholes' assistant and part-time employee. All for the wage of $75 a week. This studio, in fact, was the birthplace of Elvis Presley's "Heartbreak Hotel".

The number of guitarists who have been influenced by Chet's artistry—no matter how lightly—are innumerable. George Harrison — "The things he does with a guitar are unbelievable"; Tony Hicks—"I've been a fan since the early 'Trambone' days, and still think he's fantastic"; Joe Moretti—"There is only one Chet Atkins. You take him for what he is, because you can't compare him with anyone else. I think that even today's crop of new guitarists are being influenced by him";

### EMULATE

Eric Clapton—"If you try to emulate Chet Atkins, then you're finished as far as your own style is concerned. But so many people—especially the Americans—have been influenced by him, and, let's face it, he's an incredible musician. If I can get anywhere near his popularity when I'm 40, then I'll be very happy."

I don't think that any guitarist needs to be told that Chet Atkins plays a Gretsch guitar. In many circles, Chet Atkins is to Gretsch what fish is to chips. Whereas many Nashville session men play "by ear", Mr. Guitar feels that this is not enough. He can take a sheet of music, and play it immediately. Of course, he can busk—and very well, too—but his ideas about reading are now having considerable effect on many of his Nashville friends.

### ALL STYLES

Because he is a true musician, Chet's style can't be tied down to just one form of music. Anyone who has an Atkins' album knows that he can play a pop tune with just the same feel and precision as a fugue. Just look at some album titles . . . "Chet Atkins' Teensville", "Caribbean Guitar", "Chet Atkins Picks On The Beatles", "Christmas With Chet Atkins", "Down Home", "Progressive Pickin'" and "Chet Atkins In Three Dimensions".

You might think that the talent-scout side of Chet's activities is a relatively new thing. But no. He has had this knack of picking the very best musicians and singers and persuading them to come to Nashville for many years. Two such names were Floyd Cramer and Boots Randolph. It was Chet's faith in Floyd that helped him become the pianist he is today. And the same with Boots, one of the most revered sax players of all time. Everyone that has ever worked with Chet Atkins says that he has fantastic judgement, takes a personal interest in everything he is connected with, and has the respect of everyone.

This respect has culminated in a song called "Chet's Tune". Written specially for Chet, such artists as Floyd Cramer, Eddy Arnold, Hank Locklin, George Hamilton IV, John D. Loudermilk, Hank Snow, Skeeter Davis, Jimmy Brown and Bobby Bare decided to record a number dedicated to Chet. The session took place behind locked doors, making sure that Chet was well out of the way, and Jerry Reed even used Chet's own Country Gentleman guitar. If that's not admiration, I don't know what is.

# IS JONNY ROSS THE NEW CLIFF?

**CLIFF is becoming more and more involved with his religious activities and it is obvious that before long he will quit the "pop" scene altogether to devote his time fully to his new calling.**

Already the search for his successor has begun, in fact it began some time ago. Engelbert Humperdinck and Tom Jones are well up in the placings but are they really for the youngsters? They'll like their songs, admire their looks, respect 'em. But idolise them? Not really. The Monkees have illustrated the fact that there is a brand new generation making its way up through the bric-a-brac of personalities discarded by the previous generation. Beatle people of the early '60s are now entering the starting traps in the marriage race, some have already made the dread move and have little Beatle people of their own to contend with. In their place their younger sisters and brothers are going through that same carefree stage where pop music is the only thing worth knowing about.

Conclusion? The new Cliff would have to be someone who could be identified with the new pop followers. The new Cliff would have to have the same star quality as Cliff, an equally pleasing voice and a malleable personality, so that he would be prepared for star grooming.

## PHONE CALL

The other day a charming young lady publicist rang me at B.I. "I'd like you to see

this young chap called Jonny Ross", she said. "He's going to take over from Cliff, and he's only 15." A strange feeling crept over me, it was a mixture of amusement and nausea. The young lady had just recited Phrase 5 in the "Publicists' Book Of Corny Claims" (1967 Edition). Terrible thing was that she evidently believed wholeheartedly, absolutely, unreservedly in the little fella's potential. It was very sad. She became more and more frantic. Eventually I said that I'd see her client just to prevent her from having a nervous breakdown.

## APOLOGY

When I met the bloke. Well . . . I had to apologise profusely, he was all she said he was. A good-looking chap, you wouldn't take him for less than 19 and his voice kicked the age estimation scale right out of the window. His first record was played, the voice was that of a mature singer, a pro. Later, Jonny admitted that he likes to listen and learn from the greats like Sinatra, "but I don't copy", he added. I believed him. Have a look at the shot. Listen to the record, is he the new Cliff? He's certainly off to a good start. Two very big film directors have offered him contracts and one will sponsor him for a year at a drama college. On the record side Norman Newell of E.M.I. is rooting for him and is working on an LP right now. The rest is up to the fans. K.S.

## TOP TWENTY—FIVE YEARS AGO

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

| | | |
|---|---|---|
| 1. | I Remember You | Frank Ifield |
| 2. | Speedy Gonzales | Pat Boone |
| 3. | I Can't Stop Loving You | Ray Charles |
| 4. | Guitar Tango | The Shadows |
| 5. | A Picture Of You | Joe Brown |
| 6. | Things | Bobby Darin |
| 7. | Here Comes That Feeling | Brenda Lee |
| 8. | Once Upon A Dream | Billy Fury |
| 9. | Roses Are Red | Ronnie Carroll |
| 10. | Don't Ever Change | The Crickets |
| 11. | Little Miss Lonely | Helen Shapiro |
| 12. | Come Outside | Mike Sarne |
| 13. | Let There Be Love | Nat King Cole and George Shearing |
| 14. | Breaking Up Is Hard To Do | Neil Sedaka |
| 15. | Vacation | Connie Francis |
| 16. | I'm Just A Baby | Louise Cordet |
| 17. | English Country Garden | Jimmy Rodgers |
| 18. | Sealed With A Kiss | Brian Hyland |
| 19. | Stranger On The Shore | Mr. Acker Bilk |
| 20. | Roses Are Red | Bobby Vinton |

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

| | |
|---|---|
| Dancing Party | Chubby Checker |
| Theme from "The Man With The Golden Arm" | Jet Harris |
| Ballad Of Paladin | Duane Eddy |
| So Do I | Kenny Ball |
| Pick A Bale Of Cotton | Lonnie Donegan |


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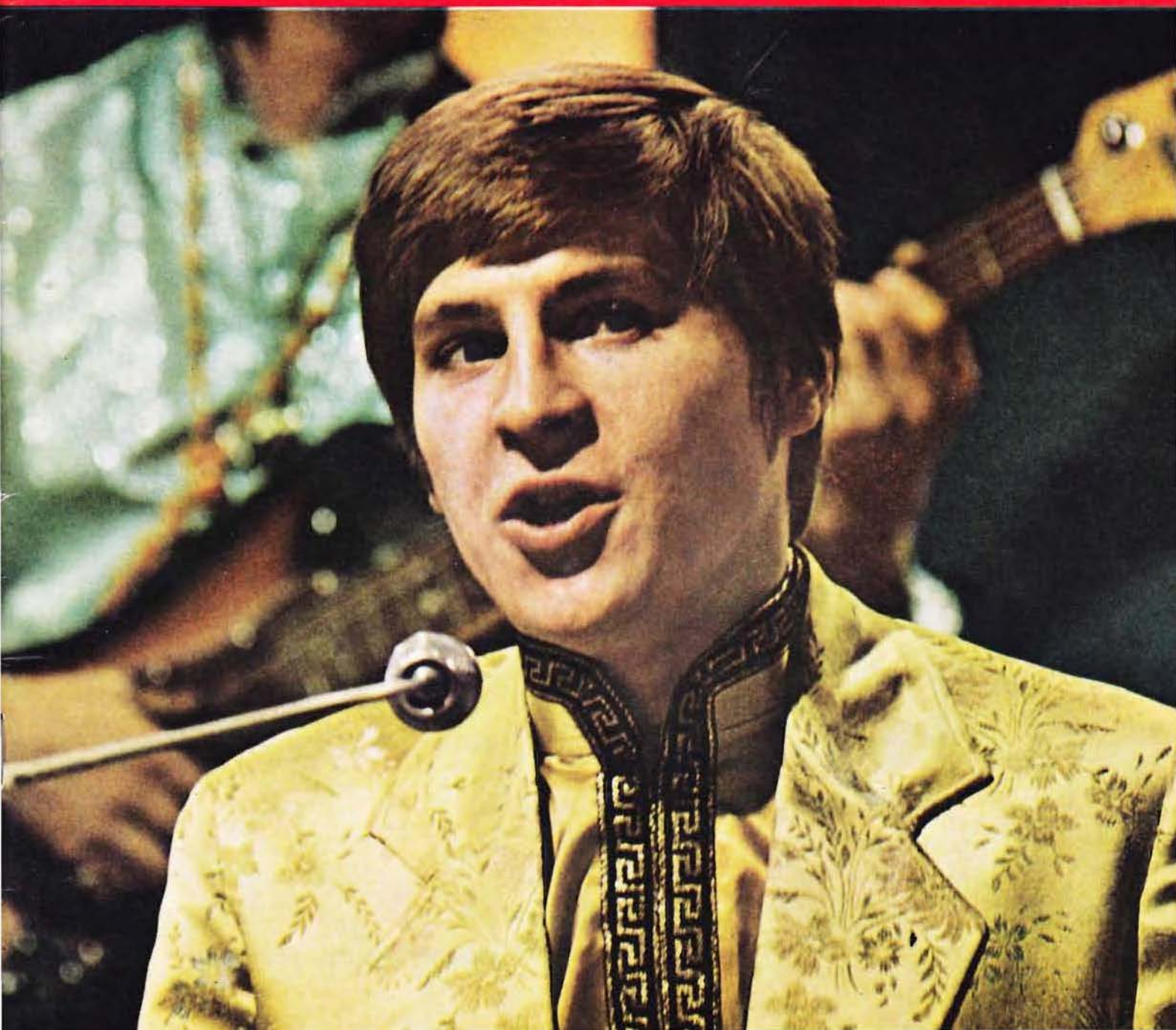

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# BEAT INSTRUMENTAL

NO. 53 SEPTEMBER 1967

**EDITORIAL & ADVERTISEMENT OFFICES:**
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Manager: TONY WEBSTER

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**Editorial**

**The big changes in the recording world in recent years have largely been brought about by a new breed of A. & R. Men, or Artists and Repertoire Managers, to give them their full title.**

**In the '50s the A. & R. Manager was king. As his title suggests, he was completely responsible for dishing out recording contracts, selecting the songs which were going to be recorded, choosing arrangements and supervising recording sessions.**

**There were only a dozen or so in the leading record companies, and every week hundreds of singers and instrumentalists would try to attract their attention. Very few succeeded in getting a hearing. This wasn't always the fault of the A. & R. Men, most of them had too much on their plates. But it was true that several of them just didn't seem to understand what pop music was all about.**

**It was a bad system and the inevitable change came in the early '60s. A few loners like Dennis Preston, who recorded Lonnie Donegan, had already shown that you did not have to be an Artist and Repertoire Manager for years before you could produce a hit record and the percentage of successes the A. & R. Men achieved out of the large number of artists signed and recordings made was, in some cases, very small, very often brought about by a shortage of time to really work on the needs of an artist or group.**

**The independent had a much tougher but simpler road to travel. Tougher, because he could not afford a string of misses; simpler, because he could concentrate on just a few artists, giving them all his attention and finding out exactly what type of song suited them.**

**During the last couple of years the independents have multiplied enormously. Many of the top recording stars have become their own recording managers. And why not, many of them now know far more about recording and producing a hit than any of the old-fashioned A. & R. Men of the '50s.** **The Editor.**

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Printed by S. Tinsley & Co. Ltd., Manor Farm Road, Alperton, Wembley, Middlesex
Distributors: Surridge, Dawson & Co. Ltd., 26 Aberdour Street, London, S.E.1. Telephone: BERmondsey 7074

# NOTHING BUT TROUBLE FOR JEFF

**THERE's been a great amount of trouble, trouble, trouble, for poor Jeff Beck so far. And the general atmosphere isn't too bright, what with "Tallyman" refusing to march up the charts. He's had motor-car hang-ups galore, a dangerous illness, stormy relationships with quite a few people, and his jinx seems to be persisting.**

**I caught him down at the Mickie Most office. He'd come, not so fresh from a van breakdown when he was on his way to rehearse at Studio 19, and on entering the Most office was told that he'd better not linger because he was bound for Germany within two hours. Jeff blinked, looked about in bewilderment and then resigned himself to his fate.**

I didn't want to add to his troubles, but I asked him for his honest opinion of the non-moving "Tallyman". Said Jeff: "Graham Gouldman wrote it, but when I heard the demo it didn't do a thing for me. I thought it was a 'nothing' song. But then all Graham's demos sound like that. You wouldn't recognise 'For Your Love' and things like that if you heard the original demos. The final song that you record usually ends up completely different from the original idea. Graham left the demo with Mickie, who played it to me. I didn't say anything, just left it up to Mickie s judgement. I made the record and sort of closed my eyes. I just didn't think it could be a hit. It wasn't a really good follow-up to 'Silver Lining'.

"The whole thing is a bit frustrating, really, because I have just heard the demo of the number we'll do as the next single. A great slow and solid number. It's not even recorded yet. The writer is completely unknown."

## STUDIOS

I asked Jeff his opinion of a couple of the London studios. He is, after all, one of the hot recording properties. Of De Lane Lea, where "Lining", was recorded, he said: "It's got a nice atmosphere and a good coffee machine. I like recording there. With the Beatles recording at Olympic I'd like to have a crack at recording there too. I haven't thought of producing records yet, but I know that I'd like to discover a good group and record them. Trouble is, I haven't got the money to lay out at the moment. I'm sure I could produce. If I can't, then there's something wrong with me. Right now I'm just content to record.

"One thing I would very much like to do is co-produce with Phil Spector. Man, he's so advanced. As he says on his label: 'Tomorrow's sounds today'. So true. Pity he seems to have flopped just lately. If there is one record in the charts I'd like to have recorded it must be the Stevie Wonder thing. Beautiful song, great sounds."

## OLD FASHIONED

I moved on to Mickie Most. Jeff gave me his impressions. "Mickie's just a bit old-fashioned. He used to be a rock 'n' roller and I think that some of the ideas must have stuck. He still likes all whining guitars. With Donovan he's so far advanced. He's a good producer and must get a lot of the credit for helping me. He discovered 'Hi-Ho'."

## AMBITION

As a final question I asked of Jeff's main ambition. Said he: "I'd like to sit in with Ray Charles on a session with the Raelettes as he did on the Milt Jackson album. Failing this, then, the Ike and Tina Turner show."

Maybe one day soon all this will come to pass, but at that particular moment it was time for Jeff to go and he was whisked away in a taxi on the next stage of his wanderings.

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# PLAYER OF THE MONTH

# RICK WEST

THIS guy has ingenuity. His first guitar was home made and was manufactured from nails, pieces of wood, string, all attached to a biscuit tin. "I plonked away on that for a while, then when I was 14 my dad bought me a Spanish box. I was a bit disappointed with it at first. I couldn't tune it, let alone play it, so I left it for a while. Then I met this bloke from down the road and he showed me a few things. After my interest had been aroused I loved the guitar, even took it to bed with me.

"I was following Lonnie Donegan and Johnnie Duncan. I used to strum frantically to their records. When I first joined a small group they had three guitars and a washboard, but wanted one of us to go over to playing proper lead. I seemed to be getting on best so I took the job. Later we 'went electric'. I put a mike in my acoustic guitar and put it through a little radio.

"When I was 16 or so I bought a Hofner electric acoustic model, can't remember what it was called exactly. Next, I moved on to a Hofner Club 30 and at that time I was going in and out of different groups. Before I joined the Trems I was with a group called Joe and the Teens and by that time I had a Fender Strat.

"Once when I was with the Trems I bought a Fender Jazzmaster, but that was pinched in France and I moved on to a Jaguar. I used Fuzz quite a lot but I didn't like the idea of the foot-pedal on the floor. I fitted my own unit into the Jag.

"When I was 17 I went to some classical guitar lessons. They did me a great deal of good but I couldn't keep them up and play all the gigs at the same time. I still find that I'm using a bit of classical technique in my playing with the group. For instance, I use my fingers rather than plectrum ever such a lot. I suppose I'd like to play classical guitar again one day, but not exclusively. I prefer to play in as many different styles as possible. I'd also like a crack at jazz. I've played a little with other guys before some of the tours we do. We all get together for a bit of a jam.

"Guitarists I like to listen to? Well, there are hundreds of 'em, but I have a particular liking for George Benson. I'd never heard of him until someone told me about him. I do some of my own taping on a couple of cheap tape recorders, sometimes the pitch gets a bit dodgy, but I don't record so much for the finished product as for the practice it gives me. I'd like, of course, to build my own little studio, but there again . . . I just haven't got the time at the moment. Maybe later on."

# ZOOT MONEY'S "LIGHT SHOW"

**FOR ages, Zoot Money and his Big Roll Band roared round the club scene. Zoot, himself, with his habit of mixing "soul" music with removing his trousers on stage, was known as one of the looniest and ravingest characters in the business. His records all sold well, dickering near the charts but without actually breaking through to hit status.**

And now there are some severe and surprising changes to report. Zoot, slimmed down and fit-looking, explained some as he drank, almost unbelievably, a mixture of lime-juice and lemonade. The Big Roll Band, for a start, is no more. Three members have departed and now there are four, to be known as Dantalian's Chariot. Zoot will, inevitably, be the focal point with his old fans, but the attraction now is of four top-class musicians, all making up a quarter of the whole.

Line-up: Zoot on Hammond organ, having added a Wurlitzer piano; Pat Donaldson, on Gibson bass (the new boy of the team); Colin Allen on his Gretsch drums; Andy Somers on lead—he uses Gibson mostly, also has a Fender Telecaster and 12-string.

Their policy? To avoid the little clubs and concentrate on the really big shows in big halls. This is mainly to accommodate their "light show", operated by top men in this field, Phillip Rose and Mike Lowe. Says Zoot: "We've got 2,000 quids-worth of lighting and it has to be an integral part of the performance. If a hall can't cope with it . . . well, we can't cope without it.

"We're working on a new LP at this moment. The absence of a front-line makes us much more free. It leaves room for free expression and we think this is important. We can perhaps do 15 numbers in three-quarters of an hour, but if we feel a development coming on in one or two of them we can end up doing only five. The accent is more on folk-rock stuff rather than the old soul material, but we just don't want to be categorised in any way."

The other three Charioteers arrived to put in their views. Mostly, they felt that the days of British groups simply copying existing things from America is over. The West Coast of America is leading in this way — each group is finding something different to say. People go along to identify with the group itself and what it is putting down. Said Zoot: "If people want to hear Otis Redding, then they can go along and see him for themselves. Obviously, some people will still want faithful reproductions of someone else's work, but we are hoping that most of our fans will come along with us in our experiments.

"It'll be difficult. But people, the fans, are interested in honesty. If you tell them what you're doing, they are impressed and will listen. If you just leave them behind, then they feel neglected and lost. As for me, you can say I'll be subversive—if that's the right word for keeping out of the spotlight and letting everybody have a chance."

And the others, clearly fascinated by the change in their approach to the music business, agreed that it was important to play with conviction and gusto and to use their talents to produce music that was jazz-tinged. Said one: "Even more important is to be completely professional. It's not enough to go on stage and simply give people a soulful rehearsal. The people on our lights are acknowledged as being the best in the business. We are after a real show and not the happy - chappy, semi - professional sort of approach."

This sudden switch of direction for Zoot is not born of disappointment. It's born of ambition. Within the old Roll Band, there were differences of theory about music. The three who have become Chariot-eers were virtually in a clique of their own. . . .

So where did the new group name come from? It stemmed from their publicist Jim Ramble. According to tradition, Solomon made a pact with the "infernal spirits" for their help in getting his enormous wisdom and wealth. One was Dantalian . . . "this strong Duke, when conjured, appears with a multitude of male and female faces. He is invoked in order to produce a vision; to give news of secrets and even the innermost thoughts of men; to teach any art or science and to influence the minds of men."

This, thought Jim, about summed up Zoot's new state of mind. As for the Chariot bit . . . well, it's just a vehicle for the new music!

Apart from the planned LP, there'll be a single from Dantalian's Chariot out about now.

PETE GOODMAN

# THE HOLLIES TAKE TIME OVER RECORDING!

**WHILST waiting for the Hollies to finish a track in the EMI studios, I picked up a magazine which contained a review of the Hollies' latest album, "Evolution" . . . un-named in the review. Apart from calling the Hollies' sound "indistinctive", and the Clarke/Hicks/Nash team "unmelodic", they asked who wanted to hear a "Lance Corporal Pepper" LP. To show how "with-it" the reviewer was, he said that "according to his cuttings" the Hollies had been going up-and-down the charts for a number of years. Thing is, there's criticism and criticism. And how anyone can call the Hollies indistinctive is way, way beyond me. I showed the article to Bobbie Elliott.**

He took the verbal punch on his chin without flinching. "I suppose that everyone is entitled to their own opinion", he laughed, "but I doubt if this guy is a fan of ours. Things like this don't really worry us because the fans sympathise. And they're the ones that matter. When it does happen, we think about it, see if the person is right, and perhaps try to do better. I suppose we're all a bit sensitive, but then so is everyone in show business. If people want to slate us, then let 'em get on with it."

## NICE GUY

That's a typical statement from Bobbie, one of the original nice guys. I've known him since the early Shane Fenton days, and he hasn't changed a bit. He's still one of the least big-headed people I know. Getting up to date, I asked him about the session currently in progress. "We've been here since 2.30 p.m. and will stay until 10 p.m. The boys have written about a dozen numbers, and we'll tape as many as possible. Nowadays, we start with the simplest song first and work up to the more complicated ones. We've just finished 'Charlie And Fred', a comedy song about a couple of rag and bone men. Should be good for the next album. That's right, it's a Clarke/Nash/Hicks composition like all the others we're doing. We hope the new single will come from this session, but we won't know definitely until we hear all the playbacks.

## FIRST ALBUM

"We tend to take more time over recording than we used to. I remember that our first album was completed in two days. Ridiculous when you think of it. We enjoy ourselves more these days, too. We're in the position where we can afford to take things easy and make sure that the finished product will be commercial and of a good quality."

The Hollies are currently undertaking a three-week tour of Sweden. According to Bobbie, the audiences are very intelligent: "They wait until the end of a number before they start screaming. It's a bit weird at first, but it's nice to know that they listen to the music." This will be followed by an Autumn tour of England (those reports that the Hollies are to give up touring are completely untrue) and a possible Hollies' concert special.

"We're thinking of taking some extra musicians on tour with us", continued Bobbie. "That way we will get a more authentic record sound. The concert is still only a vague possibility. It's something we'd like to do, but it might not appeal to the kids. And we don't want to lose any fans."

## BRANCHING OUT

As a group, the Hollies get on well together, even if they are branching out into different fields. Bobbie, for example, is currently arranging some business transactions in the North. He has matured enough to realise that he must think of the future. To say that he's a very respected drummer would be an understatement, so you'd think he had visions of becoming a session man when the Hollies' days finally come to an end. "True, I did think along those lines at one time, but until you brought the subject up, it had been tucked away in the back of my mind. But I suppose you want me to think of it again. Let's see now . . . I'll have to play, that's definite, but I don't want to be tied down . . . you have to take too many orders in the session world, and I'd like to be my own boss, which is a problem . . . I wouldn't mind playing for someone like Buddy Greco . . . more for peace of mind . . . but that would tie me down . . . maybe jazz . . . very satisfying . . . I honestly don't know. If you'd asked me the same question two years ago, I couldn't have answered you then."

In many respects, Bobbie thinks that his recent illness did him good. He continued: "I was able to look at my life objectively and think about things. And I was knocked out when the others cancelled a lot of work because of me. It's at times like that when you really discover your worth . . . as both a musician and a person." T.W.

# THE KEITH MOON COLUMN

Well, we're half-way through our Stateside tour and I don't think I'll be very sorry when it's all over. Don't get me wrong, it's been a great tour, but the travelling! It's unbelievable. I'll never complain about British trips again. I must admit I had my doubts before it started. I had a feeling that Herman's fans would be somewhat anti us, but I'm glad to say that I've been proved wrong. There are a lot of Teeny-boppers at all the concerts, who have obviously come to see Herman, but they're also listening to us.

Things have generally been going pretty smoothly, but there have been a couple of incidents—one funny and one nearly disastrous. It was funny—though not at the time—when we had to fly to Toronto from New York. Somehow or other I managed to leave my passport in a laundry basket at a hotel, and almost got left behind. But someone pulled strings. I got onto the plane. My passport was sent on another plane.

The other incident happened in the deep South. I'm not quite sure how it came about, but I was walking along a road when some fellers came up, took an instant dislike to me, and shoved me through a plate glass window. By the time I had clambered out, they had disappeared and I'm still wondering what it was all about. No, I wasn't hurt. Well, just a few scratches. But it could have proved very nasty.

I said that the tour was a bit hectic, but half of it is due to the amount of recording we're doing. We stop in practically every big town, go into a studio that has previously been booked by Kit Lambert, and try to get some more tracks in the can for our next LP. So many people say that there is a vast difference between American and British studios, but I haven't noticed anything. Admittedly we're never in one place long enough to form any real opinion, so I could be wrong. We did a couple of tracks in Memphis. Beautiful studio there and the atmosphere . . . great! It's not surprising they produce so many hit records.

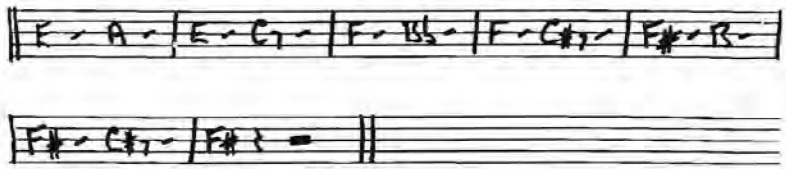
I can't wait to get back home and show everyone my "Exploding Drum Kit".

KEITH MOON

# MORE CHORD CHANGES

By THE TUTOR

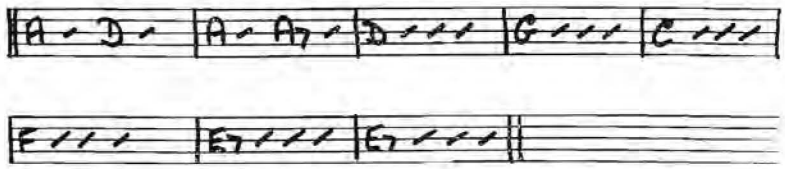
The object of this month's article is to help you practise chord changes. By now, you should be reasonably proficient with the simpler changes—like those in the three-chord sequence—so let's move on to some of the more complicated ones. Remember that any chord will fit into any key providing the correct chord progressions are used. Adding Sevenths into the appropriate places will allow you to lead direct from one Major chord to another, even if it's not normally associated with that particular sequence. Here are seven bars showing how Sevenths can be used to lead from one key into another, i.e. E to F to F♯:—



It's a fallacy for anyone to say that you need to know every chord in the book, because you don't. The Majors, Minors and Sevenths are all you need . . . at this stage, anyway. Many pieces of sheet music show complicated, previously unheard-of chords, but the same effect can be achieved simply by playing a chord that you have already learned. Say you see a bar of music with the chords of G C+ G in it. You don't know the C+ (C Augmented) chord yet, so just play a straight bar of G Major. Only a really experienced musician could tell the difference. These extra chords show how the music *should* be played, but not necessarily how it *must* be played.

There are many groups in existence who have recorded one of their own compositions containing about four chords, and then found the sheet music to contain 24. Thing is, the person who actually writes the score is usually a proficient pianist, and he puts in every single chord, sometimes forgetting that what sounds correct on a piano doesn't necessarily sound right on a guitar. So don't worry about all those pieces of sheet music you've got. They can all be played if you simplify some of the chords.

Now let's try some more chord changes. I'm sticking to those found at the bottom of the fretboard, so they shouldn't prove too difficult.



Once you've played through this sequence a few times, you will find that your ear has become attuned to it. Try making-up a few sequences of your own—starting with something simple like C, Am, F, G7—and add or reject chords as you go along. For example, the chord of Am can be changed to Em or the chord of F to Dm. If worked correctly, you should eventually be able to "feel" which chord will or won't go with another. But, as I've said before, never try to advance at too fast a rate. *En route* you could well miss some very important points.

Next month I'll move on to the actual reading of music. Believe me, it's not half as hard as you imagine, so don't decide to give up if you find it difficult at first. I'll start off by explaining how chords themselves are made up. Once you can understand that, then the whole process of reading will be simplified.

# AUSTRALIAN RECORDING SCENE NOT FOR THE BEE GEES

**VINCENT MELOUNEY, Bee Gee guitarist, led where the rest of the group followed. He was first across to England from Australia with Colin Peterson, now the group's drummer. When the Bee Gees, otherwise known as the brothers Gibb, landed here they looked up Colin and asked him to work as their drummer, later they brought Vince in for a couple of LP sessions and in May he became a fully-fledged and integrated Bee Gee.**

The group's first appearance in England, at the Saville Club, rushed up on them pretty rapidly and they were almost found wanting. Said Vince when I met him at Nems: "We were cutting the LP and rehearsing and were only together for two weeks before the show. We just about made it because we did rockers. We are still rehearsing hard. The way we go about it is this; we try to get a rigid arrangement down first, allowing just a bit of space here and there for the odd *ad lib*. Then we work out the harmonies. Only the Gibbs sing."

Did the close, brotherly harmony persist off stage? "Yes", replied Vince, "but we don't find that the brothers are clannish at all. We all feel as if we are in the same family, anyway. We've known each other quite a while. I

*Louis Bellson*

*Roy Burns*

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used to help the Gibb brothers out on sessions when they were backing solo singers.

"I think the sound we're getting is progressing but I'm sure that it won't stop at any one particular Bee Gee sound. We'll get tired of one sound and move on to another. On stage we have to use arrangements which will make up for the orchestra which we had in the studios. Now and again we use feedback on stage just to sustain notes, hold them that little bit longer."

I asked Vince how the Australian studios compared to ours. "They are pretty bad", he replied. "We've recorded in Sydney and Melbourne and they don't produce any good stuff. They seem to be a bit backward. They usually allow you, say, four hours. In that time you must do all you have to do, right down to the final mixing. They can't get the sound you want and usually resort to putting echo to fill the sound out. The engineers don't take much interest. If you ask them for a bit more treble or some compression on the guitar they go off their heads. They would never work any overtime.

"And the record companies are pretty useless. The trouble is that they are tight with their money. They skimp. Their idea of publicity for a group is a piece of paper in the sleeve of their record." I asked whether they went as far as putting posters about. "You're joking", said Vince, "that would be too much.

## SMALL SCENE

"The scene there is very, very small. The marvellous thing is that the kids are so enthusiastic. But the companies just won't spend anything out. It's just the same with the TV. There's a pop programme out there that works to a budget of £80. Would you believe it? The promoters don't help much. If they get their hands on a new discovery they push him and push him so that they can squeeze as much money as possible out of him in the shortest possible time. Then, of course, the guy is finished within a year, whereas if they had built him gradually over the years he'd probably still be going strong."

## NEXT ALBUM

The next LP from the Bee Gees will again feature a great deal of material written by Barry and Robin Gibb, but Vince has started to write. "I didn't have anything on the last LP", he said, "but I'm writing more now and will have a few of mine on the album which we are doing now. We will probably use orchestra on this one, and all the arrangements are being done for us by Bill Shepherd." But in the meantime the Bee Gees are still practising furiously down at the Saville theatre. And hoping that the Home Secretary will allow them to stay and work in England.

*Ronnie Stephenson*

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# THE 'LOVE' SESSION

*Another session under way in the Olympic studios — the birthplace of "All You Need Is Love".*

**EVERYONE knows that the Beatles recorded "All You Need Is Love" in the EMI studios. Didn't they? The fact is that although they were seen playing and singing on the "Our World" TV show, the backing track had been recorded two weeks earlier at the Olympic studios in Barnes. This studio was also the birthplace of "Baby, You're A Rich Man". That particular session took place two months earlier, and the complete disc, including the lead vocal, was recorded in just one evening session. Something very unusual for the Beatles. The chief engineer for "Rich Man" was Keith Grant assisted by Eddie Kramer, but the person solely responsible for "Love" was the young, mustachioed Eddie. Like many other people, I wondered why the Beatles had chosen Olympic.**

## RECOMMENDATION

'I think it was due to the Stones' recommendation', Eddie told me. "I know that Mick had been trying to get them to come in for some time, but I doubt if anyone, except the Beatles themselves, know the exact reason. The thing that struck me most was the fact that the boys were such good musicians, and they didn't mess around. They came in, sat down and started working. Unlike a lot of groups, the Beatles have a preconceived idea of exactly what they're going to do, subject to only a few minor changes.

"The session began at 7.30 p.m. and ended around 1 a.m. We'd laid on a harpsichord, piano and organ in addition to their own conglomeration of guitars and drums. Whoever writes the song takes charge. In this case, as with "Baby, You're A Rich Man", it was John, so he positioned himself at the harpsichord with the others clustered round in a very tight circle. They always work like this and it did present a few separation problems. But we got round them by using very directional mikes and the minimum amount of separation screens. Paul was using a five-string double bass he'd found lying around in the studio, George was using a violin, Ringo was at the drums, George Martin was sitting at the piano and John was both singing and playing. As the others were all wearing cans (headphones), John was singing into a microphone and working things out as he went along.

"Their method of recording was somewhat unusual. We left the tapes running and they went straight into the number. As soon as they reached the end, it was 1—2—3—4 straight back into it again. Half an hour later they asked to hear a playback. We ran the tape back—they were still in the studio—and after making a few changes, went on for another ten or 15 minutes. Another playback, and they said, 'Right, let's do a take!' "

## LONG ENDING

I asked Eddie if the very long ending was thought of during the session. He continued: "It's even longer on the original tape. They went on and on and on, so presumably they had some idea of what was going to happen. I should imagine they got a few more ideas when the session men added their bits. No, that wasn't done here. We just did the basic track, mixed it down to mono and they took it away.

"When you work with the Beatles, you find they don't push you at all. The only things they say are 'Can you do something to the drum sound?' or 'Bring the bass up a bit higher'. There's this fantastic relaxed feeling about everything. They just lope along at their own speed and reach a natural conclusion. Everything you hear on the record is what they played in the studio. And the same with 'Baby, You're A Rich Man'. A lot of people think that we used backward stuff on it. It might sound like it, but all the sounds were created live in the studio. The only time we used one of our 'secret devices' was when we were reducing the track down to mono. We fed all the sounds into a device in the studio, and then back into the mix again. This did create a sort of backwards effect, but it's not. We used the normal four tracks, then went four to four and mixed it down to mono, at the same time adding other things on. At EMI they use two machines locked together, but we can do this anyway with two 4-track film recorders. Incidentally, Paul is a brilliant pianist, and he played on the 'B' side. The weirdest thing, though, was to see George playing violin."

*The lead vocal was dubbed on in the EMI studios.*

*Eddie Kramer was the "Love" balance engineer.*

# JOHN MAYALL - BLUES PURIST

**THERE's a dearth of purists in Britain. What's happened to them all, where have they got to? Most of them have "gone pop", leaving behind jazz or blues fans, who crave for their favourite music to be played by the guy who can best communicate.**

Other purists have freaked out, preferring the escapist's flowery path to the hard road which the purists must travel. John Mayall is about the only man in Britain who has found his scene, helped others find it, and who has stuck through thick and thin to his own chosen form of music, the blues.

Predictably, he was not decked in beads and bells when I met him. Psychedelia had not yet penetrated his Bayswater haven. The aforementioned "hard road" has been trod by John for many years. He has had trouble with excellent guitarists who have forked off along the way.

## DEPARTURES

Clapton, Green, are names synonymous with that of Mayall but they are gone, one has made his fortune, the other is in the process of finding it. I asked John if he ever regretted the departure of his guitarists. "Not really", he replied, "because by the time they are ready to leave they have no interest in playing with the band anyway."

I asked whether he was, in his own opinion, a demanding group leader. "I suppose I might be", he said, "but I try to give the members of the group as much scope as possible for their own development."

## NEW LINE-UP

The line-up of the present Bluesbreakers is as follows: John McVie, bass; Keef Hartley, drums; Mick Taylor, guitar; and John, organ, vocals and occasional guitar. Baritone and tenor saxes are played by Rip Kant and Chris Mercer respectively. John obviously has a great regard for each of these musicians and says: "John McVie is the best blues bass guitarist in Britain or America as far as I'm concerned. He's been out of the band twice for being drunk and disorderly but he is very, very good and I think in that period when he was drinking he was frustrated because the band wasn't playing as it should be. Keef was with the Art Woods and told me that he felt that he'd been standing still until he joined us. At first he was like a fish out of water, but after a week he started to find his way. Mick Taylor is only 18 and he's great."

I asked John if there was ever a noticeable drop in followers when a star guitarist left the band. "Well", said John, "when Eric left I had to start from rock bottom. It was about six months before people came to realise that the overall sound of the group hadn't suffered in the slightest. It would be basically the same no matter who was playing guitar.

"Now if John left, then you would hear a change. John and I are used to working together and we lay down the foundation of the group's sound. It was very healthy for us when Eric went because this adulation thing was getting ridiculous. We were pulling in the wrong kind of people. Young fans would come along just because of this 'god' thing."

Pete Green and Aynsley Dunbar, guitarist and drummer with John until recently, are each forming their new groups and will debut at the Windsor Jazz Festival. Said Pete Green, recently: "I'll be using bass, drums and another guitar. I'm not keen on playing the guitar anymore. Why? Because the blues has been made a mockery of. Now it's a big pop thing. It's so sick.

"When John was advertising for a new guitarist, guys would ring up and he'd ask them: 'Well, just how good are you?' Then they'd say: 'Well, I'm just as good as Pete Green', or 'I'm just as good as Eric Clapton'. Then when they came along they had nothing. Nobody seems to realise that the blues is a personal thing and that they are not judged on whether or not they can play like someone else."

## CHICAGO STYLE

Drummer Aynsley had this to say. "My group will still be playing the Chicago style of blues but we'll be moving towards a more modern rhythm. Not towards jazz, we have to stay commercial. That's very important. I was thinking of having a singer in the new line-up, but I think that they are a bit of a 'con' really. They are also very hard to find, good ones that is. I'm going to use an organist-cum-singer." And to sum up he said: "Strange, Pete's going back, I'm going forward . . . and John's staying in the middle."

But no matter who is going where, the important thing is that from one group, John Mayall's Bluesbreakers, two more blues outfits have sprung. John's staunch purism is spreading and it can do nothing but good in this escapist, empty, airy-fairy pop world.

K.S.

# ★ IN THE STUDIO ★

## GIVING THE FACTS BEHIND THE HITS

CHAPPELL's Deke Arlon is, as we mentioned last month, still looking round for new talent to record, so if you think you stand a chance give him a ring at MAYfair 7600. You've got nothing to lose. A few weeks ago, one of the weekly music papers said that session men had been used on a recent Traffic session. This is completely untrue. Eddie Kramer, who engineered the session, swears that every sound on the record was created solely by the group. Just goes to show that you shouldn't listen to rumours. Down in the depths of the PHILIPS studios, Dusty Springfield has been recording tracks for her next album. According to bassist Brian Brocklehurst, the arrangements and musical direction was split between quite a few people, including Wally Stott, Arthur Greenslade and Peter Knight. The advantage of doing this is that it gives more time for each arranger and the tracks will be more varied.

*Judging by this photograph, Sound Technique's Victor Gamm seems to be a "B.I." fan.*

The Procol Harum's first album has been recorded in both the OLYMPIC and ADVISION studios. Says Gerald Chevin of ADVISION: "Most of the tracks were recorded here, but I also engineered a few at OLYMPIC. There will only be ten tracks on the LP, but they're very long ones and everyone will get their money's worth." Roger Cameron, ADVISION's chief engineer, is currently in the States looking around for some new, more advanced studio equipment, and the Move's next single—"Flowers In The Rain" / "Here We Go Round The Lemon Tree"—was recorded in the New Bond Street studios.

### NO RELEASE

Wonder what happened to Donovan's "Epistle For Dippy"? This product of the DE LANE LEA studios was supposed to be released weeks ago, but hardly anyone has heard it. Its success in the States should have warranted release here, but no. Having heard the original tape months ago, I can't see how it could have failed to make the charts. The production was stupendous, the arrangement brilliant, the engineering beautiful and the song was so, so commercial. But I suppose Mickie Most knows what he's doing. Perhaps we'll get to hear it some time. If not, then it's the waste of a great record.

### TWO HAMMONDS

A recent release on the Columbia label was "A Whiter Shade Of Pale" by the Mellow Fruitfulness. This is an instrumental album containing many well - known numbers and was recorded in the JACKSON recording studios out in Rickmansworth. Instruments used were two Hammond organs, a bass


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*Glyn Johns and Mike Hurst are old friends, so it's only natural for Glyn to pay Mike a visit during a Warm Sounds session.*

and drums. In fact, the Jackson family seem to be turning out quite a few instrumentals these days—both engineering and producing them—because they've just finished a new album by the Second City Sound, their own discoveries.

OLYMPIC's Eddie Kramer, himself a jazz fan, has recorded an album by the Mike Westbrook Big Band. Mike is a regular at the Ronnie Scott jazz club and, according to Eddie, is a brilliant pianist and arranger. Apart from engineering the session, Eddie also produced the whole LP which will shortly be released by Decca. He is also hoping for big things from John Stevens, a free-form drummer, who cut some tracks recently. Staying with OLYMPIC—this studio has really come to the fore recently—apart from recording the Beatles, the studio has been used by the Traffic and Procol Harum, and both groups are in the process of cutting album material with either Eddie or Keith Grant.

## PRODUCING

Another engineer who has turned from just engineering to both engineering and producing is Glyn Johns. He is now in sole control—recording wise—of the Easybeats, and is doing lots of things with the Small Faces and other artists on the Immediate label. As Dave Siddle has been away for a couple of weeks, the DE LANE LEA studios have been closed to the public. Rosie Wenman has still been there taking bookings, and a few more bits of equipment have been added to the already impressive studio.

## MIXERS

Most people know of the SOUND TECHNIQUE studios in Chelsea *via* the Pink Floyd. It was here that they

*"The traffic* do *play on all their records" says Eddie Kramer of Olympic.*

*David and Jonathan's demos are cut in Regent Sound's Studio 'A'.*


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*The interior of the I.B.C. studio in Portland Place.*

recorded "Arnold Layne" and "See Emily Play". But the studio also produces mixer consoles. Many British studios use mixers made here—such as DE LANE LEA—and they are currently making one for the SUNSET STUDIOS in California where Herb Alpert records. SOUND TECHNIQUE also seems to be London's main psychedelic centre because, apart from the Pink Floyd, they also record such groups as the Soft Machine.

## TREMELOES

Still the hits continue to emerge from the REGENT SOUND studios, the latest being "Even The Bad Times Are Good", by the Tremeloes. The very attractive Donvé Daxon is now doing her fair share of engineering. She was in charge of a recent Simon Dupree voice-over session of album tracks, and shared the honours of recording a new group, the Sons And Lovers, with Adrian Ibbetson. Donvé thinks that this particular group could make it. "They consist of two boys and two girls who create a kind of folky/classical/Mama's and Papa's sound. Mike Collier produced the session for Polydor, and it could happen. Each of the boys is engaged to one of the girls, so there was a great atmosphere going."

## DEMOS

Other recent visitors to the REGENT "A" studios have been Billy Fury, the Bonzo Dog Doo-Dah Band and David and Jonathan. The Dave and John thing was intended as a demo session, including one song for Gene Pitney. Apparently, his American company has now requested the demo backing track for the actual master. They said that they just couldn't get the right sound. Can't be bad when an English demo turns out better than an American master.

As usual, the PYE recording studios have been very busy of late, and we can soon expect singles, albums, etc., from Sounds Orchestral, the Settlers, the Montanas, the Creation, the Family, Diane and the Ferris Wheel, and the Peddlers. And they've even cut some tracks with Tessie O'Shea. Two current releases from the PYE studios are Dave Davies' "Death Of A Clown", and Spencer Davis' "Time Seller", both of which were recorded in their No. 2 studio and engineered by Alan McKenzie. Out in Pinner, Middlesex, STUDIO REPUBLIC have been working very hard. Not on the pop scene, but with a number of language records. They might not be interesting to many readers, but they give plenty of prestige value.

The Bee Gees have again been recording in the IBC studios. This time with their next single in mind. As usual, the session was jointly engineered by Mike Claydon and John Pantry. Two other interesting visitors have been the Cream and folk singer David McWilliams. Although he's failed to make the charts as yet, David has certainly got his fair share of fans at IBC.

*John Paul Jones, Joe Moretti and Big Jim Sullivan—three of the session "Greats" concentrate on an arrangement.*

*Rosco Brown run through a number in Spot Productions new Studio "A".*

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# BI's CHART FAX

1. **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.
2. **San Francisco** (*John Phillips*) Scott McKenzie
   RP—John Phillips/Lou Adler. S—American. MP—Dick James.
3. **It Must Be Him** (*Becaud/David*) Vicki Carr
   RP—David Bell. S—American. MP—Metric.
4. **Alternate Title** (*Micky Dolenz*) The Monkees
   RP—Douglas Hatlelid. S—American. MP—Screen Gems.
5. **She'd Rather Be With Me** (*Bonner/Gordon*) The Turtles
   RP—Joe Wissert. S—American. MP—Robbins
6. **See Emily Play** (*Syd Barratt*) Pink Floyd
   RP—Norman Smith. S—Sound Technique. E—John Wood. MP—Magdalene.
7. **There Goes My Everything** (*Dallas/Frazier*) Engelbert Humperdinck
   RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Burlington.
8. **I Was Made To Love Her** (*Cosby/Hardaway/Moy/Wonder*) Stevie Wonder
   RP—H. Cosby. S—American. MP—Jabete.
9. **Death Of A Clown** (*Ray Davies*) Dave Davies
   RP—Shel Talmy. S—Pye No. 2. E—Allan McKenzie. MP—Davray/Carlin.
10. **A Whiter Shade Of Pale** (*Reid/Brooker*) Procol Harum
    RP—Denny Cordell. S—Olympic. E—Keith Grant. MP—Essex.
11. **Up-Up And Away** (*Jim Webb*) Johnny Mann Singers
    RP—Jack Tracy. S—American. MP—Carlin.
12. **I'll Never Fall In Love Again** (*Lonnie Donegan*) Tom Jones
    RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Tyler.
13. **Respect** (*Otis Redding*) Aretha Franklin
    RP—Jerry Wexler. S—American. MP—Shapiro Bernstein.
14. **Just Loving You** (*Tom Springfield*) Anita Harris
    RP—Mike Margolis. S—Olympic. E—Keith Grant. MP—Chappell.
15. **You Only Live Twice** (*Barry/Briccuse*) Nancy Sinatra
    RP—John Barry. S—CTS. E—John Richards. MP—United Artists.
16. **Carrie Anne** (*Clarke/Hicks/Nash*) The Hollies
    RP—Ron Richards. S—EMI No. 3. E—Peter Brown. MP—Gralto.
17. **Let's Pretend** (*Evans/Parnes*) Lulu
    RP—Mickie Most. S—De Lane Lea. E—Dave Siddle. MP—Carlin.
18. **Groovin'** (*Cavalierie/Brigati*) Young Rascals
    RP—Young Rascals. S—American. MP—Sparta.
19. **Take Me In Your Arms And Love Me** (*Strong/Penzabene/Grant*) Gladys Knight/Pips
    RP—Norman Whitfield. S—American. MP—Carlin.
20. **Here Comes The Nice** (*Marriott/Lane*) Small Faces
    RP—Marriott/Lane. S—Olympic. E—Glyn Johns/Eddie Kramer. MP—Avakak/Immediate.

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

# RESULTS AND WINNERS OF B.I.'s JULY COMPETITION

**The winning order in which the judges placed the titles from the Beatles' "Sgt. Pepper" LP was:—**

1. **A Day In The Life**
2. **Lucy In The Sky With Diamonds**
3. **Within You, Without You**
4. **She's Leaving Home**
5. **When I'm Sixty-Four**
6. **Being For The Benefit Of Mr. Kite**
7. **Getting Better**
8. **Sgt. Pepper's Lonely Hearts Club Band**
9. **With A Little Help From My Friends**
10. **Lovely Rita**
11. **Good Morning, Good Morning**
12. **Fixing A Hole**

**The winners of the 12 WAH-WAH Pedals whose entries were closest to the winning order were:—**

**Angelo Vaccard, 29 Butcher Street, Strabane, Co. Tyrone, Northern Ireland.**

**P. I. Mumford, 370 Chepstow Avenue, Hornchurch, Essex.**

**S. Fuller, 98 Holland Road, London, W.14.**

**M. Parish, 3 Manor Park Gardens, Long Stratton, Norfolk.**

**Phil Thomas, 77 Central Road, Sudbury Town, Wembley, Middlesex.**

**David Watson, 2 Wordsworth Road, West Melton, Nr. Rotherham, Yorkshire.**

**O. Atkins, 15 Woolven House, Coleraine Road, S.E.3.**

**P. Whitney, 9 Harewood Court, Leeds 14.**

**Derek Shepherd, 26 Lindsay Road, Salhouse Road, Norwich.**

**S. Tomlinson, 131 Preston New Road, Blackpool.**

**Malcolm Wild, "South Lodge", Halstead Hill, Cheshunt, Herts.**

**S. Spencer, "Gables", Chiltern Hill, Chalfont St. Peter, Bucks.**

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# 'I DON'T WANT TO SOUND LIKE THE WALKERS'

## SAYS JOHN

**JOHN MAUS, one-third of the Walker Brothers group, who roared from Nowheresville to bill-topping status in less than six months. John Walker, now a solo singer with a debut-disc hit single . . . first of the broken-up trio to show his considerable wares to the fans and critics.**

While Scott fusses and frets through his eventual show-case solo album and Gary vanishes with the alacrity of a Houdini, John has applied himself with full energy to working out a brand-new career. No wonder, then, that he was in reflective mood during a two-hour chat at his guitar-and-tape littered flat in North London.

### FREEDOM

A sip at a Scotch and Coke and out comes the opinion: "The most important thing I have now is a feeling of freedom. I know exactly what are my strong points and my weak ones. I can do more or less anything—or NOT do something. I've said before I had to stick my neck out and see if I got my head knocked off.

"With the single 'Annabella' . . . well, I liked it and was satisfied with it as a song and a production. The last one I felt that way about was 'The Sun Ain't Gonna Shine'. Sure, some people hated 'Annabella'. Fair enough, but at least the responsibility was mine and mine alone. It's odd, but I've been very calm about this solo breakaway. I sure haven't stopped up all night worrying about it.

"Of course, I now have other responsibilities. I carry four musicians and two girl singers. And there's a road manager and a publicist. They have a guarantee of work from me. But if I go on holiday, the group is entitled to fix work, so nobody loses out on anything at all.

### EXPERIMENTING

"However, I can regulate my income. I'm spending a lot of time experimenting in the recording studios. But now I'm on my own, I know that I work two dates a week and can clear all my overheads and don't have to feel guilty about not working. It takes time just to work out a stage act . . . but from the day of the Walkers' final break-up, we were set to go inside five weeks. We'd played four dates before even the record came out.

"Obviously the important thing to me was not to sound anything like the old Walker Brothers' records. This dictated my views on 'Annabella' . . . I didn't want to be compared directly with anything that went before. Now, this experimenting. It's difficult to say just what I'm trying to get in the studios. I'd say it's somewhere between the basic feel of someone like Jimi Hendrix and the big voice and sound of the old Walkers. Tamla Motown got this 'feel' thing first of all—that's the basic thing in their productions and they just fit the voices on.

"So for me it's a matter of finding a new rhythm. I've got tapes right here which show the lines we work on. We get together, maybe open a bottle of whisky and feel a happy atmosphere, then get to work. I guess I'm a bit of a tyrant and dictator sometimes in the studio, but this comes from now knowing exactly what I want. Like we tried a new song and the bass-player couldn't play the part. I just called it off. It had to be exact or there was no point going on with it.

"Another thing—confidence. I knew things were coming to a head with the Walkers. I became sort of convinced I couldn't do anything really successfully. And I couldn't explain myself to musicians or producers. Now I can get things down on tape, then hand over to the arranger. I have this feeling of being a complete entity in myself—but like I said, I know my own weaknesses. Before there were too many other things to think about—and worry about."

Mind you, John admits to a few worries about breaking the ice with his first single. It went into the charts . . . "that was the advance-order hangover from the old Walker scene" . . . and then it went out again. Telly-plugs helped it back again and it became a goodly-sized hit, clearly because people approved of the song and the sound. Said John: "I have this feeling of elation now, because we're working towards something new. I couldn't take a holiday right now because I'd be forever thinking about new ideas and would want to hurry right back into the studio to see what we could do with them.

"You know all about Scott and I not talking and all that. It's a drag, but you just have to accept that it's the end of an era. I agree with you that it seems absolutely impossible for a successful group to break up and for all the guys to remain good friends. There's too much of the bad things being remembered on all sides. But I'm calmer now and I remember well the good things we had going together.

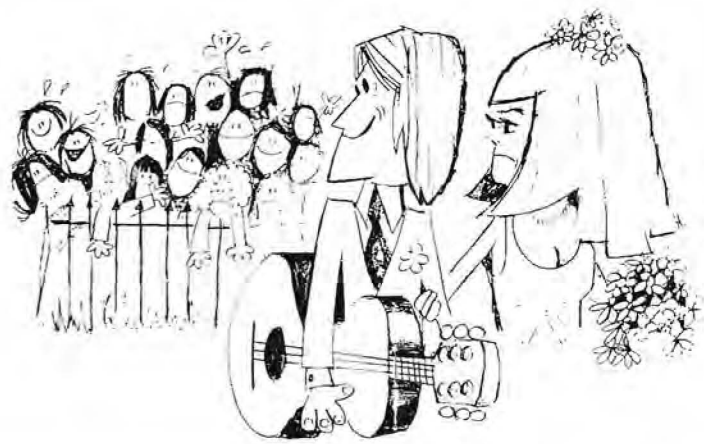
### AMERICAN SCENE

"Another thing is that I've changed my mind about America. There was a time when I didn't really dig Britain—you know, I was homesick and kept making quick trips back home. That's gone now. I believe in Britain and the way things are done here. I don't want to know America, professionally. I just have this feeling that I'd like a hit single there—just to show some guys!"

John, along with wife Cathy and Alsatian dogs Scotch and Brandy and his fanaticism for cars, is happier than in a long time. He said: "I can adapt. On television they want the ballad stuff—that's fine. If I go to Germany they want the long-haired beat stuff and that's fine by me, too. I'll become a long-haired rocker. It's my career and the mistakes and the good things are down to me."

PETE GOODMAN

# THE MARRIAGE DANGER



## *DO WEDDING BELLS MEAN THE END OF CHART ENTRIES FOR TODAY'S POP STARS?*

**SOME four years ago, I took a full-scale census of fans' reactions to the question: "Does marriage, or a publicised steady girl-friend, harm a pop star's popularity or status?" And the majority of girls asked said, with varying degrees of certainty, that they were sure that romantic entanglement DID knock some of the glamour off a star's image.**

But is this true of today's scene? All things change in the pop industry and I've an idea that this particular aspect has changed more than somewhat.

Let's think back to the days when the Beatles were starting to make it big—when they were all portrayed as foot-loose and fancy-free bachelors. Nobody specifically asked whether John Lennon was married or not; it was assumed he wasn't. Quite a few journalists knew about Cynthia Lennon and had met her. But it was the done thing NOT to mention her.

Why? Simply because being married was regarded as the kiss-of-death for the top star. The stars had to be apparently AVAILABLE for the fans. There had to be an aura of make-believe about it . . . there had to be a faint chance that one day the fan would meet the star, would fall in love, get married—and live happily ever after. The fact that this had actually HAPPENED in a few isolated cases made it all the more important.

### LIES

So the stars kept rigidly quiet about their girl-friends and about their wives. In many cases, deliberate lies were told. That was regarded as being a very black mark. Being found out as a story-teller was as bad as being happily married! A strange make-believe world, but one which existed inside pop music.

Equally important was the cover-up situation which involved a star being photographed with a lot of different girls, stressing that he was definitely a lad for the birds but, of course, there wasn't one which made him think in terms of matrimony. This was a successful ploy—girl fans do like a star who is,

*John Lennon thinks that marriage will probably be out-of-date in ten years time. I wonder if he felt the same way back in '63 when this picture of the married Beatle with his wife was taken.*

as they say, a bit of a boy; a bit of a wildie; a bit hard to control.

## ELVIS

But now? Well, first, take the question of solo singers. Elvis Presley is married. He aisle-walked with typical dignity but the world knew he was married. The majority of his fans have grown up with him, many have married and raised families . . . and the overwhelming attitude of his followers is: "Good luck to him. He deserves a happy family life after all his devotion to his career. A few kids won't go amiss either". There may be new and newly-aware Elvis addicts who feel a bit upset but the Elvis fan-club has little evidence of it.

Voted number two in a recent popularity poll was Gene Pitney, who also upped and got hitched during a song contest on the Continent. He told me: "I was a bit worried when it came to the pinch but we've had overwhelming good wishes from the fans—and not one letter expressing disappointment." So Gene's last record wasn't a smash? I'd say it was pure coincidence; his career has suffered the occasional "miss" before.

## KEPT QUIET

Tom Jones, we know, was married long before he hit the big time. He told me: "At first, we kept quiet about me being married. We didn't know how fans would take it. Then my family suddenly got into the newspapers. It's made no difference." With Cliff Richard, it's rather a different scene. He IS single, never talks about girl-friends and seems to have earned wide respect for that very reason.

The girl soloists? Well, Dusty isn't married, but says quite definitely that if she WAS she wouldn't expect it to damage her career. Cilla talks about getting married to Bobby Willis in the nearish future, sees no problems and says she couldn't see herself giving up her career for marriage. Fair enough. Pet Clark, though, is married, a mother and a devoted family lady. And she gets in the top four most popular girl singers year in and year out.

*Will Micky Dolenz marry Samantha Juste? It seems that the young Monkee fans DO care.*

Soloists, however, MAY be in a different category. They're hard to define, in terms of pop popularity. Tom, Dusty, Cliff, and the rest have got over the need to have regular hit records—they coin it in terms of adult audiences, too, via cabaret, and so on. Adults don't care whether a star is married or not. . . .

Well, then, take musicians. In a recent poll, top names were Herb Alpert, Burt Bacharach, Hank Marvin, George Harrison, Georgie Fame. The last-named is not married as yet but his fiancée gets plenty of publicity (without actually wanting it). So maybe musicians are also in a different category.

Disc-jockeys don't really count. Simon Dee is the new big-jump boy in the polls—and he's a family man, and very enthusiastic about it.

## INTERVIEWS

Groups, then. The Beatles? Three married and one to go. Paul gives interviews all over the world about he and Jane Asher. But Beatle popularity, though it's spread to a wider field of appreciation, doesn't suffer at all. John says: "Probably marriage itself will be out-of-date in ten years' time. But even in the early days, when people got to know about my marriage, it didn't make any difference."

True, though the Beatles are four-strong and they WERE established by the time anyone knew about Cyn. And this seems the salient point. In the group scene, if one member gets married, then there are other members to "go round", as it were, in the fans' romantic affections.

## GIRL FRIENDS

The Stones . . . Bill and Charlie married — Brian, Keith and Mick have all had highly-publicised girl-friends. Again, though, it can be argued that they've been long-established and that their fans have grown up with them.

Well, then, take some of the new groups. The Cream, the Traffic, the Young Rascals (from America), Procul Harum, the Turtles, Pink Floyd. A sample test showed me that fans were far from sure about the marital state of the individual members. But they didn't care. It was the SOUND of the groups concerned that mattered. If they looked good as well . . . so much for a bonus attraction.

## CHANGED

And this is the strongest point in my argument that, nowadays, marriage and girl-friends mean less in terms of affecting a star's status or popularity. The general progression of the beat scene, spearheaded by the Beatles, but with growing influences from the West Coast of America, has changed the whole picture. You don't launch the new stars on a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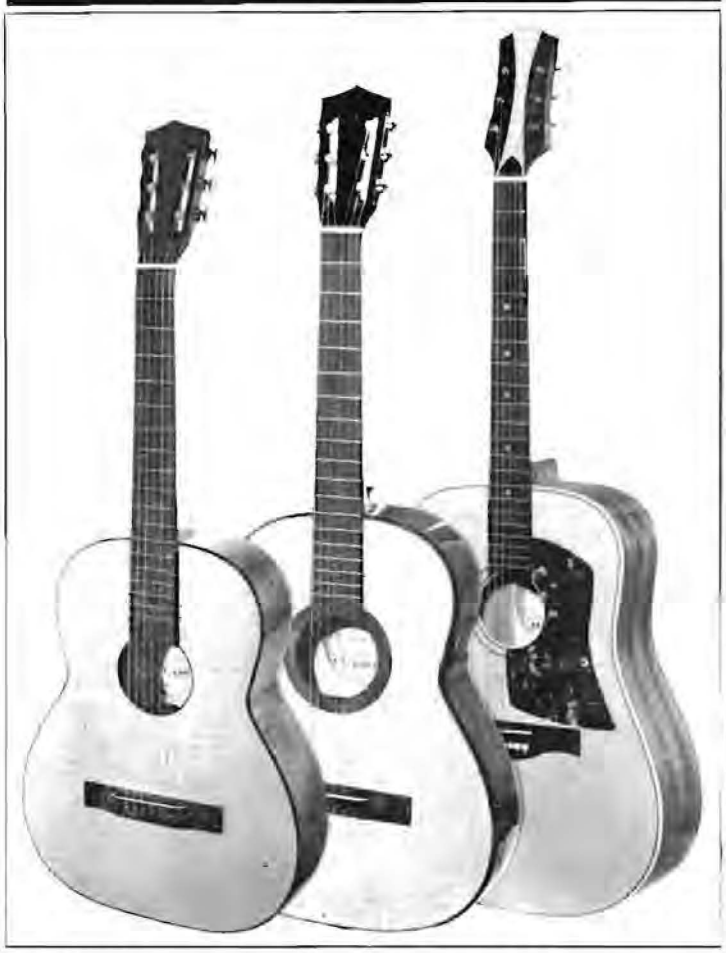
CH.18

# NAMES TO RELY ON
by Rosetti

# TATRA



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# THE MARRIAGE DANGER

CONTINUED

series of glossy and complimentary pin-up pictures—you launch them on new sounds and developments. The sound and the record come first. People like Jimi Hendrix can be married or single just as long as they work furiously to create the right mood on record or on stage.

What's more, I have evidence that people trying to build new stars on the basis of pop pin-up looks alone, go through a very tough time. You can spend a fortune launching somebody and get absolutely no return. As a matter of fact, one of the biggest fan-clubs in Britain right now is for George Best, who is a 21-year-old, Beatle-cut, professional footballer who plays for Northern Ireland and Manchester United. Explain that little lot away . . . because, I admit, I can't! Virtually ALL footballers are married for some curious reason, by the way.

## MONKEES

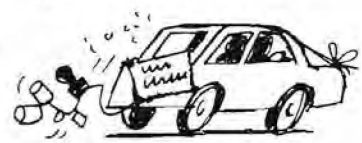
But there's one section I've left to the end. If pop stars come up on the basis of adulation from the VERY young, and there are few enough of them anyway, then it can be a different matter. Which is where the Monkees spring instantly to mind. They are very much the PERSONALITY boys. Musically, there have been arguments about just how good they are. But visually they've been, and are, absolutely tremendous. Which is why there's so much interest in whether Micky will marry Sammy. Why reams of space are given up to whether Davy has a steady girl. It's why fans are inquisitive about whether Peter Tork is married (he was, as a matter of fact). And it could explain why, in most popularity polls, Mike Nesmith (who IS married) comes bottom of the pile.

But my main point is this. If the marital question matters to a handful of today's idols, then it really IS only a handful. There are more and more of the big attractions, new and old, who do not suffer one iota whether the fans know or don't know whether they're married or not. Pure sex-appeal, pure AVAILABILITY, just isn't half as important any more.

## APPEAL

The emergence of the Stax and Tamla and Atlantic coloured stars gives the chart a completely different look to the way it was back in the days of my four-year-old census. The appeal of these artists is in their sound, not their looks. Against that you have the bachelor outfits like the Small Faces, or the Who—a vague argument could be made that their value and appreciation would drop if they all hustled off to Caxton Hall. Prove it, though . . . that's the point.

All this is obviously speculation. But I feel there's a whole new approach there in the pop industry now. There's more open talking about marriage and girl-friends and there's also a whole new attitude towards what exactly goes to make up a pop idol. It may be a good thing or it may be ruinous.



A passing phase? Quite possibly. But the old days of cloak - and - dagger dealings with "hidden" wives, the old hide-and-seek behaviour, have gone right now.

If you disagree, I'd be glad to hear from you. But I remain convinced that the whole atmosphere of pop adulation has undergone tremendous change. And it shows in the attitude of most of today's big-name stars.

PETE GOODMAN

# Old fashioned act for PAUL JONES

**FROM blues harpist to actor-singer. From stifling heat in tiny jazz clubs to the television studios and the quiet sophistication of religious discussion. This has been the way it's run for Paul Jones, man of varied talents. An individualist always, he threw in his lot with the Manfreds as they swung on an erratic pendulum 'twixt piffling pop and wholesome well-rounded jazz.**

Although Paul's assets were very rarely used to the full with the Manfreds, his vocal talents and personality were never in doubt. Breaking away to follow a solo career was predictable, but his first film and the form which it took was not.

I asked Paul if he had been at all worried about appearing in an anti-establishment film at such a delicate stage in his new career. Said Paul: "I wasn't concerned with 'Privilege' being anti-establishment. The major point was that it was a good film. It was well intentioned and had something to say. It was pointed and I think it succeeded to some extent."

## MESSAGE

I pointed out that perhaps the effect of the film and its message might have been of only secondary importance to fans who came merely to see his face. "I suppose that's true", said Paul, "but, other people must have come to see Jean Shrimpton."

Had many films been offered to him before he accepted "Privilege"? "We were offered some very strange scripts with the Manfreds", said Paul. "Some were made later on. One script was based on the same idea as 'Twang' the musical. That was about a year before the show of the same name was staged."

A film is usually a logical progression in a person's career. I asked Paul whether he found that he could set himself aims and achieve them; whether his professional life was well-ordered- "I couldn't lay anything. out in ad vance", he replied. "I have to play it all by ear. Just have to wait and see what happens."

Paul gave up university to participate in the entertainment stakes. Did he ever regret not staying on for his degree? "No, not yet", he said. "I might do later, but I don't think so. What would I have done, anyway? Read a lot of books which I'm going to read anyway, and at the end get a scrap of paper which would have been useless to me. And imagine being billed somewhere, 'Paul Jones, B.A.'. I suppose I am studying for my own, Paul Jones degree in life."

## STUDYING

At one time Paul was doing rather a lot of writing for plays and books. I asked if he was still keeping up his output. "No", he replied, "I only write songs now. I've written two per cent of the tracks on the latest LP, but this was because the others had to fit into the general scheme of things. I had found so many good songs with people's names as titles. Every track is a name except 'Love Me'. I also have about half a dozen records in the can although they haven't yet been used on record."

Television is claiming Paul now and again for appearances which deal with other than normal run-of-the-mill pop. Recently he chatted with Cliff Richard and other men of religion on a Sunday evening presentation. Did he see himself becoming more and more of a TV personality, and if the time came for him to have his own show what form would it take? "No idea", said Paul. "I've never really thought about it. Television is a hard medium for me to work in. My act is old-fashioned, theatrical, stylised."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# INSTRUMENTAL NEWS

## Traffic's new P.A.

The P.A. which has been built for Stevie Winwood's Traffic is unbelievable. It consists of a giant control console comprising of a mixer and six amplifiers, which feed three pairs of giant speaker cabinets. John Glover, the Traffic road manager, has been spending most of his time with the designer and builder of this fantastic set-up, Rod Herman, and says that it will probably take him all of six months to master it fully.

Why the fuss? Well, this is no ordinary P.A. True, we've heard such claims before, but this one is substantiated by facts, figures and sight. The heart of the system, the console, is 5 ft. 4 in. in length, and 2 ft. 6 in. from back to front. It's quite a bulky thing to move about—it weighs 5 cwt.—but there's no doubt about its importance. It will take 20 mikes all in line with separate treble, bass and echo controls on each channel. There is also facility to mike all instruments and still have channels available for vocals and playback from tape and special effects.

The speakers are masterpieces in themselves. In each of the big black cabinets are housed 4×12 in. special heavy-duty speakers and two mid-range horns. In this version of the cabinet, the speaker line-up is split in half so that each cabinet is actually fed by two 40-watt RMS power amps. Each of these in turn feeds a pair of cabinets so that should one amp fail, it won't put out a complete cabinet. Another admirable characteristic in the cabinets themselves is a tuning flap. By altering the flap at the bottom of the face, different compressions, and therefore sounds, can be obtained.

Rod Herman, who in association with Richard Richardson, has been manufacturing specialist P.A. and Hi-fi equipment for some time, says that the speaker capacity has been made in excess of the power output so that overloading and abnormal wear is eliminated. A special feature incorporated in the mixer is a facility to actually move the sound balance between the three sets of speakers. For instance, if the speakers are set out two at the back of the hall, two in the middle and two on stage, then the sound can be switched in stages through each pair giving the effect of a choir singing and walking down the aisle of a church.


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## AMEN ENTERTAIN

Many groups decide to record a number that goes down exceptionally well on stage. Most of them make a bad mistake. But the Amen Corner didn't. They've been featuring "Gin House" on stage for quite some time, and even when they were dying the proverbial death, it made the audience sit up and listen. Says Andy Fairweather-Low: "At first we were a bit doubtful about using the number on record, mainly because we didn't think we'd be able to capture the sound and atmosphere. But we got Ivor Raymonde to arrange the brass bits, and then went into the Advision studios with producer Noel Walker. The actual trumpets were dubbed on later in the Decca No. 2 studio.

"Because of 'Gin House', many people think we're just a bluesy group, but most of our stage material is much faster. And we try to entertain. I suppose our aim is to get established, be professional, get a really polished act together and entertain with 50% music and 50% vision." The Amen Corner line-up consists of a baritone sax, tenor sax, guitar, bass, drums, organ and vocals which is pushed out through Triumph amplifiers and a Selmer 100-watt PA with a set of Marshall 4×12 in. columns. One very good idea they've got is to run a dance in their Welsh homeland. They've found a couple of suitable halls and, being the enterprising group they are, stand a very good chance of making money which, let's face it, is the aim of everyone.

## LATEST SELMER RANGE

For the first time, Selmer's have had a range of guitars made especially for them. In all, there are five models—the Astra (72 gns.), the Emperor (66 gns.), the Diplomat (60 gns.), the Triumph (48 gns.), and the Arizona (38 gns.). The Astra is a cello model, the Arizona a jumbo, and the other three semi-acoustics.

Also from Selmer's is a low "A" baritone sax. This is part of the Pennsylvania range and retails—with case—for the very reasonable price of 150 gns.

## FOLK GUITARS

Soon to be on sale is a range of John Pierce folk guitars. John, as you may know, has his own guitar tuition series on BBC Tele vision. The guitars are made by Aria and will consist of a jumbo Western model, a folk model, a 12-string and a hand-made classical model.

## REPLACEMENT

The Mindbenders have chosen their replacement for drummer Ric Rothwell. The new member is Paul Hancock, an ex-member of the Birmingham group, the Locomotive.

# BLUES AT WINDSOR

Peter Green's Fleetwood Mac played its first important date at the recent Windsor Pop and Jazz Festival. Jeremy Spencer was featured on four Elmore James' numbers, and got very, very close to Elmore's great bottleneck sound. Jeremy wasn't sure of the make of his guitar—its identifying marks having disappeared long ago—but said he thought it was a Jennings. An excellent debut for the group.

Donovan, in his "Donovan Show" section of the same festival, played his way through a wide variety of material—olde English, Cockney music hall-styled jazz, folk and pop. He was backed accordingly by harpsichord, tenor sax, flute, guitar, double bass, drums and a string quartet of three violins and a cello. Don, soon off on a trip to the States, said he'd probably be using the strings for shows there.

Talking of string quartets, Denny Laine has made some changes with his Electric String Band. The original quartet were all full-time members of the Royal Academy of Music, and this made it hard for everyone to get together for rehearsals and dates. Denny told us: "We had to do a gig one night, and two of them just didn't show up. We did it with just one cello and one violin . . . and it worked, so we're keeping the line-up this way. It won't be a string duo used in the normal sense—we are aiming at an overall clear sound with electric feeling." The new line-up is Denny, violinist John Stein, celloist Peter Orton, drummer Viv Prince and bassist Andy Lee.

# Hendrix uses Wah-Wah

The latest person to use the Vox Wah-Wah Pedal on record is Jimi Hendrix. All those weird sounds on "Burning Of The Midnight Lamp" are the result of this pedal, and Jimi is reported to be "knocked-out" about it. Jennings are currently working on a Wah-Wah tremelo arm which can be fitted to practically any guitar. When moved up and down, it will give the usual tremelo effect, but when moved sideways will give the true Wah-Wah sound.

Currently available at all Vox agents is their solid guitar with built-in Solid State amplifier sounds. Every sound that is available on the amp can be obtained on the guitar and when mixed with the amplifier sounds, will produce some really startling effects. The whole unit has been miniaturised so that it will fit into the body of the guitar. And there isn't any extra charge for this. Whether you buy an instrument with or without the Solid State sounds, you will pay exactly the same price, the one that you pay now. At the moment, it can only be fitted to solid guitars, but Jennings are aiming to fit it into other models as soon as possible.


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## ROSE MORRIS RETAIL

In September, Rose Morris, who handle Marshall amplifiers and Rickenbacker guitars among other well-known lines, will open their own West End showroom. It will be situated at 81/83 Shaftesbury Avenue and will consist of two floors. The shop manager will be Rod Hannaford, who will be assisted by an experienced team of musician/salesmen.

## *FESTIVAL OF SOUND*

Anyone interested in viewing the latest Grundig sound products will have the opportunity to do so between August 20th and September 9th. This is when Grundig are holding a Trade Show and Festival of Sound in their London showroom, the exact address being 15 Orchard Street, London W.1.

# Watkins provide sound

Watkins were called in to arrange sound facilities for this year's Windsor Jazz Festival. The results of their experimentation for the best possible amplification for this enormous acoustic job form the basis of a brand-new range of high-power amplification.

The main feature, of course, was the P.A., which was brought up to a wattage of 1,000 watts by the use of a basic P.A. 100 unit supplemented by additional "Slave" 100-watt units each feeding two columns of four 12 in. speakers.

Each instrumentalist was given 400 watts to play with in the same fashion using two speaker cabinets which contained, in the case of lead guitar and organist, four 12 in. speakers. The bass player was given 400 watts through four cabinets of an entirely new design, each contained an 18 in. speaker and a 12 in. which were housed in a new "double enclosure" system.


# THE MOVE & RS66, RS41, RS44 & RS48

Another vote of confidence! Hear the Move talk with Alan Marcuson, Sales Director of James How Music Strings, sole manufacturers of ROTOSOUND . . . . . and these are the ROTOSOUND strings they use and recommend.

**Trevor Burton** uses RS48 "Supertone" set of medium gauge chrome, Roundwound. The string takes the lead away from the U.S.A. **23/6**: (he also uses RS30 on his own 12-string guitar).

**Chris Kefford** uses RS66 "Swing Bass" set of chrome, Roundwound. Medium 30"-34" **55/-**: Extra Long 33½"-36" **60/6**.

**Roy Wood** uses RS41 "Scene King". Ultra light. Chrome steel, Roundwound. **20/8**: AND RS44 "Power King". Roundwound. Light acoustic electric **19/7**: AND RS66 "Swing Bass" (as described above).

*Sole manufacturers of Rotosound are James How Music Strings Ltd., 485 Blackfen Road, Sidcup, Kent. Write for full price list.*

# DAVE WON'T GO IT ALONE

**IT could, of course, be the start of something new in the pop business—despite what the key figures already involved have to say. Judith Durham getting a Top Fifty single without the other Seekers being involved. And now, more significantly, Dave Davies getting a massive runaway "Death Of A Clown" biggie purely on the strength of his own name.**

Both say it's a perfectly natural development and that there is no question of either Seekers or Kinks making changes in their group status. Judith says: "The song was too good to miss and it didn't suit the group so much as me as a soloist, so I did it."

Dave Davies said a lot more in the course of a long chat. "What with having two brothers in our group, obviously there is a family affair. I know all the rumours that have gone on since my solo record, but forget 'em. We're all very happy and we look on 'Death Of A Clown' purely as a development of what we can do, musically, as a group.

"It's not all that new for us anyway. Ray is the guv'nor figure in the group and that gives him a lot of responsibility—as singer, producer and writer and handing out the quotes to the papers. But on other LPs, I've had solo stuff to do. People get this idea that I'm forever hidden away in the shadow of my elder brother but I don't see it that way at all.

## SURPRISE

"Some of the LP tracks turned out well and Ray kept on at me one day about making a single. There are lots of things we want to do so it took time before anything happened. When we found we'd got the right one to take a chance on, it took me by surprise as much as anyone else. And I'm still shaking from the surprise that it did so well!"

In fact, "Death Of A Clown" was purely and simply intended as an LP track. Ray and Dave wrote it together. Ray was specially convinced that it would stand up as a solo showcase for Dave—and, anyhow, the whole Kinks outfit is playing on the disc. But the one niggling problem didn't hit the Kinks until the record was actually released.

It was this: IF Dave's record had flopped badly, would it have damaged the Kinks' group "image" when their next single came out? Said Dave: "Other people worried more about it than we did. We like to think that if it'd sold half a dozen copies that it wouldn't have affected us at all. That they'd simply accept it as an experiment and that they'd still buy a group record under the old style. But then we realised that it would lead to a lot of rumours and, no matter how hard you deny them, rumours CAN cause a bit of damage.

"But you know how Ray has been saying that he'd like the individual Kinks to do a bit more—to have more of the spotlight. Now it's worked out so well, his policy is proved right. We don't have to worry about what MIGHT have happened now. And it's just the biggest thing that has happened to me.

## COMPOSING

"You see, I'm really a changed bloke nowadays. Not so much leaping about and looning around. I'm doing a whole lot of writing nowadays, right here at home. I expect the comparisons between my material and Ray's, but I've got to improve, so I don't mind. Right now I start writing and find that all my ideas go along the same rather narrow channel. But Ray—he can switch his mood and his style every few minutes. That's the difference between us . . . I'm so limited at the moment. But I'm learning and I'm very keen.

"It was strange at first, seeing interviews and colour pictures of me—usually it was Ray. But it's helped broaden my attitude and, anyway, when I think of having a hit single I really do think how much it actually helps the Kinks as a group. This is kinda hard to explain—though financially we're all in it together—but I'll try. . . .

"You see, Ray is a real worrier when it comes to Kinks' records. It's his responsibility and he gets sort of wrought up over them, and insists they all have to reach an absolute standard. If anything goes wrong, then he knows it reflects to some extent on him.

"So up comes a single under my name and it gives us a chance to try something new—and just for that record the pressure is off Ray. Incidentally, I see that some people say I sound a bit like Bob Dylan. Well, if I do it's an accident. It's just the way I really sound."

## VERY NERVOUS

Dave has also had to make some solo appearances on television to tie in with his hit disc. He admits, a shade surprisingly, to having been very nervous. His explanation: "When you've got three other blokes up there with you, you can create your own sense of fun . . . blame each other if something goes wrong. But on your own, you've got nowhere to look. Nobody to shout at. It's a very funny feeling. On that first 'Top Of The Pops' I took Pete Quaife along with me, just to stop me feeling too far out of it."

By way of farewell, he said: "It's Kink business from now on. No deliberate setting out to do an LP by myself. Only if the right song comes along will I make another solo single. Okay?"

Yes, okay! But it could STILL prove the start of something big in the group scene. . . .

P.G.

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# THE SECOND IN OUR SERIES TELLING YOU HOW IT WORKS

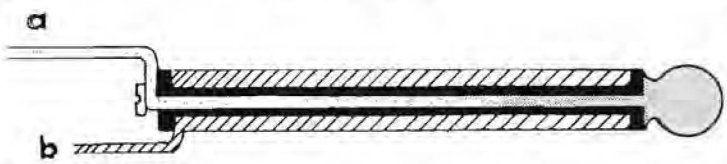
# No. 2: JACKPLUGS & CONNECTIONS

**Last month we got up to the stage where the signal had passed through the pickup and was on its way to the amplifier. The signal, of course, travels in exactly the same way as a wave across the ocean, but at much greater speed, and, as many of you will be very well aware, unless the circuit is completed, no signal at all will pass through.**

The signal then passes from the guitar *via* a jack lead, or what is more commonly called a guitar lead. This lead consists of two standard jack plugs and a length of special cable. This cable consists of a central conductor carrying the actual signal which is enclosed in a polythene or rubber sleeve to insulate it from the outer wire mesh tube, which not only screens the signal wire from external interference but also completes the circuit. This is why it is important that BOTH are always securely connected. If you cut open a piece of ordinary household electric cable you can see how it differs from a guitar lead. You will find that there is a red, black and green covered wire in the case of a three-pin plug. The red wire carries the positive current and the black wire the negative current. The green wire is to earth the fire, utensil, or whatever the cable is attached to, to stop you getting a shock.

If we cut a jack plug in half, as we have done in Fig. 1, you can see that it has been very cleverly designed to consist of only one pin and not two or three as in a normal plug. The secret behind its design is that the conducting materials which will carry the electricity, e.g. copper, brass, etc., are insulated from each other, so they don't touch at any point, by non-conducting material, such as plastic, rubber, etc.

FIG. 1. "a"—LIVE TAG "b"—EARTH TAG




CROSS SECTION OF A JACKPLUG

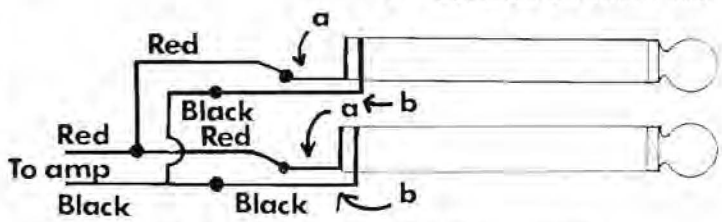
## SILVER PAPER

You should never use silver paper in place of a fuse to connect up the parts carrying the positive current with the parts carrying the negative current. This can cause shorts, or bad connections, as we all know only too well by experience. It always looks bad if your equipment breaks down in the middle of a booming guitar solo and all the audience can hear is a tinny little acoustic sound, where a moment before there was a great full-blooded, amplified, guitar solo going on.

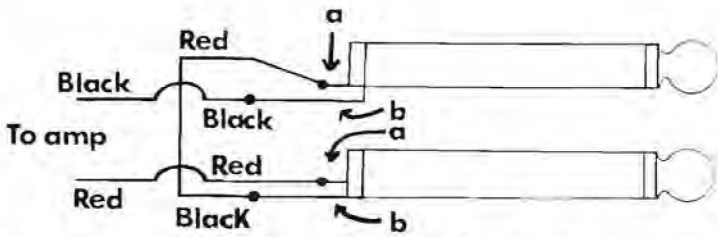
The next important lead is one which connects and carries the signal from the amplifier to the speaker. The object of the amplifier is to multiply the sound you have produced by plucking a string with a plectrum, so that it is boosted up to 30, 50, 100 watts or more, and after the amplifier has done its job and boosted the signal up, it's then carried from the amplifier to the speaker, which throws it out to the listeners. The lead from the amplifier to the speaker must not, under any circumstances, be disconnected from the amplifier while the unit is switched on. If this should happen, then very severe damage could result to the amplifier. This cable can be unscreened, twin cable, but should preferably be of the heavy-duty type, about ⅜ in. in diameter. Screened cable is not necessary as the impedance in this part of the amplifier is very low. Impedance is the total virtual resistance of the electric current to the alternating current.

The plugs for this lead are usually either three-pin types or standard jack plugs. In the case of the jack plugs it is not very important which wire is connected to which tag on the plug, when only one cabinet of speakers is used. But if there is more than one cabinet one must be very careful to connect up, as shown in Fig. 2. This, of course, also applies if you are using three-pin type plugs and must be followed exactly or wrong phasing of the speaker cabinets will result. Don't worry about what I mean by wrong phasing, the important thing is to follow the diagram. When more than two cabinets are used, the

FIG. 2. "a"—LIVE TAG "b"—COMMON OR EARTH TAG

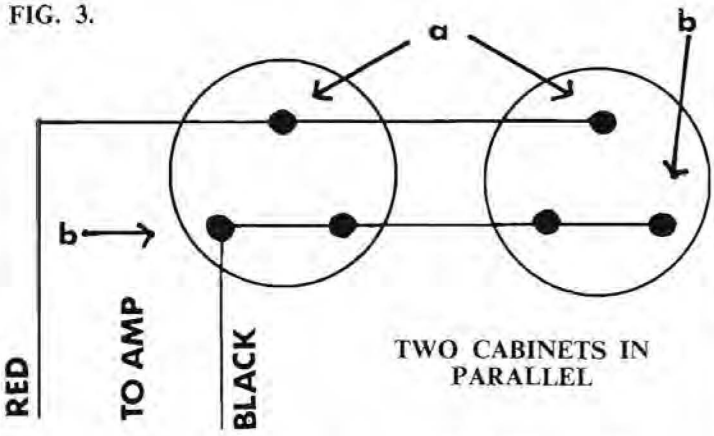


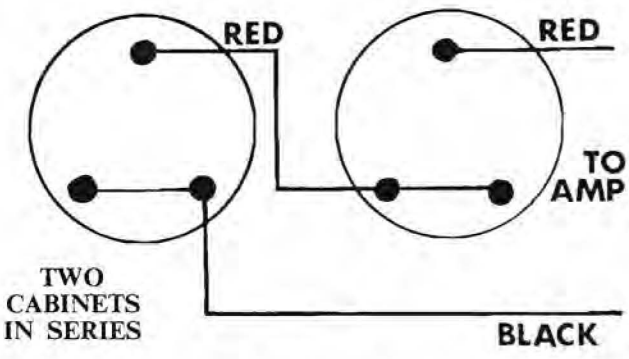

PARALLEL CONNECTING CIRCUIT

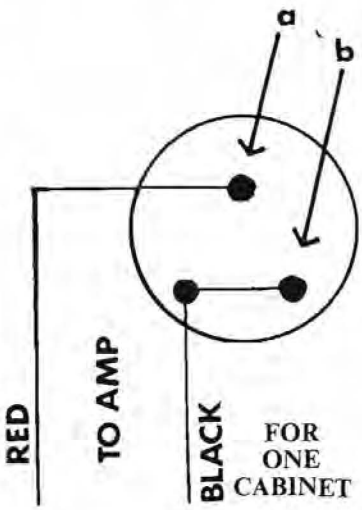



SERIES CONNECTING CIRCUIT

FIG. 3.




sequence is similar for that of parallel wiring, i.e. red wire is connected to red wire and black to black, but for series wiring the connections are from red to black, red to black, etc., and the two wires to the amplifier come one from each end, i.e. one black and one red. In the case of the three-pin type plugs, they are usually wired as in Fig. 3.

For the technically minded, impedance matching must be observed and this goes as follows for 8 ohm speakers. Two speakers of 8 ohms in series give an impedance of 16 ohms; two speakers of 16 ohms in parallel give 8 ohms.

From this it can be seen that if one's amplifier has an impedance of 16 ohms and two speaker cabinets are to be used, then each cabinet should be 8 ohms connected in series. If the amplifier output impedance is 8 ohms then each speaker cabinet should be 16 ohms and they should be connected in parallel.

The third lead connected with an amplifier is the mains power supply lead and there are so many different connecting plugs to the amplifier in use that you should be sure to obtain the connecting instructions from the manufacturer or be sure to have the job done by an engineer who can always check the connections from inside the amplifier if all else fails. The main point to remember is to always have the earth lead connected. If an auxiliary unit, for example, an echo unit, is used with the amplifier, then only the amplifier should be earthed. This applies particularly in the case of an organ when used with a separate amplifier — only the amplifier should be earthed.

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# YOUR QUERIES ANSWERED

BY GARY HURST

### RE-SPRAYING

Dear Sir,

About two months ago, I bought a Fender Telecaster guitar. Now it's beginning to chip around the edges, even after putting extra padding in my guitar case. Could you please tell me the cost of re-spraying the guitar, and how long will the job take?

A. ROBERTS,
Glasgow W.2.

**ANSWER:—The cost of re-spraying any instrument depends on where you have it done, but you can expect to pay £10—£15 for a good finish. The job itself will probably take one or two weeks, again depending on where it is done.**

### ORGANS

Dear Sir,

I am thinking of buying an electric organ in the near future, and would like you to clear up a few points for me. Firstly, what do the organs I've seen advertised for about £25—£30 consist of, and is there any difference in the sound produced by these organs and the more expensive makes?

P. MARTIN,
Loughborough.

**ANSWER:—You mention the word "electric" in your letter, and I'm wondering if you mean electric or electronic organs. Technically speaking, there is a great difference. The £25—£30 models are electric organs, and are reed organs which utilise an electric motor to drive a fan. This fan provides the necessary movement of air to operate the reeds.**

**The more expensive organs—from £150 upwards—are strictly electronic. This means that each note is generated by electronic oscillators and no reeds are incorporated. The two sounds are completely different. The cheaper models sound somewhat similar to an accordion, and the electronic ones can imitate all kinds of different instruments. Therefore, you must decide on what sound you want before buying anything.**

### CONVERSION

Dear Sir,

I have been playing guitar for two years and am thinking of trying the bass. Could you tell me if it is possible to convert an ordinary guitar into a six-string bass, and, if so, what it entails? Could you also tell me if you have to have a special amplifier for a bass guitar.

C. M. JONES,
Streetly, Staffs.

**ANSWER:—You do not mention what make of guitar you are currently using. This is very important as the length of the scale varies from guitar to guitar, as does the strength of the neck itself. It is possible to buy strings for a six-string bass that can be used on a guitar with a normal scale length, but several other things will have to be taken into account before attempting such a job.**

**Firstly, the bridge "V" slots and the nut would have to be modified to accommodate the thicker strings. It's also probable that the holes in the tail piece would have to be enlarged. This will prove rather difficult if the guitar has a vibrato arm as the revolving rod section containing the string holes will probably be made from hardened steel.**

**The second point to remember and verify is whether the neck will be able to stand the extra tension of the bass strings. In view of these facts, you would be well advised to take your guitar to a reputable dealer or to someone who specialises in instrument repairs and ascertain whether or not the job would be practical.**

**With regards to the amplifier, almost any model will suffice provided it has proper bass speakers. If you put a bass through ordinary speakers, they will blow.**

## *Instrumental Corner*

**LAST month's Corner left us in the middle of describing lead guitar amplifiers. I'd like to continue with some details of the various effects available. As I've already mentioned, there is usually some form of bass and treble boost built into the modern amps. This is essential, but so are several other points which form part of today's scene.**

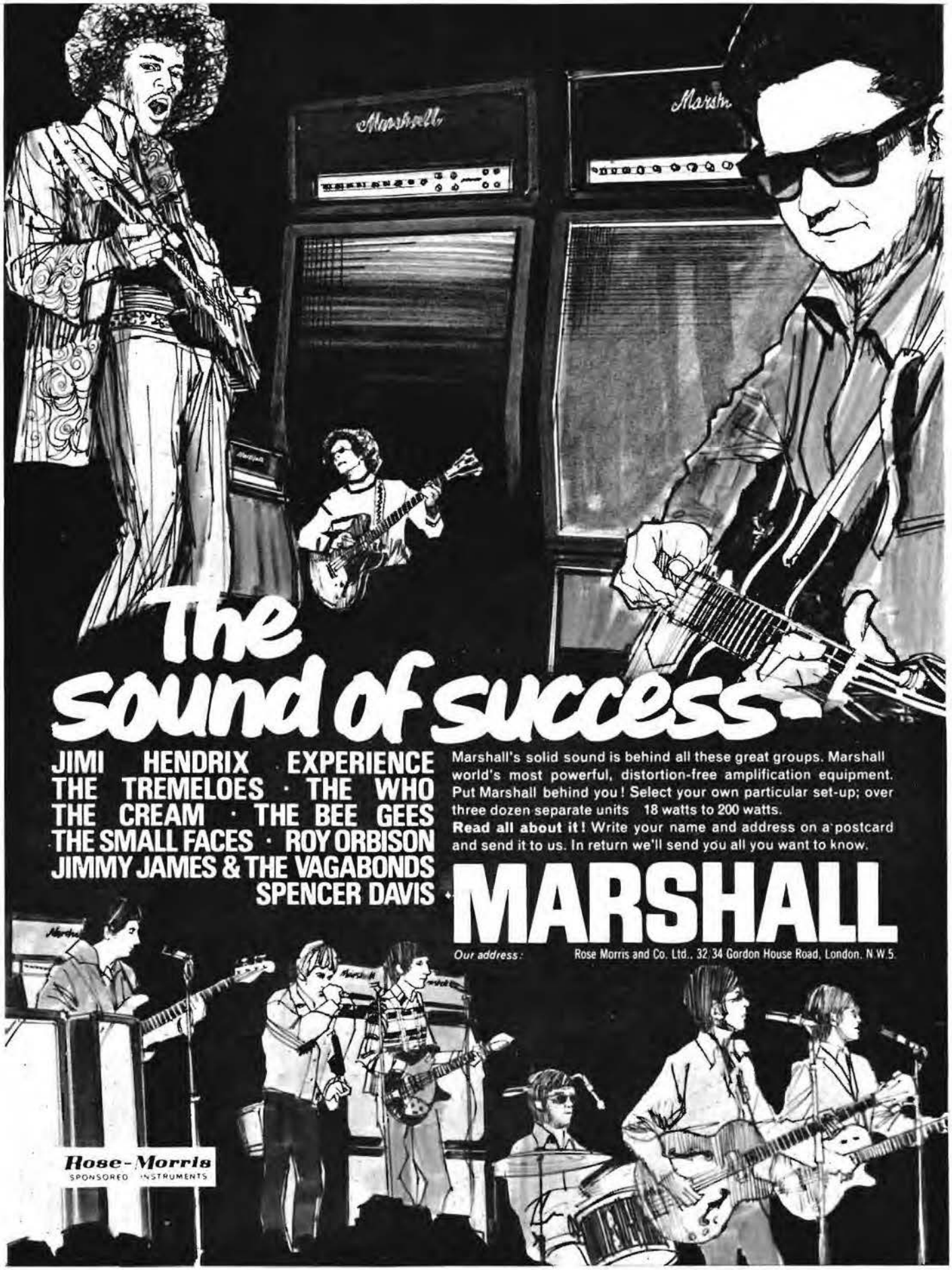
**The first of these is the fuzz, or, more crudely, distortion. If this effect is used with discretion, some rather startling sounds can be obtained. Apart from sustaining the notes, there is also the change in structure of the harmonic content of the notes played. The fuzz circuit usually produces a square wave sound which, when used with the many tone settings found on the amp, can give several organ-type sounds and lead to many sound production experiments.**

A useful addition to the modern amplifier is a switched filter circuit, which actually gives the guitar a horn-like sound. This works by the same method as an organ's tone-tab circuit. All kinds of unusual effects can be obtained this way, especially when used in conjunction with the fuzz. Most lead amps do feature some form of tremolo of course, and very often built-in reverberation. Some also have a multi-switch unit in the form of a foot-pedal to facilitate the use of many more effects.

Now for a word about transistorised amplifiers. The first models produced several years ago were not very satisfactory. I'll explain why. In the older type of transistor amp—say three or four years old—"germanium" transistors were used. These had their limitations in many ways. Firstly, they were greatly affected by heat—even a transistor gets warm when used under certain conditions—which created all sorts of instabilities and failures. They also tended to be rather noisy sometimes, especially if the amplifier had a fair amount of treble response.

The modern units use "silicon" transistors. These can withstand quite a bit of heat—certainly more than is found in the amps today—and, in most cases, are a great deal quieter than valve amplifiers. So, coupled with the fact that sometimes a device is inserted to protect the amp should the speakers become disconnected or even shorted, it can be appreciated that we have come an awfully long way in the development of guitar amplifiers. So don't be put off by the word transistorised.

Next month, I should like to mention bass amplifiers and speaker cabinets. I'll also describe some means of linking-up amplifiers to give more power, as well as starting on electric organs.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# SONG-WRITER'S COLUMN

Many people find it difficult to believe that Tom Jones' "I'll Never Fall In Love Again" was written by Lonnie Donegan, the one-time "King of Skiffle". Lonnie took the song to Gordon Mills, Tom's manager, and said that he had written it with Tom in mind. Gordon liked it, played it to Tom, he liked it and the rest is history.

Soon to be released is "Spaceship" by the Performing Light Society. The song in question was composed, sung and recorded by ex-Jaywalker Pete Miller. Everything was done in his bedroom, where his recording equipment is set up. To date, he has written literally hundreds of songs including some which have been recorded by Sounds Orchestral and Freddie and the Dreamers.

The Hollies next single will be "King Midas In Reverse", written by the now-prolific team of Clarke/Nash/Hicks. The storyline tells of this guy who's really down on his luck, and everything he touches turns to dust. That's one thing about the Hollies, they keep coming up with some really interesting lyrics.

"Pleasant Valley Sunday", by the Monkees, could be the comeback disc that the songwriting team of Gerry Goffin and Carol King have been waiting for. A few years ago, they were the biggest thing around, having a couple of songs in the hit parade each week. Remember things like "Locomotion" and "It Might As Well Rain Until September"? These, plus many others by artists like Bobby Vee, put them right at the top of the composing tree.

According to Cat tevens, "A Bad Night" started out as three separate songs. Like most composers, he had a few songs running around his brain, but as they proved unsuccessful, moulded them together.

# THE SESSION MEN

## No. 24

## NICKY HOPKINS

**APART from Phil Dennys, 23 - year - old Nicky Hopkins is probably the youngest session pianist around. And he only lives a mile away from Phil. That's in Wembley, Middlesex. It was here that he first took to the piano. He started tinkering around when he was six years old, so his parents asked him if he would like to take lessons. Nicky agreed, and for the next six years went regularly to a local music teacher. He then took an exam for the Royal Academy of Music, passed, and studied there until he was 16.**

The music he was taught at the Academy was strictly classical, but slowly a love of more modern music evolved which culminated in rock 'n' roll. He decided that the pop world was for him, and decided to get a job. It proved to be more difficult than he thought. He had visions of working for a music publisher, but couldn't find a vacancy, and ended up in a solicitor's office. That lasted a grand total of three months.

### ROCK 'N' ROLL

While he was working there he started doing a few gigs with the then unknown Screaming Lord Sutch, and this prompted him to leave his job. This was what he wanted. Whereas most other groups were playing Shadows' numbers, Sutch was doing all the rock gear.

He left Sutch in May 1962, and joined Cliff Bennett for six months, after which he joined the Cyril Davis band. Then something happened that could have made the Nicky Hopkins' story completely different. He was in hospital for 1½ years. He had no less than 14 operations on his stomach and even when he left the hospital, he had to take it easy for some time. "I honestly didn't know what to do. I wanted to start playing again, but travelling was definitely out. Then I got a 'phone call from some friends who wanted a pianist for a session. I jumped at the chance. As far as I can remember, the session was a flop commercially, but I met someone who has helped me tremendously . . . Glyn Johns. He said that he would try to get me some work, and next thing I knew, Shel Talmy was offering me some sessions."

Just a few of the recent hit records that Nicky has played on are: "Sunny Afternoon", "Anywhere, Anytime, Anyhow", "Matthew And Son", "A Bad Night" and "The First Cut Is The Deepest", plus many other singles and album tracks. Talking of albums, some of you may have heard "The Revolutionary Piano Of Nicky Hopkins" LP. And he's currently got a single on release in the States. That's called "Mr. Pleasant", a number written by Kink Ray Davies.

Nicky hasn't the faintest idea of what the future holds, or even if he'll stay in the session field. "Who knows, I might get fed up. I'd like to go to the States and possibly try sessions there. Something I would like would be to play for the Mama's and Papa's. I should imagine that their sessions are as free and easy as some of Andrew Oldham's stuff. Oh yes, I've just heard that the next Stones' single will be one of the tracks I played on."

# PEOPLE BEHIND THE STARS

## No. 9 Manager PETER WALSH

**HOW do you get to become manager of a chart-topping group? Better still, how do you get to STAY manager once you've found success, because the news columns are full of fall-out stories about the artists chucking out the "boss" and vice versa.**

**Good chap to talk on this subject is Peter Walsh, who manages the so-successful Tremeloes. This former soccer referee and linesman has a strong philosophy on this business of good management. And the first point is that he regards it as a 24-hour a day job.**

But back to the beginnings. Peter had greengrocery and flower shops in Ireland. No show business at that time, though he used to be a singer, until he started promoting dances on one evening a week. He booked English band attractions, plus Scots like Jimmy Shand. Then he signed Eric Winstone and his orchestra for eight days, having found he could "cop" more in one day's promoting than in six days working hard in his shops.

### OWN BUSINESS

Eric invited him to become his personal manager. The year: 1959. They stayed together for two years. On to November, 1961, when Peter started his own business, first signing the Brook Brothers who had several chart successes. And then came Brian Poole and the Tremeloes, on personal management. He saw them working in a social club on Thameside, for a fiver between them. He talked into the early hours of the morning with the parents of one Trem. They signed.

### CONTRACTS

Now Peter takes up the story himself: "Only comparatively recently have I had a full management contract with them. I believe an agency agreement should be only for 10 per cent—add management and it stands to reason that if you start taking 30 per cent of nothing it's worth nothing. But, after you've done the work and got success, then 30 per cent of £1,000 is worth having.

"I've never TOLD the boys what to do. I only suggest trying things my way. The cause of most break-ups comes when the boys resent being TOLD, being ordered about. And it's important that they KNOW they are getting a fair deal. They hear me negotiate for them and they realise I'm all for them. And if they want advice, say on buying a car or a house . . . well, I take over and get them the best deal I possibly can.

*Peter believes that a manager should help with presentation and production.*

"Yes, I think we have a terrific personal relationship. I don't go to their ballroom dates, but they feel safer with me at TV appearances or on their tours abroad. Nothing goes wrong for them simply because I'm there to iron out problems which sometimes the boys don't even know about.

"Of course there has been this double shot at fame for the Tremeloes. With Brian Poole and now after the split. But I still manage Brian and his group the Unity. I treat them as separate units. As manager, some of the things written in the papers at the time of the break-up hurt me deeply. That they're not together now makes no difference to me. I'll fly back from America with the Trems, then leave immediately to see Brian work up north or something.

"It's a fascinating life. One of the biggest thrills was being in the back of beyond near Chicago with the Trems. They were top of the local radio Top Forty and another of my groups, the Marmalade, had come in at 28, with 'Can't Stop Now'. That WAS a thrill.

### DISAPPOINTMENT

"Of course you get disappointments. We tried to get 'Do You Love Me' out in America. A chap named Joe Bott with the record company said it wasn't worth while because a coloured group had had a hit with it two years before. We missed . . . but Dave Clark had his version out and it was a two-million seller. Mr. Bott was fired.

"A manager should help in presentation and production. I know from the time when I was a singer that no matter how old or young the audience, they pay to be entertained. They don't want noise or drivel—they want entertainment. You have to go out and do a good act. But, again, it is a matter of suggesting things and not laying down the law. I believe the Trems, particularly, have a big future in comedy, especially Alan who has a great face."

### FIRST STAGE

Peter added that he didn't like the scene where the manager pulled all sorts of strokes and then lost the confidence of his artists. Getting a number one record was only the first stage in building a career. "You cajole the artist, get the best results and keep them straight over money matters. Help them over investment, for example. It's a two-way deal, the manager contributing one side and the artist the other."

Now Peter travels the world with his artists. His hobby, his "complete break" from the hectic world of pop music, is working for, and with, the amateur football club of Windsor and Eton. But mostly he's a manager; a manager who believes implicitly in the "goods" he handles.

From carnations to chart-topping is a long haul. Mr. Walsh makes it clear that he wouldn't have it any other way. Nor, he reckons, have the Trems reached anything like full power.

RAY JONES

# THE SONG THAT ALAN BUILT!

**NO one can dispute the fact that "The House That Jack Built" is Alan Price's most successful single for some time. The story behind the song could well be called "The Song That Alan Wrote, Produced, Arranged, Played and Sang". If ever a person was a one-man band, then it must be Mr. Price. Why he wrote the song in the first place is a mystery. No one, not even Alan, seems to know the answer. The lyrics just came to him and the music followed.**

The actual session took place in the De Lane Lea recording studios and was engineered by Dave Siddle. According to Mick Cooper, Dave's assistant, the session was very interesting. Alan came in with just the one song, told Dave what his ideas were, and went straight into a run-through. As Alan also produces his own records, he sits in the control room with Dave while the rest of the band run through the number a couple of times. Alan then joins them while Dave balances the organ or piano in with the other instruments. In this particular case, the session was just fine, but what were they going to do about the solo? It sounded a bit ordinary with the brass playing normally, so Alan and Dave got together and finally came up with the answer. Why not speed the brass bits up?

The way it was done was pretty straightforward, but nevertheless, interesting. The basic track was recorded at 30 i.p.s. (inches per second), then played back at 15 i.p.s. while the solo was being added. The whole thing was then mastered at 30 i.p.s. and the result is in the hit parade. The lead vocal was also dubbed on and the final master appeared after only three hours. That's one thing about the Alan Price Set. They are so professional and such proficient musicians that whereas another group would take a day to record a song, they do it with just five takes —three for the backing and two for the vocal.

What happens on stage? No, they don't bring out a selection of toy trumpets or anything like that. In fact, they play as they did in the studio and add a bit of comedy. You must have seen them on TV doing a little dance in their skin-tight, ballet tights. This takes the audience's attention away from the music for a minute, but I don't think it really matters. The number is so commercial and catchy, that gimmicks aren't really necessary.


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# PROFILE

# JIMI HENDRIX

**JAMES Maurice Hendrix was born in Seattle, Washington, on November 27, 1945. His first public appearance with his Experience was QUITE an experience . . . at the Olympia, Paris, in October last year. So, in considerably less than a year, he has become one of the most controversial, influential and copied stars on the British scene.**

Just to look at him has been known to cause concern among the more easily frightened. That massive mop of brown-black hair—a near six-foot frame, slender, but encased in way-way-out gear. When he plays, arguments rage. Taken out of a Monkee tour in the States on the grounds he is too "erotic" for young audiences. Umpteen other allegations about his stage movements in Britain.

Yet Jimi, who deeply digs Dylan and Muddy Waters and the Beatles, and anything good in the blues, remains a very quiet person off stage. Shy almost. And totally dedicated to music. But with no formal musical education—he picked up all he knows from listening to records and sitting quietly in clubs studying other guitarists. Genuinely astonished at the way his career has gone; permanently grateful to ex-Animal Chas Chandler, who first heard the wild one playing in a Greenwich Village club back at the start of last summer.

## DISAPPROVING

Inevitably Jimi gets the odd insult, the disapproving stare, from people in the street. Though he has some studiously prepared replies, mostly he just shrugs and moves right on by. Jimi saves his energy and his fire for the stage. When he's working, he'd cheerfully blow himself up for the sake of creating excitement. But his basic modesty is an object lesson for some loud-mouthed and lesser performers.

He has said: "Some reporters have the idea of hanging me from a tall tree, but they don't bother me too much". What does hurt him is when people write of him as some sort of freak attraction and forget his actual abilities. He wouldn't help remedy this by changing his appearance because "I feel comfortable the way I look right now". Of suggestions that he is moody, he simply says: "I'm thinking about music not trivialities, most of the time".

He is badly bugged by amplification problems. "Giving a bad show because the equipment goes wrong is something I hate", he says. "It's a let-down. And the point is that it really isn't my fault." Of his composing, he's determined not to stick in any freak-out rut—he writes commercial songs for his "teeny-bopper" fans and he produces highly authentic-sounding blues, too. Performance-wise, he reckons he won't augment the group . . . "Mitch and Noel and I have got something going and we'll not disturb it."

His modesty shows through in the way he talks about his successful return home to the States recently. "Better than I thought", he says. "I believed the American fans were that bit too narrow-minded to care." His Continental jaunts have been a riot. In between working, he says: "I day-dream, maybe paint landscapes, read a little—mostly science-fiction".

## ALWAYS MUSIC

But mostly it's music all the way. He shares a fashionably kitted-out flat in London with Chas Chandler where music is talked 24 hours a day. Drawn occasionally into the open, Jimi talks with great courtesy.

And it's as well not to forget that apart from guitar he's pretty darned good on piano, organ, bass and drums!

# LP REVIEWS

## EDDIE BOYD AND HIS BLUES BAND

### EDDIE BOYD
### DECCA LK.4872

Eddie Boyd's piano playing is nothing out of the ordinary as far as the blues piano school is concerned, but it acts as an ideal vehicle for his voice. This album was recorded in London, and the Blues Band in the title is, in fact, the old Mayall line-up featuring Peter Green. John plays occasional harmonica.

The music swings along easily and with a gratifying informality. Pete Green, when featured, plays tasteful yet effective guitar, and Tony McPhee guests on two of the tracks playing beautiful bottleneck guitar. This album is well worth adding to your collection if you are a fan of the smoother kind of blues.

Side One: Too Bad, Part 1; Dust My Broom; Unfair Lovers; Key To The Highway; Vacation From The Blues; Steak House Rock; Letter Missin' Blues; Ain't Doin' Too Bad.
Side Two: Blue Coat Man; The Train Is Coming; Save Her, Doctor; Rack 'Em Back; Too Bad, Part 2; The Big Bell; Pine Top's Boogie Woogie; Night Time Is The Right Time.

## MY FAITH

### MAHALIA JACKSON
### CBS 62944

After listening to this album, no one can dispute Mahalia's claim to be "The World's Greatest Gospel Singer". As the title suggests, all the 11 tracks have a religious theme. But don't let this put you off, because the arrangements are as modern as any you'll hear from any ballad singer.

Mahalia's voice is best described as Shirley Bassey without the harshness. It's a shame that she doesn't attempt any faster material, which is what we've come to expect from a gospel singer, but the LP still makes very interesting listening, especially if you feel in a smoochy mood. It's impossible to single out any one track as being outstanding, because they're all on the same high level. It's doubtful that you've heard any of the songs before, even though they are written by relatively modern composers. All-in-all, this album should appeal to every blues fan.

Side One: My Faith; Until Then; Lost In The Stars; He Wants It That Way; The Greatest Man That Ever Lived.
Side Two: One Fold And One Shepherd; Rain; All That I Am; He Has Never Left Me Alone; Not My Will; Life Can Be Beautiful.

## THE GREAT MEMPHIS HITS

### KING CURTIS
### ATLANTIC 587067

Even if you aren't a King Curtis fan, you certainly must have heard of him. During his career, he has backed countless American artists and also appeared with the Beatles on their Shea Stadium concert. His rasping tenor sax was first brought to the public's notice *via* the Coasters. He played on all their hit records including the immortal "Yakety Yak". The solo on that particular disc really made the critics sit up and listen.

Very few of his albums and singles have been released in this country, so this LP will create a great deal of interest. All the numbers are very well-known—"Green Onions", "Last Night", "In The Midnight Hour"—but you've never heard them played like this. The whole band is superb. They swing like mad, giving every track the full Curtis treatment. And King? He really is the King of the tenor. His style is his and his alone. Fantastic. A great, raving selection of tracks.

Side One: Knock On Wood; Good To Me; Hold On, I'm Coming; When Something Is Wrong With My Baby; Green Onions; You Don't Miss The Water.
Side Two: Fa-Fa-Fa-Fa-Fa (Sad Song); In The Midnight Hour; The Dog; I've Been Loving You Too Long; Last Night; Jump Back.

## WITHOUT RESERVATIONS

### SIMON DUPREE AND THE BIG SOUND
### PARLOPHONE PMC.7029

It's obvious that the Big Sound are a very competent outfit. The pianist/organist is superb, and the other instrumentation is very hard to fault. Simon sings strongly, using his own voice slightly tinged with an American accent rather than lapsing into pseudo-coloured tonalities.

Simon and the group have an extremely good stage presence which can be sensed through this album. Side Two, for instance, opens with "See The Light", a number which was surely made for a stage opener. Compositions which Simon had a hand in are well written, and I found them refreshingly different from the usual repetitious pop format.

Side One: Medley; 60 Minutes Of Your Love; Love; Get Off My Back; There's A Little Picture Playhouse; Day Time, Night Time.
Side Two: See The Light; What Is Soul; Teacher, Teacher; Amen; Who Cares; Reservations.

## TUTORS column

### A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

**Grade Guitar School** (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 p.m.). WAN 0687.

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

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

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

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

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

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

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# YOUR LETTERS

Dear Sir,

I really do believe that "Flower Power" is defeating its own ends. I take it that the movement is to promote understanding, rapport and identification of the individual with his fellow men. Why, then, are these silly flower-people ostracising themselves? Why are they contracting out of society by claiming quite ostentatiously and belligerently that they and they alone have the answer to the world's problems? Their garb, their very attitude reeks of introversion, they are not outgoing characters communicating with the people they say they want to help. Are they trying to get away from being tainted by the society they think is bad? If they are then they must realise that they are also avoiding all elements of good in that same society. And while they are trooping around parks under the influence of "Pot" nothing whatsoever is being done to bring more love into the world.

Flower people, please do grow up a little, we do need love, but demonstrative love, not emotional love devised in a state of Euphoria.

**T. Pollock,**
**Bristol.**

**LP Winner.**

Dear Sir,

I'd like to propose a vote of thanks to the men behind the sounds on records. No, I'm not talking about the session men although they are marvellously talented people, but the backing groups who sometimes back singers on their own recordings. It must be rather discouraging to be a human music-producing machine behind the stars who get all the fan adulation.

The backing groups, such as Sounds Incorporated, the Echoes, etc., can really take a bow for producing constantly good musical backing without trying to muscle in on the limelight.

**C. Jarvis,**
**Liverpool.**

Dear Sir,

I agreed with V. Kelly in last month's letters when he said that the Monkees were to be congratulated for their effort in producing a decent stage show. But, I must point out that we do have groups over here which could probably knock the American group into a cocked hat.

The Barron Knights come to mind immediately. They have a really entertaining act, and added to this their music is performed with a great professionalism, which not many groups could achieve, even without the antics that the Knights get up to. Here, again, the Rockin' Berries are very competent and amusing.

I can't help but feel that the Monkees' appeal is in their faces, not their hard work.

**F. Tomlinson, Greasby.**

Dear Sir,

Congratulations on yet another first—your article on pickups. Written in English that is understandable by non-electrical genii, or whatever the plural is or are, it is bound to be a feature which will be welcomed by nincompoops like myself, who don't know a magnetic field from a field of turnips.

One thing that I find sadly lacking over the years, is a feature on possibly the finest guitarist Britain has ever produced, and a bloke who could play the fingers off half the instrumentalists in the world at pop, jazz and classics—Bert Weedon.

Surely, in a magazine for instrumentalists, this genius should deserve a bit of recognition.

**Jim Crumley, Dundee.**


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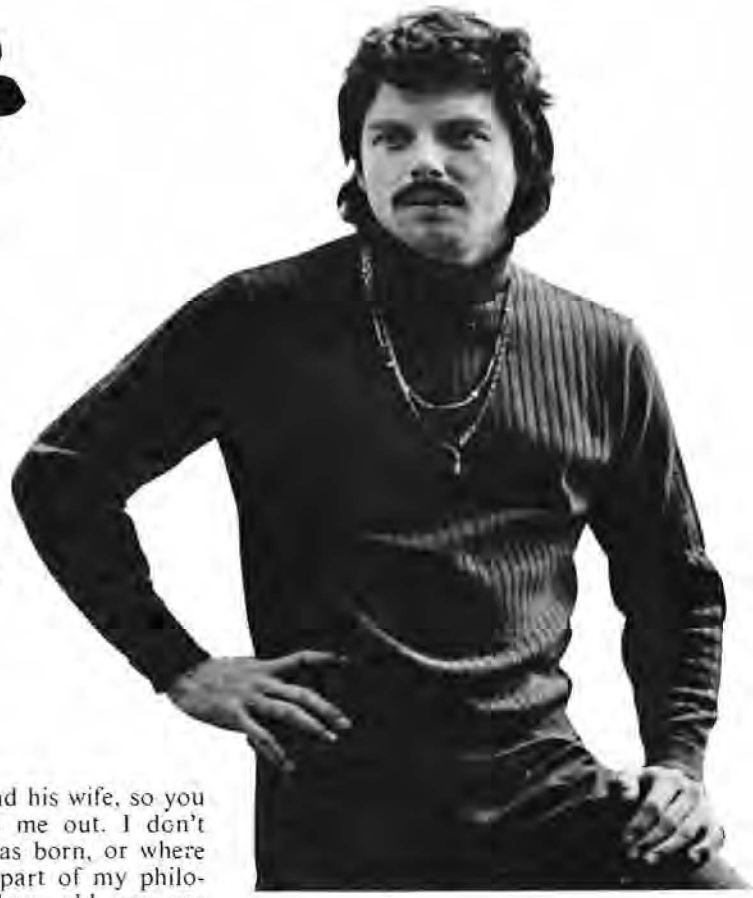

# 'I NEARLY QUIT'—

## SAYS SCOTT

**SCOTT McKENZIE's "San Francisco" became a hit both sides of the Atlantic faster than any comparable release by an "unknown" solo performer. He's been called the "voice of flower-power", but it seems arguable, as some of the West Coast "in" groups reckon, he's nothing to do with the scene, except vaguely by his song.**

But he's also a very interesting character. Hard to unravel, in a sense, and certainly NOT the type of chart-success who gives you any assistance on questions like: "What do you eat for breakfast?" or "Do you prefer blondes or brunettes?" You can call Mr. McKenzie a loner and he won't give you any argument.

His importance to the scene is, as yet, based on just the one single. But he thinks deeply about how the scene is developing. He recalls a week, not so long ago, when Paul McCartney was over on the West Coast and called up John Phillips, of the Mama's and Papa's. John and Scott had worked together for around ten years, nothing much happening, but Paul somehow "triggered off a spell of great creativity. We worked on songs, changing instruments, kicked in ideas. Paul was great—a gentle cat with all that talent. From that emerged 'San Francisco', which John wrote specially for me. It felt right for me. It's an intuitive and instinctive thing, this 'feeling' oneness with a song."

### MYSTERY

Right—so we've got the curiously introvert Scott going . . . let's tune in to some more of his theories about himself.

"People call me a musician and a singer and that, but I just think of myself as someone on a scene. Sure, I studied piano for a year when I was about eight years of age. I was brought up with a minister and his wife, so you can say they started me out. I don't talk about when I was born, or where I was born. This is part of my philosophy. If you say how old you are you're stuck in that category—which is really depending on figures and statistics. Age, to me, means only a state of mind. That's always changing, so in a way my age is always changing. Anyway, I just hate categories. . . .

"Generally this group scene distresses me. I mean, take the Monkees. I like some of the guys in it but I don't like the commercial background to the group. These cats on the West Coast, they get somethin' going and they'll play for free, just to become part of the general feeling of communication. It's the principle of groups like the Monkees that I object to, not the performers. 'Cept I don't see that you can force any performer to do something he doesn't want to do.

### BEAUTIFUL SOUNDS

"When I go on about the Mama's and Papa's, folk think it's just because John wrote that lovely song for me. That's not it—I just believe that they make the most beautiful vocal sounds in the world. They have originality. Some of it doesn't register with the public, but it's there. You have to KNOW them, understand their own little kinda community, to appreciate all their talents. The Beatles, of course, are wonderful and beautiful people. They're different, too. But with them it's the actual creativity even about the sounds they make.

"I try to write music—I wrote the 'B' side of 'San Francisco'. But I hear material by Lennon and McCartney and I wonder if it's worth going on. Of course, they took time to develop, but that's not the point. I just feel inadequate when I hear their stuff. Anyway, I nearly quit the music business a couple of years ago. Nobody round me had that basic inspiration for me. So I got unhappy. And I couldn't work at anything which makes me unhappy."

He was part of the recent Monterey Festival scene—and coming on between acts by established stars he had audiences roaring for more. John Phillips has said that Scott probably sings better on stage than in a recording studio. This puts him one ahead of many of his competitors.

A gentle man, Scott seems baffled that he should suddenly have become important. Perhaps that is why he is slow to make definite statements in interviews. He tends to ramble, losing the main point . . . half-way getting to a conclusion, then veering off on another tack.

But he admits this. He says: "I feel the need now for developing my ability to communicate. Before it didn't matter. But once I got through on a record, I realised that I was inadequate in this field, too. I've been talking longer than I've been singing—yet I find it easier to get a point across in a song than in a speech."

Maybe he'll become more revealing when he gets fully used to his deserved star status.

PETE GOODMAN

# THE PINK FLOYD'S CIRCUS

*Rick Wright wants to do more instrumentals*

**THE last time I saw the Pink Floyd, they had just broken into the Top Twenty with their first offering, "Arnold Layne". This time, they were a lot higher with "See Emily Play". Sitting amidst a cluster of drum kits in the "Top Of The Pops" studios, which isn't the ideal place for an interview, I asked organist Rick Wright to tell me about the weird sounds on "Emily".**

"It was recorded in the Sound Technique studios in Chelsea", said Rick. "Although it sounds a bit gimmicky, hardly any special effects were used. Take that 'Hawaiian' bit at the end of each verse. That was just Syd (Barratt) using a bottleneck through echo. The part that sounds speeded-up though, was speeded-up. John Woods, the engineer, just upped the whole thing about an octave. On stage, we have to cut that particular bit out, but then I don't think the audience minds if our reproduction isn't 100% accurate. They realise that many groups use weird effects, and don't expect to hear them all in a ballroom.

"I don't think the success of 'See Emily Play' has affected us personally. Sure, we get more money for bookings, but the next one could easily be a flop. When I first heard the playback in the studio, I had a feeling it would go higher than it did, but I'm not complaining." Currently on release is the Pink Floyd's first album, "The Piper At The Gates Of Dawn", but this was recorded at EMI. How come? "We decided to use both studios", continued Rick. "I don't think one is necessarily better than the other, but they've both got different atmospheres, and it makes a change to keep swapping around.

## BOTH STUDIOS

"Norman Smith, our producer, is very keen on Sound Technique, but he also likes the EMI studios. In future, we'll be using both. Originally we were recommended to Sound Technique. Can't remember who by, but they hadn't been open very long. I think we were one of the very first groups to use it, but now a lot go there because of our success."

One interesting point about their LP is the fact that it contains two instrumentals, something very unusual to hear these days. One, "Interstella Overdrive" lasts nearly ten minutes, and the other, "Pow R. Toc H." features their voices being used as instruments. Rick thinks it's a good idea to do a few instrumentals now and again, if only to prevent the fans from getting bored listening to vocals all the time. Many people, especially Londoners, have got the impression that the Pink Floyd do most of their gigs in and around London. Says Rick: "We only play in London about once a month. Then it's at the U.F.O. in Tottenham Court Road. The rest of our time is spent doing ballrooms up and down the country.

"We've also got quite a bit of work lined-up abroad, but that doesn't mean we're going to forsake England. It's just a pity that some of the ballrooms are so bad. Especially the stages. But we've got an idea which could put an end to all that. There could well be a Pink Floyd circus soon. We've got this massive Big Top capable of holding 6,000 people, which we intend to take around the country. You know, find a field outside a town, set-up and play. Just like a proper circus.

"We've got this huge cinemascope screen for all the flashing light bit, and we'll make it into a complete show. There'll be us of course, plus a few other acts. It's something that's never been done before, but we think it'll work."

## TOP TWENTY—FIVE YEARS AGO

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

| | | |
|---|---|---|
| 1. | She's Not You | Elvis Presley |
| 2. | I Remember You | Frank Ifield |
| 3. | Roses Are Red | Ronnie Carroll |
| 4. | Things | Bobby Darin |
| 5. | Sealed With A Kiss | Brian Hyland |
| 6. | Speedy Gonzales | Pat Boone |
| 7. | Guitar Tango | The Shadows |
| 8. | It'll Be Me | Cliff Richard |
| 9. | Breaking Up Is Hard To Do | Neil Sedaka |
| 10. | Ballad Of Paladin | Duane Eddy |
| 11. | Once Upon A Dream | Billy Fury |
| 12. | Main Theme From "Golden Arm" | Jet Harris |
| 13. | Pick A Bale Of Cotton | Lonnie Donegan |
| 14. | Don't That Beat All | Adam Faith |
| 15. | So Do I | Kenny Ball |
| 16. | I Can't Stop Loving You | Ray Charles |
| 17. | Will I What? | Mike Sarne |
| 18. | Telstar | Tornados |
| 19. | Let There Be Love | Nat King Cole |
| 20. | Spanish Harlem | Jimmy Justice |

Records entering Britain's Top Twenty during the second two weeks of September, 1962

| | |
|---|---|
| What Now My Love | Shirley Bassey |
| Sheila | Tommy Roe |
| Loco-Motion | Little Eva |
| You Don't Know Me | Ray Charles |

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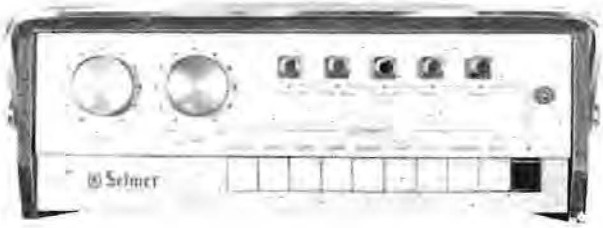


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# BEAT INSTRUMENTAL

NO. 54 OCTOBER 1967

**EDITORIAL & ADVERTISEMENT OFFICES:**
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Director: CHARLES WOODS

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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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Printed by S. Tinsley & Co. Ltd., Manor Farm Road, Alperton, Wembley, Middlesex
Distributors: Surridge, Dawson & Co. Ltd., 26 Aberdour Street, London, S.E.1. Telephone: BERmondsey 7074

# Soul Music Out Screams In For AMEN CORNER

**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, 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. I went 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

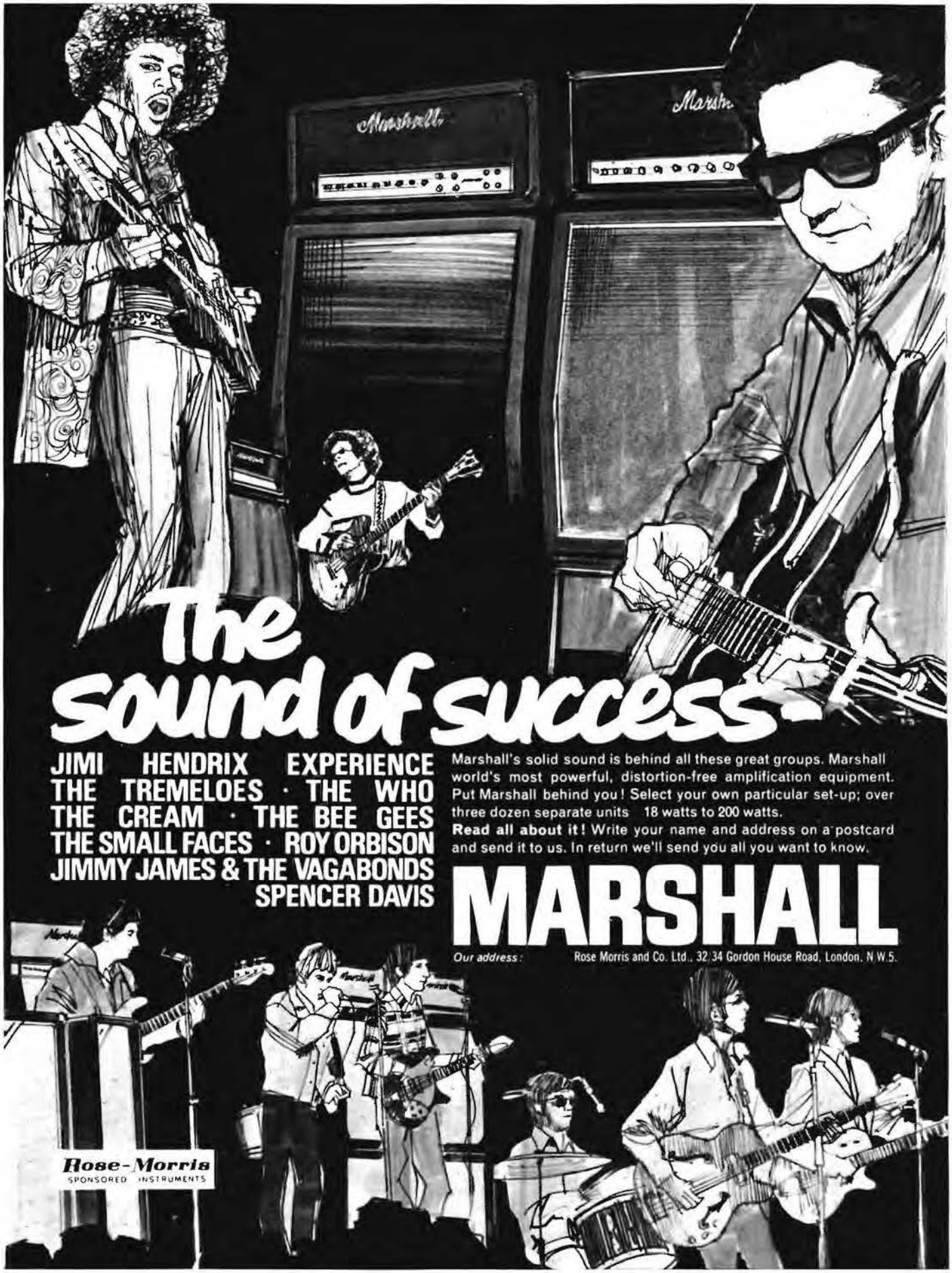
**MOST guitarists start their musical career on a piano. But not Syd Barratt. He launched out on a banjo. "I'm not quite sure why," he says, "it just seemed a good idea at the time. I picked it up in a second-hand shop and plunked away quite happily for about six months. Then I decided to get a guitar. 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?

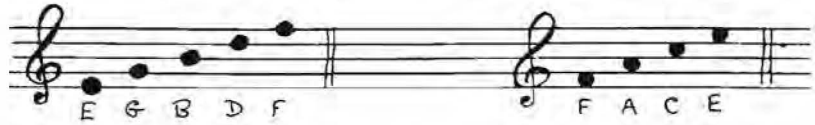
KEITH.

# THE RUDIMENTS OF MUSIC

By THE TUTOR

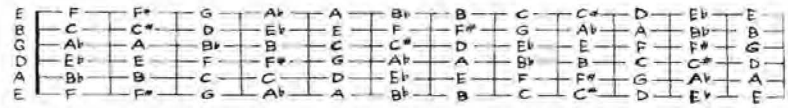
**Before even attempting to read music, there are a few basic facts you will have to learn. When you look at all those signs and symbols you must know what they mean. It's no good working them out as you come to them, because you'll only make it harder for yourself. Every dot and squiggle is there for 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.**



**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.

*One section of the impressive Baldwin-Burns display.*

### 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

*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 reverb also costs 110 gns. In speaker cabinets they had the all-purpose 100 watt with 4" × 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

*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

*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" × 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" × 8" and 6" × 10"—which fold in half for easy transportation, and a 4" × 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" × 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-

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

*A few of the General Music Strings products.*

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 taggable "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 labelmates 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 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

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

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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 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

*Gerald Chevin at the controls of Advision's mixer.*

*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.

With so many young people wanting to become balance 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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# BI's CHART FAX

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—Advision. 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

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

*Buddy Holly is still a legendary figure.*

Of course the whole scene was different in the Fifties. Decca Records, in 1950, were 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 guv'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 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.

*At one time, Bill Haley was the "King".*

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.

*Comedy rock from Bobby Darin.*

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" 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.

*Tommy Steele, the first British Rock star.*

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


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# CREAM CONVERT CAPITAL

**"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" 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 wailing 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.

## 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 musicianship, not to an engineer's ingenuity".

*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."

## 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 Fulsom,** 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".


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## 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.**

## 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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# KEITH MOON'S KITS

## THE MOST REVOLUTIONARY KIT OF DRUMS EVER PRODUCED!!!

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

**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, 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.

*Keith discusses the finished artwork with Jeff Hurst.*

### 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.

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

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# TRAFFIC COME OUT OF HIBERNATION

**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, 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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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".

And a recent policy statement from 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.

# ? YOUR QUERIES ANSWERED ?

## BY GARY HURST

### SPEAKER QUERY

Dear Sir,

I have been offered two Fane 25-watt loudspeakers at a very reasonable price. Would these be suitable for use with a bass guitar?

L. COOPER,
Rousden,
Nr. Lyme Regis,
Dorset.

**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 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 occured, 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 ENVELOPE HELPS US CONSIDERABLY IN GETTING 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...

**ARTHUR 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 interrelated. 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.**

# THE SESSION MEN

## No. 25

## ALAN PARKER

**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 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".

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

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."

# PEOPLE BEHIND THE STARS

## No. 10 Fan Club Secretary FREDA KELLY

**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 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.

*Freda with Paul McCartney*

"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 takes 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 swop, 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.*

# PROFILE

# ALAN PRICE

**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 guv'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 playing piano or experimenting with his tape-recorder.

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

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 Atkin's tracks, this album is perfection. 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 Haribao 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; Banjana; 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

### THE IMPRESSIONS
### HMV CSD.3631

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—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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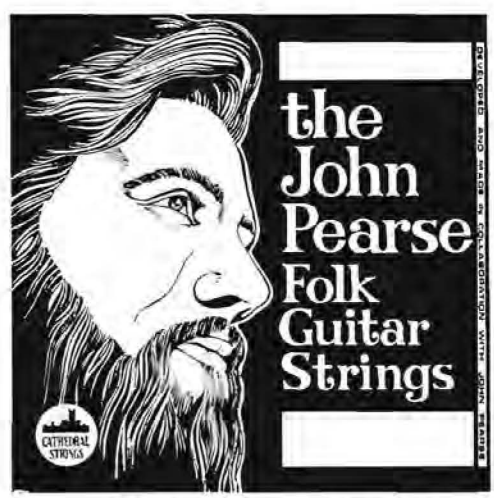


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# YOUR LETTERS

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 sung 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 comparison 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.**


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# 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.

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

## 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 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

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 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 Lennon's one-man band.*

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 Hippy! 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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# BEAT INSTRUMENTAL

NO. 55 NOVEMBER 1967

**EDITORIAL & ADVERTISEMENT OFFICES:**
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Director: CHARLES WOODS

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**Editorial**

**There are still too many recording managers, publishers and record producers operating the "closed door" policy when it comes to listening to new talent. This fact was high-lighted by the tremendous response from just five lines of editorial in the "In The Studio" feature in the September issue, in which we said that Deke Arlon of Chappells was looking for new artists to record and gave his telephone number.**

**He tells us that the response has been tremendous. Well over 1,000 vocalists and managers have got in touch with him over the past few weeks and there have also been two positive results from all the hard listening that he has done so far. They are new records by The Ice and The Guys.**

**The main objection that most people in the business have to broadcasting their name and address is that they would be inundated with people, and their most common statement is "I'd have to listen to a hundred tapes just to find one good one". But surely that's exactly what they should be doing. And if they do listen to a thousand artists and get one person of the calibre of an Elvis Presley, Cliff Richard, The Who or the Bee Gees, then it's all been very worthwhile.**

**Everyone remembers the struggles the Beatles had to get their first record release when everyone was just indifferent—not only to the group but also their material. This is one of the things that, of course, the late Brian Epstein will always be remembered for; the fact that he managed to sell his group.**

**So I hope that many more recording managers and publishers will allow us to print their telephone numbers and state that they want to hear new talent.**

**The big stars of the next five years are still unknown and probably chiefly unnoticed, and the man who does spare the time to notice them will reap tremendous rewards.**

**The Editor.**

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Printed by S. Tinsley & Co. Ltd., Manor Farm Road, Alperton, Wembley, Middlesex
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# SAY EXPERIENCE

**THE Jimi Hendrix Experience have their own set of recording rules. Mostly "Thou shall't nots". "But," bassman, Noel Redding, said "we do have one positive rule. We must have at least one new sound on each record, and we must be able to reproduce it completely on stage".**

While other groups are using sitars, African drums, harpsichords, and various other new instruments, the Experience rely on Jimi to create new sounds with just his guitar. I asked Noel if he thought that they might exhaust ideas, unless they used different instruments. "I don't think so," he said, "Jimi likes experimenting. He's always looking for new ideas. Using either a Wah-Wah pedal, foot tone control or combination of both, he extracts some very weird sounds from his guitar. And with my bass, which I have on full treble, we can obtain a tremendous variety of effects in the recording studio and on stage."

## EVENTFUL VISIT

After their eventful visit to the U.S.A. Noel had some very definite views on the American recording scene. "We used studios in New York and Los Angeles and, quite honestly, the only difference between their studios and ours is that they've got eight-track machines. But we don't need them because lead, bass, drums and rhythm through four-track have proved quite O.K.

"The American engineers were very good, and totally involved with the session, but then so do our engineers in England.

"There was some trouble over a contract, which they say we didn't fulfil. We were supposed to have recorded so many tracks, and the company said we didn't. But, despite all that, we would never travel to the States just to record. Recording is a very personal business. You've got to be in the right mood before going into the studio. When we get some good ideas, then we book a session. It's not worth going into a studio, and then wasting a lot of money thinking up ideas. If you do, it usually produces nothing".

What about a new album? "We started work on lots of new tracks at the beginning of October. We used Olympic because they don't rush you. We must have a reasonable amount of time in a studio, and we set aside five days to record the album. We also hope the session will produce a new single, which will be released as soon as possible".

Did Jimi write all the material for the LP? I asked. "Everything on the first LP was written by Jimi. But Mitch and I put in several ideas for the new one. But, unless we can think of something really good, Jimi will definitely be writing the new single."

## STRANGE TITLES

All singles released by the "Experience" have had strange titles. Was there any significance? "Not really," explained Noel, "although 'Burning Of The Midnight Lamp' was written by Jimi when we were flying back from the States, and does tell of a personal experience. He was feeling very brought down after that trip, and the song has a pretty sad lyric. 'Hey Joe' is an old American folk song, which we changed round a bit, although it still sounds similar to the original. Jimi had wanted to record it for a long time. 'Purple Haze' and 'The Wind Cries Mary' were just commercial songs with good titles".

## VERY PLEASED

The group were verypleased with their reaction in the States. Have they planned any further trips? "Not in the near future. The Monkees' tour was a drag, especially when that Women's League started interfering. We played the clubs and colleges though, and the audiences were good. We are going to Paris this month, and we are looking forward to it. It was at the Olympia in Paris where we made our first public appearance, and the audience was great. After Paris, we have some college dates in this country, and then a tour with the 'Move' and the 'Amen Corner'. That should be really something." M.C.

# CORNER'S INFLUENCES

BY MIKE CLIFFORD

**THE Amen Corner are finally settled at their house in Streatham. It was there that I met three of the group, who discussed influences and recording plans. Andy Fairweather-Low, vocalist, Clive Taylor, bass and Alan Jones, baritone sax, were in unison over their favourite artists.**

"The coloured sound has been our major influence," said Andy, "and I don't think we have ever argued over the numbers we perform. It's soul every time. Our favourite group's are Booker T. and the M.G.'s. and the Markey's, because they attain a great 'dry' sound, which is predominant in most American Negro records. We tried to reproduce it on 'Gin House' and I think it came off pretty well".

## EXCITED

The "Corner" were particularly excited about the arrival of Sam and Dave, Arthur Conley and Percy Sledge, to this country. "It's very satisfying to see some of the great performers who started the soul scene off," said Clive. "Their in-person performances are so good, and their movements have been the main influence on our stage act." Alan continued: "I think every audience appreciates a good visual act and I believe it was our personal appearances which gave us a following before 'Gin House' was released."

Andy asked me to mention the alleged similarity between Geno Washington's band and the Amen Corner. "It's non-existent. The Ram Jam Band have the same line-up, but this is where the similarity ends. His music is raucous and wild while we are now attempting to get a much smoother vocal sound. Of course, every act can be compared with another especially in our case because there are only so many ways a sax player can move. But we are aiming for something different from them all the time.

## L.P.

Like night follows day, so a record company never wastes time in producing an LP from a group which has had a successful single. And the "Corner's" is well under way. Andy explained his intentions towards recording the album. "As I said before, this 'dry' sound will be to the fore, and we are recording several numbers from our stage act. We hope our vocals will be rehearsed enough for us to do a couple of Impression's numbers. I am giving all my ideas on recording to our producer Noel Walker so he can use them if possible. There is a very good atmosphere between Noel and ourselves, and this creates more enthusiasm, which is particularly noticeable on our latest single 'Living In A World Of Broken Hearts'."

Finally, I asked the boys what they considered more important, a good sound or an original stage act. They replied together. "They're as important as each other. A good sound needs good presentation".


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# PLAYER OF THE MONTH

# BEV BEVAN

BEV Bevan displayed his wrists. The right-hand one was broken in a soccer match. The left-hand one in a bicycle accident. This dark-haired, near six-footer, pleasant-mannered Move drummer explained: "It means that I have a unique drumming action. No one else holds their sticks in my style . . . but I can't help being different".

A worthy Player of the Month, Bev is Moseley Grammar School, Birmingham, educated; started on drums . . . "A Broadway kit, marvellous—all glittery and shiny—cost £35" . . . at the age of 17, playing with Ronnie and the Renegades. Dad was a professional dance-band drummer, which helped.

Now he has two kits, they cost £250 and £475. His usual line-up of gear: 22 inch bass; 16×16 floor tom-tom; 14×8 tom-tom; 12×8 tom-tom; ultra-light snare; three Avedos cymbals (two 20-inch, one 18-inch); pair Avedos 15-inch hi-hats.

He says: "One day I'll build up my own drum kit, using gongs, Asian and African drums—anything that makes a different sound. I'll probably have it amplified and use it for several numbers on stage". Self-taught, Bev also played with Denny Laine and the Diplomats and Carl Wayne and the Vikings. He adds: "Being self-taught helps in the group world. You can adapt your style to suit the group instead of playing as your tutor would play".

He admires Joe Morello, specially, on the jazz scene. And Ginger Baker in the group scene. Says: "But the one who actually influenced me was Keith Moon. When we first came to London, we followed the Who. We thought we had to play loud—but we've changed now". He digs P. J. Proby . . . "a gas". He digs Simon and Garfunkel, Tim Hardin, and the Beatles.

"For a new drummer, the best advice is to listen to as many records as you can . . . and pick out the good drumming. One recommendation is 'Sounds of the Loop' by Joe Morello—you're really hearing the best on that. And you should also listen to records by the Cream and the Shadows. I believe practice is all-important. But the first thing is to learn to keep time on the basic beats."

Bev, now 22, studied theory of music at school . . . "but I was much more interested in rugger and soccer". Now he's prepared to learn all over again—anything to make him more competent all-round as a musician. As he puts it "You never stop learning on drums".

PETE GOODMAN.

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# THE KINKS: Chief architects of pop?

BY PETE GOODMAN

**WHILE some groups progress musically in terms of their sounds and their actual material, there are some who believe the Kinks are now the chief architects of the simplest form of pop music. This stems from the composing abilities of Ray Davies, principally, assisted by brother Dave.**

But is their music really as childishly simple as some critics would have it? Are they really harking back to songs which would have suited comedians like, say, George Formby?

At the time of my asking, the Davies brothers were away, but Mick Avory, drummer and keen observer of the pop scene generally, was around. And talking.

"Well yes, basically there is simplicity. But it really depends on what you actually DO with a song that makes it simple or complicated. I believe the Kinks' success is due to constantly ringing the changes from record to record. Ray always asks our opinions and I must say that on every one of his songs I can see there is something about it I like.

## LAST SINGLE

"Our last single 'Autumn Almanac' was different to earlier stuff. The new LP 'Something Else By The Kinks' adds even more ideas. There's a song called 'David Watts', for instance. Ray wrote it about a retired major we met on a gig. He's a brewery manager now, but Ray has got his personality right off—the song suggests a cavalry major, on a horse, leading soldiers into battle.

## SIMPLE MATERIAL

"And songs like 'Love Me Till The Sun Shines', which was the flip of 'Death Of A Clown' shows that Dave, with his writing, has got out of the rut he felt he was in. This is great for the group—two different writers, lots of different ideas. But certainly it basically is simple material. There's no point in going mad, instrumentally, with a song which is best depicted as a simple, tuneful, little thing".

Which raises the question of Mick's own feelings about being rather in the background, in the shadows of the Davies brothers, yet very much a quarter-share of the Kinks' whole. He said: "I don't get upset about it. Drums are, basically and primarily, a backing instrument. Some guys want to push it forward. For me it's as important to know what NOT to do as what to do.

"You take Gene Krupa. He revolutionised drumming—brought it right forward instead of pushing it in the background. He simply took it into his own hands to make it a lead instrument. But the art of drumming is to be able to play exactly right for the lead instruments in your group".

Mick tends to agree that there is something specially off-beat about drummers. We went to see Max Roach, guv'nor figure percussionist of the small-group world, at Ronnie Scott's. Max wandered off stage in the middle of his set, having had an argument with the rest of the group. Next night, we heard, it was the group who wandered off, leaving Max on his own. And Buddy Rich, a guv'nor of the big-band world, is noted for his explosive behaviour, bad-temper and colossal belief in his own abilities.

## WATCHING MAX

Said Mick: "Watching Max did something for me. In this jazz world, it gets so way-out that tempoes don't exist. He'll start a break in one tempo, then stop completely, then go off on another tack. This is inventive drumming — he doesn't bother to follow the other musicians. They try to follow him".

He went on: "But I'm just a beginner at this scene. I've been pro for three-and-a-half years. Only just started. Look at the real top musicians and they're around 30. I don't play any other instrument, which makes it hard for me to start writing songs. You need piano or guitar to do that successfully.

"One day, maybe. But for now Ray and Dave turn out such good material that we don't have to worry. Going back to simplicity, well . . . you can take a song like 'Autumn Almanac' and some guys, say Hendrix, would add some ridiculous complicated sounds. But you can go too far in this sort of sound. We're not doing anything deliberately; but it just happens that Ray's songs come up best with a straightforward treatment".

Both the new single and the new LP are doing nicely for the Kinks. Mick was specially impressed with the LP track "Lazy Old Sun", which has a deliberately slurred sound—and lots of echo and tom-toms, muffled. And he liked the bossa-nova effects on "No Return".

"We're experimenting," said Mick. "It's just that we don't go too mad about it".

# THE KEITH MOON COLUMN

When we returned from the States, I had visions of a lovely, long rest. Boy, was I mistaken. Apart from rehearsing like mad, I've also moved into a new flat. It's got three bedrooms and is in the Hampstead area. Beautiful. The only trouble with such a large flat is furnishing it. I think I prefer touring. It's easier, I haven't been able to do much to it in the daytime because we've spent weeks rehearsing at the Saville Theatre. We've built up a completely new act and the authentic surroundings helped a lot.

In the past, we haven't appealed to as many people as we could have. This new act gives us a lot more scope and we hope it will attract a much wider audience. Oh yes, I've just got a set of timps. You know, those huge drums people like Eric Delaney use. They're made by Premier and give a tremendous "lift" to songs. I won't use them in many numbers, that would spoil the effect. I haven't tried them on record yet, but the time will come.

As you probably know, our next single will be "I Can See For Miles And Miles". I've been trying to think of something interesting to say about it, but can't think of anything. In fact I can't even remember the session. It was made so long ago that even Pete—and he wrote it—had forgotten how it went. Kit Lambert was digging through some old tapes, found this one, re-reduced it and decided to use it as a single. Those Stateside sessions only produced about four masters and they're more LP material. Incidentally, we all prefer the English studios. The atmosphere is so much more friendly. And they're not so far apart. Normally, we use either CBS or De Lane Lea. At least they can handle our sound. The Nashville one couldn't. I think we must have blown every fuse in the studio.

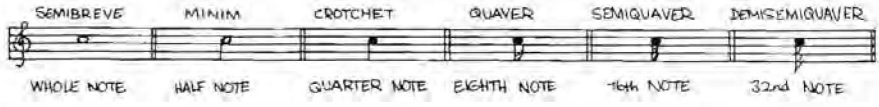
We hope that some of you will come along and see us on tour, and let us know your opinions of the new act . . . . providing they're nice ones of course. No seriously, we want to please all our fans, and the only way to do this is to let us know what you want. If it's possible, we'll give it a go.

KEITH

# THE RUDIMENTS OF MUSIC

**By THE TUTOR**

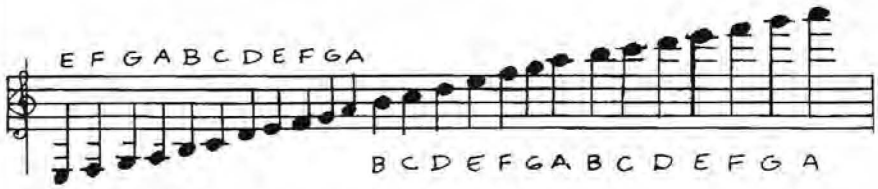
**Last month I explained the basic rudiments of reading music. But, before you can begin to read all those "tadpoles", you must know what each one represents. Some are just circles, others black dots, some have a tail, and others a tail plus a squiggle. And they don't all mean the same thing. They each have names, and have a different duration. Look at the following diagram, and you'll see what those names are and what they represent.**




**Their relative value is best explained like this:—a Semibreve is equal in length to *two* Minims or *four* Crotchets or *eight* Quavers or *sixteen* Semiquavers or *thirty-two* Demisemiquavers.**

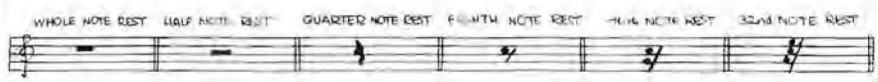
**In many ways, it's easier to forget the musical terms and call each "dot" a half note or a quarter note and so on. This is now the accepted American way of reading music. All music in 4/4 time means that there are four notes to the bar. Officially they are called crotchets, but quarter notes is a much easier remembered and simple term.**

**It's much safer to stick with the quarter notes to begin with, because there are more of these in most popular songs than anything else. All R & B and R & R songs are in 4/4 time, and you will surely want to try a few of these to begin with. The actual notes can appear on any line, or in any space of the stave. If a particular note is too high or too low to fit into the stave, then supplementary—or "Leger" —lines are used. The next diagram shows all the notes of the Treble Clef—some on Leger lines—as they are found on a guitar fretboard.**




**The first note (E) is found on the open 6th (E) string, the F on the first fret on the 6th string, the G on the third fret of the 6th string and so on right up to the top A on the 17th fret of the 1st string. You can check this with the fretboard diagram in last month's Tutor.**

**Other signs you will come across are known as "Rests" and mean just what they say—you stop playing for the duration of the rest. These are named after notes. For example, a quarter note rest means that you stop playing for one beat of that bar.**




**There are many other signs for you to learn, but don't despair just yet. Once you've mastered them, then you can begin to read music properly. Next month I'll show you some simple exercises to help you on your way.**

# HICK TALK

## 'Flower-power will die!!'

**TONY Hicks curls up, shrouded in a kaftan, on the leather settee in his mews home in a VERY snooty part of Knightsbridge. It's a free think-in for the Hollies' star. He talks about anything that comes into his head but, as ever, he has very good reasons for what he says.**

About "flower-power": "Well the basic idea is fine. Very nice. But there is all this gimmick thing and so, when the gimmick dies, I've an idea the whole business will die. Some of the flower-people make themselves a laughing stock, with their hands clutching at flowers. No, it's a good idea which will be killed by the people who follow it".

About the charts. "I liked 'Last Waltz', by Engelbert Humperdinck. Especially the verse bit. I'm glad that any kind of music can get into the charts—there is room for everything. But you get these discs by Jimi Hendrix, with a marvellous backing sound and it clicks and you reduce it and you think that the most important thing is missing. A strong melodic line is vital —anyway that's my view".

### POP T.V.

About pop music on television and the vanishing shows. "I believe originally there was too much pop on TV. But when you come to the American style, say in 'Hullaballoo', you get pop stars used inside a programme to appeal to a wider audience. This is fine. It's like a pop Palladium show. Maybe it's because I saw it in colour, but it had so much more atmosphere than anything in Britain. They get top actors to compere and that gives it extra class and importance. We were on with George Hamilton, Noel Harrison, Nancy Sinatra, and, with us, the Yardbirds. And the dancers were in on a fantastic routine—a real production. Money counts, but it's not so bad if you are going for a wider audience, using pop".

*Tony, with his new Rickenbacker.*

About "progress in music": "Well, we have ideas which are very progressive—but we're keeping them secret until we've clinched them. But I hoped to be the first to use the Vox wah-wah pedal on discs—it's on our soon-out LP. But Jimi Hendrix beat me to it—so I'm not the first. But I think it's great. But it's true that electronic devices are coming in, on all instruments, and I suppose you can see a time when the musician will be more or less a push-button star. I'm not keen on that. But take the guitar. The more you get away from the ACTUAL guitar sound, the quicker you'll get back to it. Soon a genuine guitar sound will be back, all the rage. And that can't be bad".

About the "Indian influence": "I like the Indian approach to life. Their outlook is good and, let's be fair, so is their food. We're using a Shankar type of line-up on a track on this new LP, but I must admit I have to take the music in fairly small doses. Too much and I lose interest".

About the "West Coast Scene": "My view is that it all started with the Byrds. I have great respect for them and I'm only sorry that they messed it all up by making personal appearances here which weren't very good. They should have come over, on the strength of 'Mr. Tambourine Man', and just done choice TV spots. But they were wrong on personal appearances. A shame because I saw them work in the States and they did well, with a lot of chat to the audience and a good scene going".

### LOST TRACK

About other West Coast groups: "I don't know. We haven't been to the States for a year and I've lost track. But I play the Association record, the LP. And I look at them and they're a, well, strange sort of group. To succeed here, you've got to look as if you fit the music you are playing. They don't. Mind you, it doesn't matter so much in the States. But I mean Hendrix simply HAS to look wild as he sounds. He does, and so it is right".

About his current "LP listening": "Let's look through. The Byrds, yes. The Tages—I like their work, at least some of it. Donovan—his 'Sunshine Superman' has some great stuff on it, but it makes me wonder what's up with him, leaving it so long between records. Dylan I like, but he tends to go on a bit in some songs . . . though his lyrics are fantastic. Dean Martin, too. Actually HIS LP was a mistake, because it's him in ballad mood. I like the stuff he does on his singles. So you can see it's a pretty wide choice. You can get ideas from anything that is good in music".

### FUTURE

About the Hollies' future: "It was bad publicity which suggested we were leaving the kids behind. Let's face it, the base must be England. We want to progress and we want to keep on writing. Here's an LP, the Everly Brothers' 'Two Yanks In England' and that really gave us the confidence we needed over our songwriting. They included eight of our songs on it. I remember when we hung about waiting for our autographs . . . and then they actually record our material".

The Hollies remain one of the most consistent and "authentic" groups of all in Britain. Their international stature is growing apace. As Tony Hicks stressed, it's a matter of being a REAL group, rather than a singer with a backing outfit.

And they're mature, too. It's very hard to see any new trend rocking their particular boat.

P.G.

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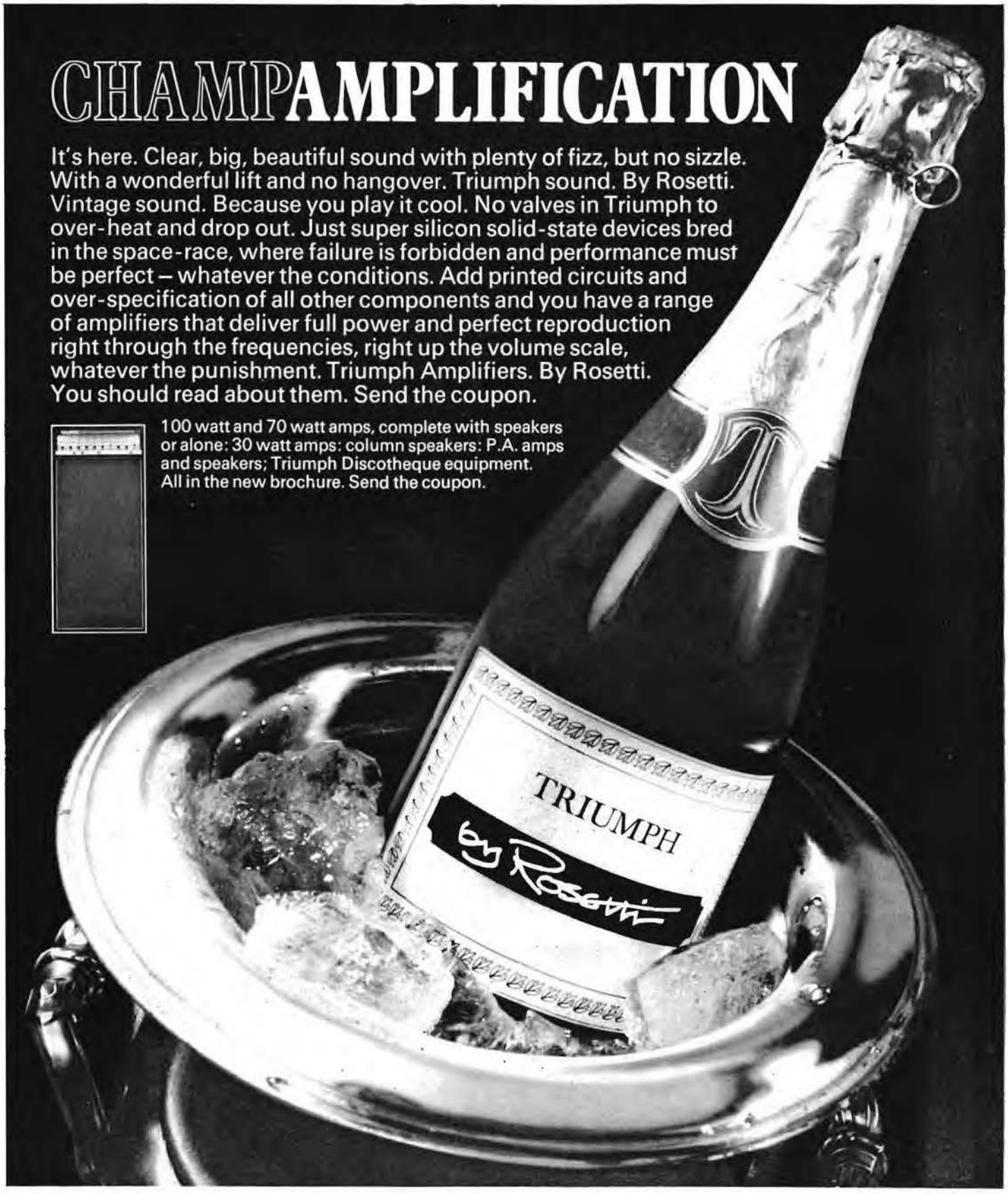


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# 'WE HAVEN'T REACHED OUR PEAK YET' says Reg.

**"I'M afraid they're asleep". Jonah, Trogg road manager, didn't sound too wide awake himself. "They've been travelling all day" he explained, clarifying the situation a little, "come round at 9 o'clock. They should be up then".**

They were, almost. Sprawled in various poses across the hotel TV lounge, four Troggs and a brace of road managers were watching the Saturday Thriller through half-closed eyes. Reg Presley raised an eyelid in welcome.

"Take a seat" he invited. "Damn good play". And lowered the eyelid again.

After a short but hectic Scottish one-nighter tour the tiredness was showing. They were due on stage in just over an hour—and looked as if they wouldn't make it until the next week.

At five past ten, the only ready Trogg was Ronnie Bond, changed and twirling a drumstick between his fingers.

But at 10.15, all four were surprisingly ready for the off, sitting patiently in their car outside the back door of the Kelso Corn Exchange and taking an interest in things. Reg was in his usual helpful mood that night, and showed little concern at the failure of "Hi, Hi, Hazel" to follow their last half-dozen singles into the charts.

## DECISION

"We didn't want to release it" he explained. "That was our manager's decision," and went on to add that following this and their split with Larry Page they were now handled by their old Andover manager, Stan Phillips.

"'Hazel' didn't harm us much" Reg continued. "Now everybody goes on the next one, it's like nothing we've done before".

Is it progressive? Reg recollected an interview in January in which Chris had said that the Troggs' real climax would come "around midsummer next", after which there had to be a gradual decline.

"We haven't reached our peak yet. The things we're doing now are new, and if they're hits, they'll be opening up new frontiers for us.

"You reach a certain point . . . . take the Beatles: they did simple things to start with, then found they could do better. We're getting to the stage where we can do different things.

"Basically we'll stay the same. We're feeling our way at present—don't want to jump into anything. But basically, we'll stay basic!

"We've got to progress, but not go bloody mad" Reg summed up.

The Troggs are currently sporting a natty line in stage outfits — mustard-coloured judo shirts and white bell-bottoms; just the thing for their coming tour of Japan. ("It's not this month, is it?" asked Ronnie, the only Trogg to wear beads, and seemed relieved to find that they don't leave until the end of November.)

## SIX HITS

"'Hazel's" failure to sell hasn't affected the Troggs' on-stage popularity—"After all" Reg observes, "we had six hits before it". Wedged into a small corner of Kelso's large hall, the dynamic Trogg-beat provoked the same reaction as always, and Reg risked life, limb and haircut by reaching over the line of bouncers to the front row of clawing hands.

Chris Britton, forever on his toes, moved back and forward, looking content without actually smiling; Pete Staples, Reg's right-hand man, swung his bass about and enjoyed himself immensely; and drummer Ronnie grinned away and pounded good-natured hell out of his drums, with the legend "Troggs" embossed in Stonehenge-type characters on the bass skin.

Though out of reach of the fans, Ronnie gives the impression of being in just as precarious a position as Reg during "Give It To Me". Both feet slamming down in unison on hi-hat and bass pedals, it looks a matter of time before he stamps too hard and is catapulted backwards over the row of Baldwin-Burns amps!

## PURE TROGGS

The act consists of their six hits sandwiched between a string of pure Trogg numbers. Reg introduces "Wild Thing" with "Remember this one?" —and the audience reaction leaves no doubt as to the answer. For Bo Diddley's "Mona" Reg demonstrates his proficiency on guitar, while Pete collects a tambourine and handles the vocal.

Chris handles his Gretsch competently throughout and the Bond snare raps out like a pistol-shot.

Overall it looks as if Reg Presley is quite rightly confident that "Hazel" was only a brief lapse. For the Troggs have lost none of their musical ability or fan-appeal, and look set to keep their "basic" sound alive for a long time yet.

I.B.

# BOBBIE'S HERE

**EVERY so often, a girl singer-composer arrives on the scene and really makes the male opposition sit up and take notice. They're in a different category to the Sandies and the Dustys and the Lulus in that they're not just performers, entertainers—they are girls with something unusual to say.**

Norma Tanega was one, mid-way through last summer. Janis Ian is another, though she hasn't found full impact here yet. And quite definitely Bobbie Gentry, the "Ode to Billie Joe" girl, is another. They suddenly appear, do well spasmodically—then may disappear for a while. But leaving their "influence" behind them.

Bobbie Gentry is 23, with long dark hair, of Portuguese descent, and quite a musician. She plays piano, banjo, bass, vibes; was an actress at 13; had danced and sung since she was 11. Her first big hit, was in the Top Twenty in the States only two weeks after she first arrived in the Capitol studios. She refuses to explain the significance of the lyrics, and won't even say what it was that Billie Joe threw off that bridge before he threw himself off!

In a soft, slow, slurred Southern drawl, Bobbie talked from Hollywood about her background in music. She admitted early on: "It is flattering to have so much interest taken in a song. My lyrics became a big talking point, with everybody round here trying to find out the truth as I meant it. I believe, though, that it is up to each individual to put on his own interpretation".

## BLUES PEOPLE

Forget that bit, then, and let's hear how this "significant" new musical talent came on the scene. She was born on her grandparents' farm in Missouri. She went to school nearby. She says: "When my record first came out, people seemed to think I must be coloured. But that is a matter of environment catching up with me. We had local stations that catered for the blues people and featuring only coloured artists, I'd listen to these every evening and I guess I kinda soaked up the feel for their kind of music. John Lee Hooker—he was a great favourite in those parts. Jimmy Reed, too—and his career really developed apace when the Beatles and the Rolling Stones expressed so much interest in his work."

So Bobbie eventually went to Los Angeles Conservatory, where at last

she could study music. Mostly she went to guitar classes, though kept up her study of philosophy. The other instruments she now plays? . . . "I just picked up a knowledge of them from friends, then worked out the rest for myself". And she also worked with vocal groups, usually doing the arrangements and handling any choreography that was needed.

"But I was very keen on songwriting, too. I figured it would be tough for me to make it just as a singer on records. Nobody seemed interested in girls; and the scene was dominated by groups and male singers. I believed that the girls were even losing contact on the writing side. This was crazy—after all, it's mostly girls who buy singles, isn't it? So what better than for a girl to be writing for that specific market!

"Anyway, I wrote a song 'Mississippi Delta' and made a demonstration disc of it. The publisher took it to Kelly Gordon at Capitol. Seems he didn't like the song so much as the singer. That's when I came up with 'Billie Joe', which I made first with just my own guitar backing. Later, they added half-a-dozen violins, a couple of cellos and such and I wanna say now that Jimmie Haskell gets a lot of the credit, in my book, for his wonderful arrangement.

Bobbie asked about the radio scene in Britain. Then she explained: "We got so many stations that if you're classified as, say, rhythm and blues, you don't get played on the other stations. But they couldn't classify my record so I got exposure everywhere".

At 23, Bobbie Gentry is on the way. The talent is there. And the disturbing thing is that she looks so darned good as well. She really is NOT "just a pretty face". P.G.


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# ★ IN THE STUDIO ★

## GIVING THE FACTS BEHIND THE HITS

Several British studios are about to present a challenge to the American eight and 16 track studios. DE LANE LEA have an eight track machine on order and hope to have it in operation before January. It looks as though British artists will have no need to travel to the U.S.A. if this trend continues!

### INFLUENCES

The influence of Keith West as an artist and songwriter has been very strong over the past two months. A group called the Abject Blues have recorded a number written by Keith called "Glad To See You" at the CENTRAL SOUND studio. Freddie Winrose, engineer at CENTRAL SOUND, also recorded Adam Faith's newie, "Cowman" which is currently on release, and also some tracks for the forthcoming Bee Gees LP.

Hardly time for a breather at the OLYMPIC studio, where many of the big names have been recording over the past month. Jimi Hendrix has been busy producing a new album and single, with both Jimi and Noel Redding featured playing eight string basses, and Mitch Mitchell showing off his new kit. The session almost turned into a party, with Jeff Beck, the Move and Dave Mason amongst the guests.

The Warm Sounds also paid a visit to OLYMPIC, and recorded a new single, but not under the direction of Mike Hurst. Session was produced by Denver John Gerrard, one of the group, and OLYMPIC engineer Eddie Kramer. The boys were augmented by two girl singers.

### TRAFFIC L.P.

Eddie was also responsible for six tracks on the new Traffic LP "We've got another session booked and we should finish the album" Eddie told "BI". "Stevie Winwood is featured strongly, playing his Hammond, and also a Mellotron. After each track was done, the group proceeded to add all sorts of percussion effects. It meant banging anything they could get their hands on. One song is particularly good. It was originally intended for the film they're making, but the boys want to use it as either the main LP track, or possibly on a single. It has Stevie singing and playing the organ, and the only other instrument is a Spanish guitar. The Animals have also been at OLYMPIC recording the last six tracks for their "Wind Of Change" album.

The Stones also recorded some LP tracks, with Mick Jagger producing. Bill Wyman produced a new single for his group, the End, which should be released soon".

Eddie's not only concerned with chart sounds. He's also been working with the Mike Westbrook Concert Band, who recorded an LP called "Celebration". It's out on Decca in November. Terry Brown has joined OLYMPIC, and engineered sessions for the Move's second album, and a new group the Gun, who recorded a single. Glyn Johns, producer-cum-engineer at OLYMPIC, recorded the Small Faces for a new LP, and P. P. Arnold for a new single. He also produced the session with P.P.'s former backing group, the Nice. They were working on a single, which Glyn told "B.I." is "quite beautiful".

Radio One has been causing quite a stir over the past few weeks, and signature tunes for the new programmes are becoming quite familiar. The theme for "Top Gear", one of the most popular shows, was recorded at REGENT "A" under the production of Don Paul. On the session were Joe Moretti, Big Jim Sullivan, and Dougie Wright,

*Phil Dennys in the arranger's chair on a recent Warm Sounds session at Olympic*


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and it is soon to be released as a single. Adrian Ibbetson, engineer at REGENT, recalled new artists who have been busy recording recently. "A young chap named Brian Morris came to us to record a demo of a song he'd written, called 'Typhoon'. He then proceeded to play most of the instruments on the session, as well as doing all the vocal-

*Traffic's Jim Capaldi working on their new LP*

ising, and the finished result was good enough for a master. We've also had a new group, the Equals, who recorded their second LP, and the session produced a new single 'Give Love A Try'." Donve Daxon, REGENT'S attractive girl engineer has now left, much to the disappointment of all artists who record there.

ADVISION have been busy. The Amen Corner recorded their follow up to "Gin House" there. It's called "Living In A World Of Broken Hearts". Gerald Chevin, engineer at the studio, is very confident of its success. "I think it is a better song than their first one, and the added percussion gives the whole record a very strong 'Soul Sound'. We also recorded 'Flowers In The Rain' by the Move, who are very good to work with. They know what they're going to do before they enter the studio, so their sessions are always easy."

## THE STONES

The Stones were recording in DE LANE LEA at the beginning of October. They finished off a couple of LP tracks, so a new Stones album looks imminent. The Pink Floyd booked four days at the same studio, and are hoping for a new single from the session. Herman and the Hermits recorded several tracks, one of which will be released as a new single. Engineering the session was Mike Weighell, who has just joined DE LANE LEA. He previously worked for the Marquee, C.B.S., and I.P.C. He told "B.I." about the Hermits session. "The material they recorded was in a similar vein to their previous releases, but one track was very different, and involved sounds not usually associated with the group. I also worked with Paul McCartney's brother Mike McGear in producing a new LP for his group, the Scaffold —mainly comedy material, but also some vocals".

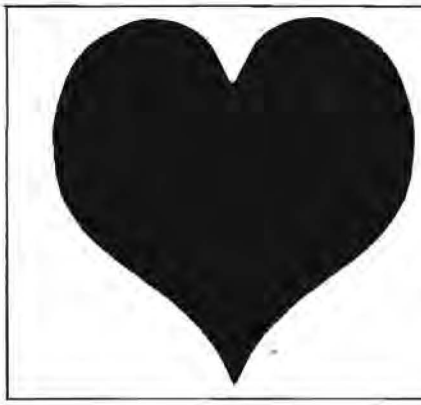
## ALAN PRICE

Alan Price took time off from his "Set" to record a group called the Happy Magazine at the PYE studio. Their first record "Satisfied Street" will be released soon, and Alan hopes it will be his first success as a producer.

Seekers' guitarist Keith Potger also "retired" from his group, for a couple of days to record some songs he has written. He used STUDIO REPUBLIC, under engineer Pete Ballard, and although pleased with the results, has not named a release date, or the group involved.

STUDIO SOUND, at Hitchen have been recording North London group, the Cortinas on their new single "In The Park". The boys featured a dulcimer on the session. It is a four stringed instrument, which is played with a feather. It produces a sound something like a sitar. The disc will be released at the end of November. Mike Wilson, formerly a professional jazz pianist has joined STUDIO SOUND as engineer-cum-arranger, and Mike Swain, chief engineer calls him a "valuable asset".

*A new single for the Move, "Cherry Blossom Clinic," to follow "Flowers In The Rain" which was recorded at Advision*

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Alan Price has purchased an A.K.G. D1000 Microphone.

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Jimmy Powell's record "Unexpected Mirrors", which was recorded at HOLLICK & TAYLOR, is still receiving good reviews, and hasn't stopped moving, chart-wise. However, Jimmy has also been concentrating on composing a song for a new film in which he is also appearing. He'll record the number at the same studio, in the middle of October.

## MASSACHUSETTS

The Bee Gee's recorded their big hit, "Massachusetts", at the I.B.C. studio, and also penned the song "Words", which Georgie Fame has recorded for his film debut. Georgie used a big orchestra for the session. Tom Paxton, who appeared recently at the Royal Albert Hall, was recorded live during the performance, and an LP should be released soon. The Who, just back from the States, set aside four days for recording at I.B.C. and are hoping for an LP and a new single.

As you've probably seen in our Editorial this month, Deke Arlon of Chappells recorded two groups discovered through the columns

*Recording time again for Herman on a new single*

of "B.I.", The Ice, on "Anniversary Of Love" and the Guys on "Little Girl".

There is a strong possibility that the Beatles will set up their own recording studio. They have found an engineer who they feel can build just the sort of equipment that they want to make their future recordings.

Many people in the recording world have been surprised that the Beatles have not invested some of their tremendous earnings in a recording studio a long time ago. It seems a natural thing for them to do. One of the considerations that has stopped them, and many other top groups, from going into the studio-owning business, has been the fact that they get excellent facilities from the record companies who release all their discs—EMI in the case of the Beatles.

But, now that the days of three-hour sessions for the top people have gone for good, the top stars are starting to make big in-roads into the recording schedules of the record companies. The Beatles, for example, spent many weeks in EMI's No. 2 and 3 studios to produce the "Sgt. Pepper" LP, and their sessions are always very lengthy often lasting for up to 10 hours, or even longer.

*Alan Price producing instead of singing*

*Interior 'of the Studio Republic control box*

There's also the problem of the recording engineers who are happy to work with the top stars at the start, but get a bit fed up with all the long evening and night-time sessions when they also have to work the following day.

If the Beatles do open a studio and incorporate many of their revolutionary ideas into it, it might well be a big magnet for record producers in this country and overseas.

The Peddlers, who are getting a big reception as a group's group, with their swingy, jazzy type treatment of their numbers, have been recording a follow-up album to their live LP which was recorded at "The Pickwick Club" at Olympic Studios.

*The Ice, "discovered" through an article in "B.I.'s" September issue*

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# BI's CHART FAX

1. **The Last Waltz** (*Les Reed*) Engelbert Humperdinck
   RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Donna.
2. **Excerpt From A Teenage Opera** (*Keith West/Mark Wirtz*) Keith West
   RP—Mark Wirtz. S—EMI No. 3. E—Peter Brown/Jeff Emmerick/Peter Vince/Malcolm Addey. MP—Robbins.
3. **Flowers In The Rain** (*Roy Wood*) The Move
   RP—Denny Cordell. S—Advision. E—Gerald Chevin. MP—Essex.
4. **Reflections** (*Holland/Dozier/Holland*) Supremes
   RP—John Marshall. S—American. MP—Jabete.
5. **Itchycoo Park** (*Marriott/Lane*) The Small Faces
   RP—Marriott/Lane. S—Olympic. E—Glyn Johns. MP—Avakak/Immediate.
6. **Hole In My Shoe** (*Dave Mason*) Traffic
   RP—Jimmy Millar. S—Olympic. E—Eddie Kramer. MP—Island.
7. **Let's Go To San Francisco** (*Carter/Lewis*) The Flowerpot Men
   RP—Carter/Lewis. S—Southern Music. E—John Mackswith. MP—Carter/Lewis.
8. **There Must Be A Way** (*Gallup/Saxon/Cook*) Frankie Vaughan
   RP—Norman Newell. S—EMI No. 2. E—Malcolm Addey. MP—Chappell.
   **The Day I Met Marie** (*Marvin*) Cliff Richard
   RP—Norrie Paramore. S—EMI No. 2. E—Peter Vince. MP—Shadow's Music.
10. **I'll Never Fall In Love Again** (*Lonnie Donegan*) Tom Jones
    RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Tyler.
11. **Massachusetts** (*Barry & Robin Gibb*) Bee Gees
    RP—Robert Stigwood/Ossie Burn. S—I.B.C. E—Mike Claydon. MP—Abigail.
12. **San Francisco** (*John Phillips*) Scott McKenzie
    RP—John Phillips/Lou Adler. S—American. MP—Dick James.
    **The Letter** (*Wayne Carson*) The Box Tops
    RP—Dan Penn. S—American. MP—Barton Music.
14. **Just Loving You** (*Tom Springfield*) Anita Harris
    RP—Mike Margolis. S—Olympic. E—Keith Grant. MP—Chappell.
15. **Even The Bad Times Are Good** (*Mitch Murray/Peter Callander*) Tremeloes
    RP—Mike Smith. S—Regent "A". E—Adrian Ibbetson. MP—Skidmore.
16. **Heroes And Villains** (*Brian Wilson*) The Beach Boys
    RP—Brian Wilson. S—American. MP—Immediate.
17. **Black Velvet Band** (*trad. arrangement*) The Dubliners
    RP—Tommy Scott. S—C.B.S. E—Mike Ross. MP—Scott-Soloman.
18. **Ode To Billie Joe** (*Bobbie Gentry*) Bobbie Gentry
    RP—Bobby Parris. S—American. MP—Ascap.
19. **We Love You** (*Jagger/Richard*) Rolling Stones
    RP—Jagger/Richard. S—Olympic. E—Glyn Johns. MP—Mirage.
20. **When Will The Good Apples Fall** (*Kenny Young*) The Seekers
    RP—Tom Springfield. S—EMI No. 3. E—Peter Vince. MP—United Artists.

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# SKABEAT... ROCK-STEADY or BLUEBEAT

## *CALL IT WHAT YOU LIKE, IT'S MAKING A BIG IMPACT!*

*Jimmy Cliff.*

**DESPITE a false start in the guise of bluebeat a few years ago, skabeat seems to be making quite an impact now. The sounds are no longer confined to the Brixton High Road, and are even showing in the charts in the shape of hits like "007", "Guns of Navarone", "Al Capone" and "Train to Skaville".**

Many clubs are featuring ska and this is one of the important media for exposure. A lot of air-time was given to the music by the pirate radio stations, who were pleased to champion the small independent labels handling the West Indian sounds.

Jim Flynn, the boss of Rio Records, reports that sales are on the increase:

"A good record sells about thirty thousand now" he reports.

"One of the things that held the music back for a long time was that their general recording techniques were poor. For a start, the BBC wouldn't play them—the records just didn't come across. But, now that the standards of recording in Jamaica have risen tremendously, we've had our songs played on 'Newly Pressed', 'Where It's At', and so on.

*Jackie Edwards.*

### GOOD PRODUCERS

"There are about half-a-dozen very good producers in Jamaica, people like Sir Cixsone Dodd and Duke Reid, who have their own sound systems. Through the clubs they build demand by playing advance copies for two or three weeks before the records are released".

The most changed feature about the music from the West Indies is that it increasingly reflects the influence of the American soul sounds. A lot of the material is imported in this way and adapted for skabeat. "Got My Mojo Working" was recently rehashed to form "Got My Boogaloo".

The amount of calypso influence has lessened, but the heavy driving beat is still apparent. This is still music for dancing.

### SOUL SINGERS

Jamaica has produced two excellent soul singers who started with bluebeat: Jackie Edwards, who is well known for writing many of Spencer Davis Group hits; and Jimmy Cliff whose record "Hard Road" rates alongside Otis Redding's discs for soul.

The latest craze in the West Indies is the rock-steady beat. "Train To Skaville" is an example; "007" another. Jamaica's top record at the moment is "Get Ready It's Rock-steady" by a group called the Soul Agents.

Prince Buster, about the slower beat of rock-steady, says, "Rock-steady is just another name for ska or bluebeat. Ska, like Nature, has its four seasons, and when Jamaica is very hot the tempo of ska has to be slowed down. When we have winter, then we step it up to keep everybody warm".

Prince Buster should know something about the music, as he is usually regarded as the man who invented bluebeat. He has undoubtedly had more success than anyone else with it, both inside and outside his own country.

### BUSTER IN FRANCE

At the moment Buster is in France appearing on French TV and in the Paris clubs. His record "Al Capone" is in the top ten there. "Al Capone", of course, made our best sellers and the follow-up "Ten Commandments of Man" made the U.S. top 50.

Meanwhile, promoting ska in England are a group called the Soul Vendors. With Jackie Mitto, an organist, Ken Boothe, who made "Puppet On A String", and Roland Alphonso—the "Guns Of Navarone" man—they have some of Jamaica's top talent.

# SCRIBBLES

**King Curtis** first found fame as a session musician and was particularly applauded for his sax solos on the Coaster hits. Now he has his biggest record since **"Soul Twist"** with **"Memphis Soul Stew"** . . . . **Jerry Butler's** next single recorded live at the Apollo . . . . **Rick Hall,** the Fame-Goldwax man, chalks up another production success with **"Dirty Man"** by **Laura Lee** on Chess.

**Van Morrison,** ex-leader of **Them,** with American Top 20 record—**"Brown Eyed Girl"**—has written **"He Can't Give You None"** for **Freddie Scott** . . . . **Little Dion** *is* little . . . . **Jackie Wilson** makes it 10 years of hits from **"Reet Petite"** (1958) to **"Higher And Higher"** (1967) . . . . Phenomenal success of **Four Tops** EPs in this country.

**Booker T's "Slim Jenkins' Place"** is "B" side of American hit **"Groovin' "** . . . . **Chips Moman** to produce for **Roy Head** in Memphis . . . . **Wilson Pickett's "Funky Broadway"** originally made by **Dyke and the Blazers.**

Motown gradually rebilling their artistes: after **Smokey Robinson** and **The Miracles, Diana Ross and the Supremes,** now **Martha Reeves and the Vandellas** . . . . **Betty Harris's "Can't Last Much Longer"** made by **Allen Toussaint-Marshall Seahorn** set up, producers of **Lee Dorsey's** recent string of hits.

**Bettye Swann** who finally made it with **"Make Me Yours"**, and now the same message **"Fall In Love With Me"**, had an excellent record out a few years ago called **"The Man Said No"** . . . . **"Memphis Soul Stew"** reminds of **"Hit Record"** by **Brook Benton** . . . . There could be a flood of old **Aretha Franklin** discs . . . . **Tammi Terrell** is married to **Ernie Terrell** the heavy weight . . . .

Recent U.S. releases—**Jimmy Reed** LP **"Soulin' "**; **Hank Jacobs "Pushin' The Button Of Soul"** on Call Me Records; **James Moore "Feet"** on Soft; **Bobby Byrd—"Funky Soul No. 1"; Peaches and Herb "Love Is Strange"; Aretha Franklin "A Natural Woman".**

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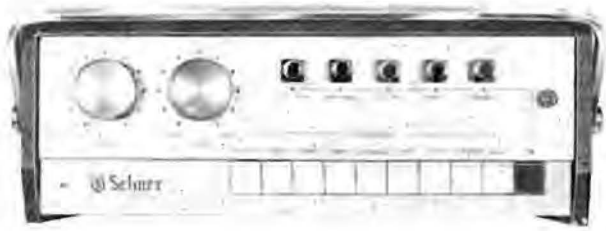


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# TREND-SETTING DISCS OF THE SIXTIES

## BY PETE GOODMAN

**THE 1960's, even though there are still two years to go, have a lot to answer for in the world of pop music. Last month, I picked out some of the trend-setting releases and artists of the 'fifties but as 1960 came in, things had become a little static.**

We'd had Elvis and Cliff and the myriad copyists of these two stars. Some clicked reasonably well, but the day of the rather moody, sexy, solo singer obviously couldn't go on for ever. New trends had to come; and come they did. And nobody set a bigger early 'sixties trend than the Shadows.

*The Shadows have continued to be one of Britain's leading groups, despite personal changes.*

### REMEMBER

Remember those days? Cliff had started out with his group, the Drifters. They changed their name to the Shadows, avoiding confusion with the American coloured vocal team. Cliff, and his management, wanted a tidy, respectable, show-businessy group in the background. Nothing slovenly. And so the boys worked out their natty mohair suit-styles and their much copied little dance steps.

Then they started doing numbers on stage without Cliff; and . . . . making records! Their very first was "Apache", a million-seller and a singularly catchy theme written for them by Jerry Lordan, a shy ex-Finchley Grammar School boy who was later to have a couple of chart entries on which he sang himself.

**The Shadows:** Hank Marvin on lead guitar; Bruce Welch on rhythm; Jet Harris on bass; Tony Meehan on drums. Yet their recording manager, then as now Norrie Paramor, didn't want to release "Apache" except as a "B" side. Arguments flowed. After several months' delay the boys got their own way. "Apache" was top of the charts in Britain for six weeks and sold a million in this country alone.

### DEFINITE TREND

Yes, the Shads set a very definite trend. They followed with items like "Man Of Mystery", "FBI", "Wonderful Land". They'd become THE guv'nor figures in the group scene, copied by thousands of similar guitar-drum line-ups. Originally, incidentally, Cliff had Terry Smart on drums and Ian "Sammy" Samwell on guitar in his original Drifters. He found Hank and Bruce in the 2 I's coffee-bar in London and brought in Jet and Tony. Jet, in turn, was replaced by Brian "Licorice" Locking and then by John Rostill. Tony was replaced by Brian Bennett. And so it stands now, several pop chapters later.

### BRENDA LEE

Other trendy records? Well, the girls had it fairly tough at this stage. But **Brenda Lee** came on the scene and sold a million with her "Sweet Nothin's" . . . at the ripe old age of 15. And suddenly there was a whole host of similar teenage girls hustled into studios—two of the few to make it were Helen Shapiro and, on a one-shot disc, Linda Scott with "I've Told Every Little Star". Somebody wrote, in April 1960, the month that Eddie Cochran died in a smash in Britain, that Brenda sounded: "part whisky, part Negro, all woman". At 15!

**Gerry Dorsey,** alias **Engelbert Humperdinck,** made his first disc in 1960 but it was far from trendy. **Ken Dodd,** with **"Love Is Like A Violin",** proved that comedians could make straight hits, but few of his trend-followers succeeded.

### JAZZ

And there was **"Tell Laura I Love Her"** which started an unfortunate vogue. The death-story bit. Car smashes, suicide pacts, terrible accidents . . . all started figuring in the release sheets after **Ricky Valance** hit the top spot with "Laura", a much-banned death dirge. **Hayley Mills,** with **"Let's Get Together",** unconsciously started a trend for girls who really couldn't sing in tune!

I think it fair to just mention **Dave Brubeck's "Take Five".** And **The Temperance Seven,** with **"You're Driving Me Crazy"** and **"Pasadena"** which certainly created a minor trend —for 1920-30 music is still with us today. In passing, by the end of 1961, the British scene was dying . . . . we simply reflected the American charts again, with names like Rick Nelson, Del Shannon, the Everlys, Frogman Henry, Orbison, Sedaka, Vee, Cochran, Eddy taking top places.

### TRAD CLARINET

Only remotely trendy, but massive-selling was the marriage of **Acker Bilk's** trad clarinet and a string chorale (Leon Young) on **"Stranger On The Shore"** which actually stayed in the single charts for a whole year!

But the next trends were in 1962. Let's mention **Chubby Checker** and his **"Twist"** scene first. Seemed that everybody, from F. Sinatra downwards, wanted to get on this scene. There were six different Twist-titled items in one Top Twenty. It faded eventually, as did Chubby, but it left the trend-followers who even now bring out dance-craze discs almost monthly. And there was a harmonica-sound introduced, and much-echoed, by **Bruce Channell** on **"Hey! Baby"** . . .

### BEATLES

Echoed, in fact, on a record called **"Love Me Do",** Parlophone R 4949, by **The Beatles.** This, of course, was THE big trend-setter of the 1960's although it wasn't a big hit. But it introduced the group who were to have an incredible effect on the entire pop scene. John Lennon hated the reviewer who wrote: "Harmonica lead-in AGAIN on this debut" . . . the boys had had the harmonica idea long before **"Hey! Baby".** But "Love Me Do" led to **"Please Please Me"** which was the first of countless million-sellers for the fantastic Beatles. Listen to this record in the context of today's Beatle output.

*Bob Dylan — No. 1 folk star?*

Although the Beatles began to dominate British pop from their capital, Liverpool, London made an immediate challenge with a specialised form of music, R and B. It was the **Rolling Stones** who popularised the Blues, and introduced the trend away from conventional "Stage Suits", and neatly groomed hair. Their first disc, **"Come On"** an old Chuck Berry number, was released in 1963, and it was this year the slogan "British pop is Best" roared around the world.

The Americans tried to hit back with trendy open-air, summery things . . . "Wipeout", by the Surfaris; "Pipeline", the Chantays; "Surfin' Safari", the Beach Boys; lots of Jan and Dean discs.

*The Beatles — top trendmakers of the sixties and possibly even the century.*

## COLOURED ARTISTS

However there was a slow infiltration of American coloured artists and groups. Records like **"Da Doo Ron Ron"**, by the **Crystals, the Ronettes' "Be My Baby"**—the work of Phil Spector. Group vocal sounds but over a massive atmospheric bank of studio-created sound.

The word "soul" was bandied about, by 1964. There was a growing interest in the coloured stars, though the whole world was still mad about the Beatles —and their southern followers like Dave Clark's Five and so on. But the coloured influence was leading too . . . the Tamla Motown Sound. And the first break-through here was by **Mary Wells** and **"My Guy"**. Addicts had been importing the music of the Berry Gordy Jnr. stable from Detroit for a couple of years before that, but this comparatively simple little melody made the initial impact.

*Donovan*

## TAMLA MOTOWN

Mary visited Britain. She had further hits. Then she left the Tamla scene—she says, even now, that she doesn't regret leaving, but she no longer gets big hits. Suddenly Tamla was happening. The **Supremes,** on **"Where Did Our Love Go"**, got the Tamla GROUP scene going. **"Dancing In The Streets"** by **Martha and the Vandellas** helped it. And in March, 1965, Tamla set up its own label in Britain, cutting clear from the Stateside release outfit they had previously. "Stop In The Name Of Love" by the Supremes helped it along.

Other trendsetters? I suppose the **Barron Knights' "Call Up The Groups"** was a minor one. A musicianly group taking the mickey out of the scene which was dominating the whole business. **Herman's "I'm Into Something Good"** for the little boy-next-door approach to the group industry. And I also rate **"You've Lost That Lovin' Feelin."** by **The Righteous Brothers** as a trend-setter in that they proved that white performers could have "soul", too. Bill Medley and Bobby Hatfield, produced by Phil Spector, had plenty of copyists after them. **Dylan** was big; **Donovan** with **"Catch The Wind"** started a British trend of similar folksters, but these were minor trends. Anything was minor after the Beatles.

Napoleon XIV tried to set a trend for mad-house humour or record but it justifiably died a very quick death. **Herb Alpert,** to a degree, got a new trend in instrumental brassiness going. But generally speaking the record industry has dried up on trends over the past year or so.

Which really is the crux of the matter. What next will come along? The industry relies on new scenes, new trends, new ideas. Maybe, in some suburban recording studio, something new is being created right now.

## 1970's

But with he 1970s only three years away, it's slowing down in terms of originality. Maybe I've missed out some records YOU would regard as genuine trendsetters. Well, write and let me know.

Even so, the really BIG ones can be counted on the fingers of one hand. Don't you agree?

*Everly Brothers, first of the big name duo's.*


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CH. 18

*Keith West*

# 'OPERA' COST £2000 TO MAKE

*Mark Wirtz*

**WHAT'S it all about, this "Theme From A Teenage Opera" scene? WHO actually decided to lash out so much money on such a massively-expensive single? The answer reveals how a man-with-a-musical-vision nearly lost his job for being over-ambitious.**

The man was 24-year-old German, Mark Wirtz, fair-haired and energetic, now on the arranging-production side of EMI's staff. The chopper labelled "Dismissal" was hovering over his head for quite a while.

First a little background on Mark. Currently seeking British citizenship, Mark is an ex-art student who was once, unsuccessfully, launched here as "the new Russ Conway". His single, "Bubble Pop", was what he calls a "flopperoo". So much so, he changed direction and worked on his arranging. He even arranged an album for Marlene Dietrich when her usual man Burt Bacharach was away getting married or something!

Confidence suitably boosted, Mark worked full-time on what was then a germ of an idea for a teenage opera . . . a full-length production which he wanted to be decidedly different. He met up with Keith West and Keith's group Tomorrow and so the lyrics were added, in conjunction with Keith.

## ONE THEME

And the thinking got around to producing a single, based on just one theme from the opera. Mark, as an EMI staffer, was given the go-ahead to produce a single . . . but what he kept quiet about was just how enormous the whole project was.

He now admits: "I took the whole thing on my shoulders. When it came to fixing musicians for the session, I actually fixed 65 of them. I rang the Corona School and got together a team of 10 children. Add in 15 adults and you've got a very full studio at EMI's section in Abbey Road.

"Anyway, the sessions went on and on. In all, we were 48 hours in the studio—and with all this man-power, and child-power, the whole thing was getting very expensive. Still I kept quiet about it. It was snowballing but I was right in the thick of it".

The sound gained on the single was fine. People at EMI were delighted. But then came the bill. It was a shade over £2,000! Even Mark was surprised, to put it mildly. And there was a heck of a row. In fact, Mark now admits he was put on the "sacking list" from June this year . . . a list of employees who were on the way out. Mark knew it; a lot of other people knew it.

But the single, helped by dee-jays, did start selling. Mark knew that he'd be OUT if it didn't recover the full costs. And of course, it did just that. It became a massive hit. Says Mark now: "I now have carte-blanche on my producing. But what a tragedy if the single had flopped . . . as some people thought it would".

## SENTIMENTAL

In fact, it HAD been criticised as being "blatantly sentimental and sob-making material".

Now it's full steam ahead for the next single, also from "Teenage Opera", due out here early December. Even more man-power is planned. More musicians, though the imagination boggles, and more children (older ones) and Mark is also enlisting a dozen Russian balalaika instrumentalists. And after that a third single, adding a little more enlightenment on the opera story. Then the full LP of the whole story.

Says Mark: "The story-line of the full opera is set in a European village. Yes, 'Grocer Jack' is the main character but there are many other important figures. The Grocer dies in the end and everybody realises what a nice, helpful old fellow he was".

Incidentally Mark is very dedicated in his enthusiasm for Tomorrow, featuring Keith West. They've now made two singles, "My White Bicycle" and the recent "Revolution", produced by Mark. The success of Keith in other fields has confused their own recording plans but they still pull in massive crowds in London clubs, notably the UFO. Tomorrow boast a drummer just known as Trink and a guitarist, Steve Howe, who is fast getting up there in the Hendrix, Clapton, Beck class but with a style that is peculiarly his own.

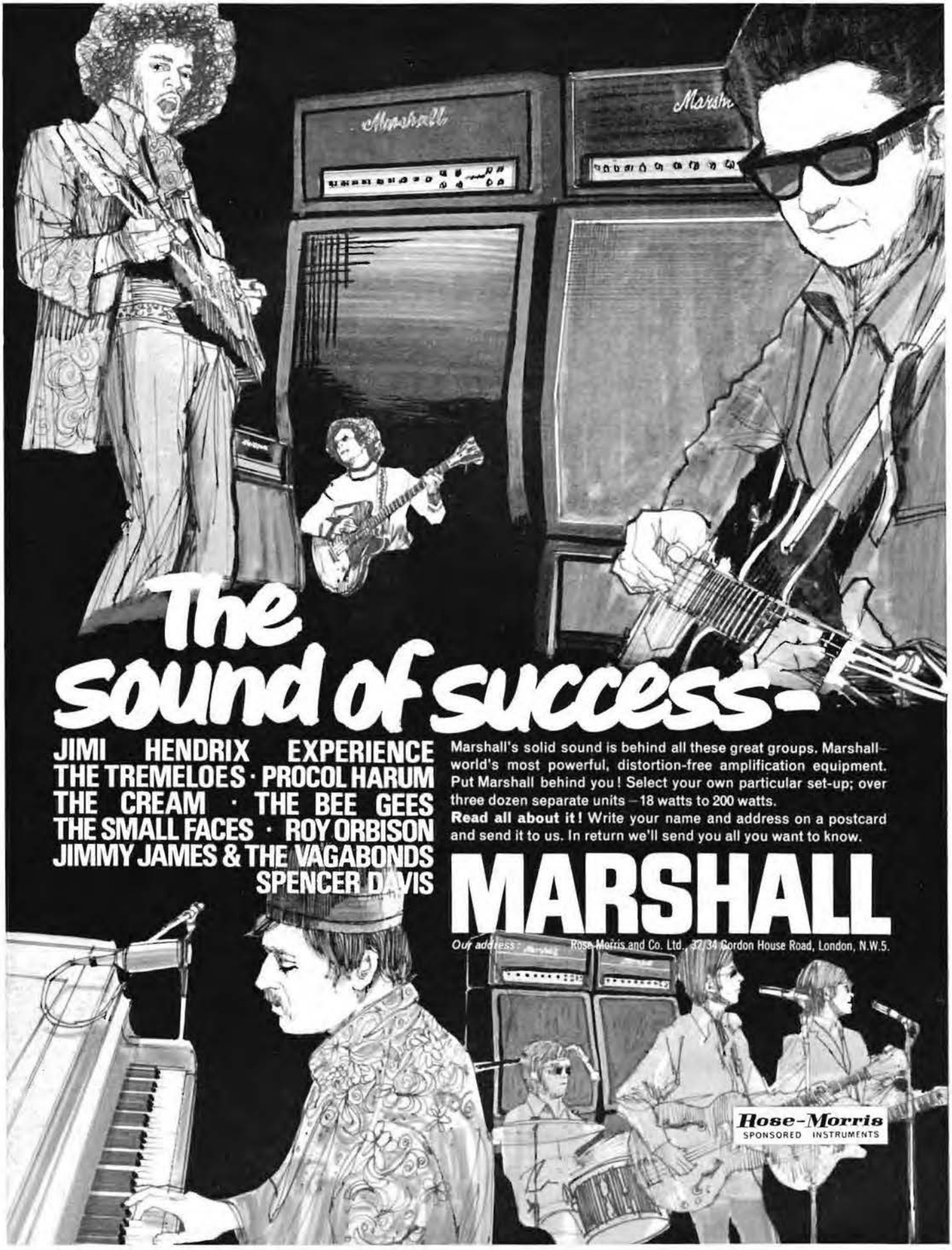
## COPIES

Keith West says: "We know other people will climb on this pop opera thing. We see groups come in to watch our act and use the same ideas. It's terribly hard, impossible almost, to do anything about it—even to persuade people that the others copied from us.

"Mark and I are pretty sure that there'll be a full film version of the opera. I'd want to be in the movie and we should start on it some time in the New Year. Dunno how true it is, but a lot of big-name stars are reported to have wanted to be in the production".

And so a massive financial risk, based on one initial single, has paid off. Mark remains very much IN a job. But he won't forget those nasty moments for some time!

PETE GOODMAN.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SPONSORED INSTRUMENTS

# INSTRUMENTAL NEWS

## A GROUP CALLED MUD!

Short names are in. And following the current trend, C.B.S. have christened their latest find simply MUD! Mike Smith is responsible for their records, and Ronnie Beck, assistant general manager of the Feldman Music Company manages the group. Their first record is called "Flower Power".

MUD are four young men from Surrey who used to be called The Mourners, a group formed by brothers Les and Peter Gray from Carshalton. Les (21) is lead vocalist and Peter (19) the drummer.

Lead guitarist, 19-year-old Robert Davis from Mitcham, penned "Flower Power", and Raymond Stiles (20) from Guildford completes the line-up on bass guitar.

They recently won £500 and a Cup as first prize in the Silver Blades Ice Rink Contest, which brought them to the notice of Ronnie Beck who was so impressed by their sound and potential he signed them up.

## ALAN BOWN SET TO TRY AGAIN

Eighteen months is a long time to wait for a follow-up record. But the Alan Bown Set are now set for a new release to succeed "Headline News" which established the group as a name band. Their new disc is "Toyland" c/w Technicolor Dream, and is available on 27th October. Alan, leader and trumpeter with the group, is delighted with the progress of the two younger members of the group, Jess Roden, vocals and Tony Catchpole, lead guitar, who are now establishing themselves as the better of the usual "white soul" performers.

## Max Collie's Rhythm Aces bring jazz back to the Cavern

Jazz is back at the Cavern Club, Liverpool.

Heading the list of jazz bands who appear regularly are Max Collie's Rhythm Aces, the newest professional traditional jazz band in Great Britain—for it is less than 18 months old.

This highly successful unit has already conquered the extremely "pop" minded audience at London's most exclusive discotheque, Blaises in South Kensington. Currently they appear there on Wednesdays supported by a team of dancers demonstrating the "Charleston" and "Black Bottom". Could it be that Jazz is creeping back? It was nearly all jazz at the Cavern in 1960-61 when the Beatles first started playing there!

## SCOTCH/3M CASSETTE TAPES

Dynarange magnetic tape, the highest fidelity tape in the range of "Scotch" magnetic tapes, is to be made available in cassettes by the 3M Company for cassette tape recorders operating on the Philips compatible system (C 60). Conforming with all Philips' system recorders, the 3M cassette has a running time of 30 minutes per side at $1\frac{7}{8}$ inches per second, and its tape has a nominal width of $\frac{1}{8}$ inch. The recommended retail price is 17s. 6d.

## NEW INSTRUMENT FROM HOHNER

An entirely new and ingenious musical instrument invented by the Hohner electronics team has just been introduced. It is called the Electra-Melodica and produces sound effects, such as brass, saxophone, woodwind and strings.

A three-octave range from f-e can be extended, with appropriate couplers to nine octaves, from subcontra F to e ''''' so that all compasses can be played: soprano, treble, tenor and bass in every tone effect, either with or without vibrato.

Perfect volume control, from dulcet soft to stentorian vast, is achieved by the player's own breath which, according to the degree of blowing, operates a new type built-in pneumatic swell. The keyboard contains 36 normal piano keys. Tone production is entirely electronic, the transistorised unit being of the smallest possible size, and nine slide tabs produce the various tone colours.

It can be used as a solo instrument through an amplifier.

## BEATLES' SPECIAL APPEARANCE ON AERODROME RUNWAY FOR 'MAGICAL MYSTERY TOUR'

*The Beatles, pictured here at West Malling Aerodrome, ready to appear in one of the scenes from the "Magical Mystery Tour". Note George's guitar, a custom-built model from Vox.*

# JENNINGS PLAN TWO BIG DEMONSTRATIONS

**Jennings musical industries have organised two special demonstrations to be held during the next fortnight.**

**The first will be held in the evening of October 31st, in association with H. Gamlins of Cardiff, when Dave Roberts and several other experts, will demonstrate the complete range of Vox equipment at the Estonian Social Club, Charles Street, Cardiff.**

**The second demonstration, which will also feature the complete range of equipment, is being arranged in association with R. S. Kitchen and will be held in the evening of November 15th at The Griffin Hotel, Leeds.**

# BALDWIN OFFER

Baldwin-Burns have introduced a special offer with the publication of their new '67/68 catalogue. The Baldwin Vibra Slim guitar, and Vibre Slim bass have been reduced in price from 127 gns. to 99 gns. The catalogue comes in two sizes . . . a "mini" version, which is being sent to musicians, and a larger size which is on sale at all musical dealers, price 3/6d.

# TRUVOX RECORDERS

Truvox have introduced two new tape recorders, the R52 (twin track) and the R54 (four track). They have transistorised printed circuits, which are similar to those laid down for Government contracts. There are three speeds ($1\frac{7}{8}$, $3\frac{3}{4}$, $7\frac{1}{2}$ inches per second), and give up to $8\frac{1}{2}$ and 17 hours of recording on one 7 inch reel. Both models cost 56 gns.

# Ex-Procol's New Group

Bobby Harrison, and Ray Royer, late of the Procol Harum, have formed a new group called Freedom. Without a live performance to their credit, the group have already landed a major part in a full length feature film called "Attraction". The entire film score has been written and recorded by the boys, and will be released as an LP. One of the tracks from the album will go out as a single in mid-November. The group consists of: Steve Shirley, 20 (vocals and bass), Bobby Harrison, 25 (drums and vocals), Ray Royer, 21 (lead guitar and vocals), and Mike Lease, 21 (electric piano, organ and vocals).


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*The Family Dogg, with Steve far right.*

# STEVE ROWLANDS

# FROM THE ACTING WORLD

**BY MIKE CLIFFORD**

**Thank the Home Office for the current successes by the Herd and Dave Dee and Co. (Indirectly, of course!). Steve Rowlands, producer behind both records ("From The Underworld" and "Zabadak!" respectively), explained why.**

"I was working as an actor in Spain, when P. J. Proby, who I'd known back in the States, dropped me a line. He asked me why I didn't try my luck in England. So I came over with no definite ideas of what to do. After a few days here P. J. suggested I try making records. I had to do something pretty quickly, otherwise the Home Office wouldn't extend my permit".

Steve's first major success was Dave Dee's "Hold Tight" and he has produced all their hits since then. "I was lucky getting Dave Dee," he told me. "They wanted to experiment with unusual sounds and rhythms and so did I. With "Zabadak!", a Ken Howard/ Alan Blakely number, we've continued the trend, and the song gave us plenty of freedom to experiment".

## PHILHARMONIC ORCHESTRA

It seemed as if Steve had employed the complete Philharmonic Orchestra, when he listed the instrumentation behind the disc. "We used a 20-piece string section, consisting of 12 violins, four violas and four cellos, whilst the rhythm was laid down by piano, string bass and three acoustic guitars. Foundation for the record was made by the African drums . . . a log drum, two Zamba drums (one large, one small), and a jaw bone". Steve assured me that no natives were needed to create the right atmosphere!

I noticed the omission of electric instruments from the list. "We were going to add a couple of electric guitars, but after hearing the playback, decided the sound was full enough," explained Steve.

Engineering the session, which was recorded at Chappell, were John Isles, and John Timperley, and Steve generously gives them most of the credit. "They make up for my lack of technical knowledge, and were able to express ideas I had on to the finished platter". Steve coined the phrase "African Flower Power" for the record!

## ORPHEUS AND EURIDYCE

We then switched to Steve's newest chart recruits. The story of Orpheus and Euridyce is a strange basis for a record, but it's certainly paying off for the Herd. "We created a 'Ghostly' atmosphere for 'From The Underworld' hoping that this would give the lyric more meaning,' Steve explained. "It's basically a Gregorian chant, and again involved a classical line-up". I commented that he had probably "drained" the session world of its leading musicians, during the weeks when the records were made. "You could be right. Mike Leander did the arranging for the session, and he certainly had plenty to do. We used four Latin American percussionists, three cellos, drums, organ, piano, electric bass, string bass, two electric guitars, two trumpets, two fluegelhorns, bass trombone, and two French horns". Phew!

"We used Chappell again, but this time for reducing. The session was done at De Lane Lea". What about a follow-up? "The Herd's next single is in the secret stage, although we think it will be another story, this time based on some Shakespearian novel.

"I've also just formed my own film and record production company, Double-R Productions. Ty Hardin and Ronnie Oppenheimer are also directors, and we've just acquired the Camp record label. This will be split into three sections, Pop Camp for pop records, Top Camp for classical records, and Bass Camp for 'standard' singers and jazz. We felt having our own label would give us more freedom in management, and producing. The first groups we have signed are the Magic Lanterns and the Dead Sea Fruit, and they'll be having new releases very soon. I'm also involved with a new group, the Family Dogg. I sing along with two girls, and another guy, and we're aiming for a harder Mamas and Papas sound. Our first record, 'After The Storm' is out now".

*Steve on a recent session with Dave Dee.*

Leaving a successful film career was obviously a big risk. I asked Steve how he'd managed to adapt to the pop business. "It wasn't easy at first. I'd had over 200 TV shows to my credit in the States, and also parts in several major films, including 'Battle Of The Bulge'. But it looks as if pop's going to be even more successful for me. P. J. was right!"

*The Nocturnes—L to R: Pat O'Hearne, Ken Taylor, Lyn Peters, Eve Eden, Nicky Walker and Ross Mitchell.*

# A STORY OF 'ALMOST' SUCCESS FOR THE NOCTURNES

**A RECORDING by the Nocturnes, called very simply "Why" directed by Ross Mitchell, came out in April this year. It had a specially distinctive sound and was played regularly on radio. It still sells more than a thousand a week. If it had sold faster, it would surely have been a hit and the Nocturnes would have been given the star treatment.**

That, though, is a matter of luck. But check into this different-sounding group and you get some interesting information. They're currently resident, six nights a week, at Tiffany's, in Manchester—which means that they have, literally, to play anything and everything from a military two-step, through "Misty", to a raving progressive job from the current charts.

## DRUMMER

Ross Mitchell, 25, drummer, former child star, has built the current group (known at LES Nocturnes at Tiffany's; THE Nocturnes on their Columbia label) from a trio to a quartet to a sextet. He plays drums; Lead guitarist Ken Taylor (21) plays both Gibson and Gretsch, feeding through Marshall amps; singer Nicky Walker (21) also doubles on bass through Marshall; Pat O'Hearne (also 21), switches from piano to Lowery organ; and there are two decorative girls, Eve Eden (22), who plays Latin-American instruments and sings, and 18-year-old Lyn Peters, who sings.

Very few resident groups make records. For Ross, there was the usual long battle to get record companies interested. No luck. Then, out of the blue, David Paramor called into Tiffany's for a social evening—and ended up signing the group to EMI. Their earlier discs were "Why Do Fools Fall In Love" and "I Do, I Do". Coming out around now: an LP and a new single.

Ross himself, Epsom-born, started in show biz at the age of ten. For a time, as a kid, he did cabaret acts on drums, using a tape-recording as backing. He was the boy drummer in the John Mills' movie "It's Great To Be Young", recently revived on TV, and says: "It was actually me playing in the film—which was gratifying as Phil Seamen was there to dub in the drumming". Ross later joined Nat Allen's palais band, then Sid Phillips (at 16), then went from one top Mecca hall to another with his own group.

Didn't he find it difficult building a name in the Provinces? Said Ross: "Well, we have to make our records in London. But otherwise it's no hardship being based in Manchester. We're held in high regard here—best of a bad bunch if you like! No, seriously, there is plenty of session work in the studios here—if you are a good musician. Our two girls get backing work, too, as on the Simon Dee series when it was up here. London is a bit of a rat-race, isn't it? Here we have our own following. Our records don't suffer by being up here.

## WAYNE FONTANA

"We're friendly with Wayne Fontana, who has written some songs specially for us. And we have freedom to put on our own show. It means including songs like 'La Bamba', or 'Climb Ev'ry Mountain' and the wild ones. We even do 'Last Waltz', unfortunately! No, I quite like the 'Last Waltz', the verse anyway, but the others don't go for it. The girls sometimes wear mini-skirts, sometimes long dresses or suits. They change every session.

"Our sound? Well, obviously having two boys and two girls singing makes it different, with the ordinary instrumental backing. We'd like a big hit, of course".

But without one, they're still doing well. London is not the Mecca of ALL groups, then. The Nocturnes don't feel one little bit "out of things". And their forthcoming album will reveal their versatility. One-nighters may be tough going. But you have to have something extra to pull the same crowds into the same residency over a long season. Which is how the Dave Clark Five started, remember. . .

PETE GOODMAN.


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# THE THIRD IN OUR SERIES TELLING YOU HOW IT WORKS

# No. 3 YOUR AMPLIFIER

**THIS month's article is concerned with how amplifiers work. And in it I have tried to give you the basic technical low-down as well as describing your amplifier from a practical point of view so that you do, in fact, understand how it works.**

I have included quite a number of diagrams and I advise you to study these as you read through the text.

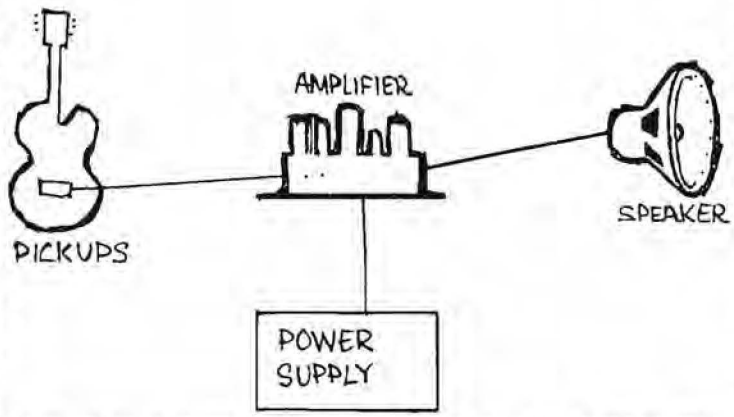
A sound system consists of four different stages.

(1) The start of it all is when you cause the string of your guitar to vibrate by plucking it. The sound of that vibrating string is then turned into an electric signal by your pick-up. This signal is passed along the guitar lead.

(2) The signal passes into the amplifier which boosts it to many thousands of times its strength.

(3) The signal is then passed to the speaker which turns it from an electrical signal back into a sound so that it can be heard by the listener.

FIG. 1.




*A typical sound system, showing the four basic units (1) the guitar which provides the sound, (2) the amplifier which boosts the signal, (3) the speaker which changes the signal back into sound, (4) the electricity supply.*

(4) The power unit which supplies the necessary voltages to the amplifier. These four stages are shown diagrammatically in Fig. 1.

We have explained the workings of the pick-up, the jack plugs and the guitar lead earlier in this series. So now we are up to the amplifier stage.

Figure 2 gives the different parts of the amplifier again in diagram form and if you look at this diagram, you will see that the first stage is the pre-amplifying section.

### PRE-AMP

In this part of the amplifier the very small signal voltage that is received from the pick-up is boosted up stage by stage from as little as ten thousandths of a volt to several volts. In other words, to anything from 10,000 to 100,000 times its original strength depending on the drive needed to give full output.

### TONE SHAPING

As the signal passes through these stages the tone shaping is done. Bass, treble, middle boost are all added as well as tremolo, echo or reverberation.

From the pre-amp stage, the signal which now, of course, is thousands of times more powerful than it was at first, passes to what is called a driver stage. It is given this title because, very simply, it provides the necessary drive for the output stage. I don't think there is any need to go into this in any great detail but for those who are technically inclined to supply a push pull output stage with a suitable drive, two equal signal voltages are required. These are formed by a special type of driver stage called a phase inverter. So called because the two outputs that it supplies are working exactly opposite each other; in other words, one voltage goes up while the other goes down; one is in inverted phase to the other, as shown in Fig. 3 in the basic circuit.

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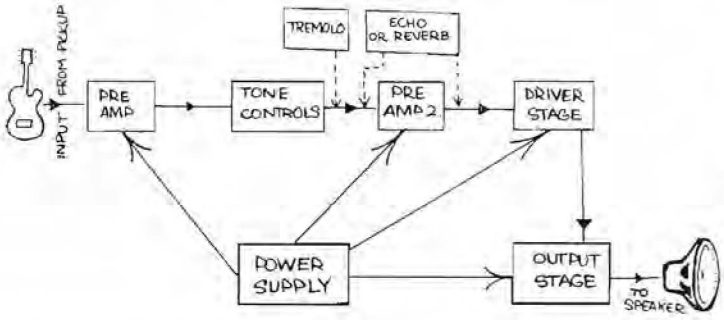
**FIG. 2.**




*A diagrammatic representation of the amplifier showing the path of the signal through it and the stages in which tremelo, echo, reverb, etc., are introduced.*

Since the same signal current flows through the whole circuit, a signal voltage is developed across any resistor that this current flows through. The size of the signal voltage depends on the size of the resistor, therefore in the phase inverter stage, load resistor is split into two equal resistors. R.1 and R.2 in Fig. 3. We then take two equal signal voltages via coupling capacitors, which only pass the A.C. signal voltage to the power output stage.

## OUTPUT STAGE

And finally, the signal passes to the output stage. In this stage, as I have already said, the signal is changed from being an electrical thing back into a sound. This is actually done by the speaker cones and is called the power output stage. Very high voltages are found in this stage because voltage multiplied by current equals power, or work done.

In order to give more power than one valve can supply, two are used in push-pull. This is shown in Fig. 4.

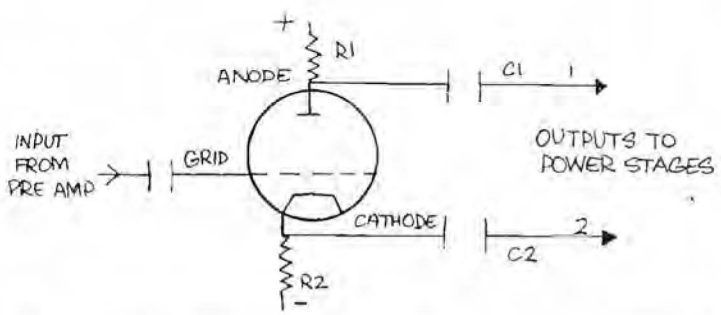
The object of this type of circuit is to get more current to flow in the output transformer so another valve is hooked up to the other end. While the top valve is pushing current down through the transformer winding, the lower valve is pulling—hence the name push-pull.

## RELIABILITY

What every instrumentalist requires from his amplifier more than anything else, of course, is absolute reliability and all manufacturers strive constantly to achieve this end. They know only too well how upsetting it is if your amplifier fails in mid-performance. The speaker and cabinet make up the weight in an amplifier. Amplifiers should always be kept covered when not in use to prevent dust, and about once a month valves, etc., should be checked.

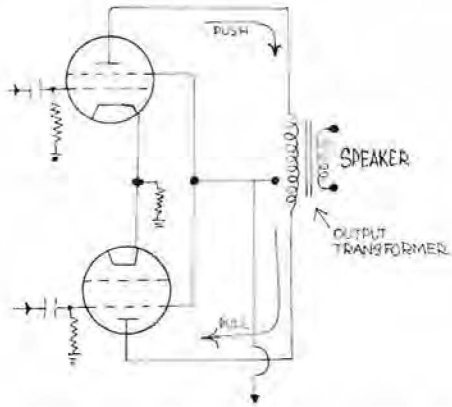
Not so many years ago the maximum voltage of amplifiers was 50. Everyone was amazed when the Beatles started using 100 w. amplifiers. Now, of course, 200 watts are commonplace and the weight—whilst ordinary valves are used—goes up and up. Some companies have, of course, introduced transistorised amplifiers which does a lot to cut down the weight problem but obviously developments are always just around the corner as far as new amps are concerned.

**FIG. 3.**




*Two equal signal voltages are required to boost sound, and are created by a special type of driver stage, called the phase inverter, which create equal resistance—one voltage goes up, while the other goes down.*

**FIG. 4.**




*The 'Push-Pull' output stage explained in diagram form for those who understand electrical circuits.*

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CH-16

# YOUR QUERIES ANSWERED

## BY GARY HURST

### BEST ORGAN AMP

Dear Sir,

I use a Farfisa single manual compact organ in a group. Could you please advise me on which amp and speaker to buy. I have found that with some amps, when a certain volume is reached there is excessive distortion of the high notes if low notes are played at the same time.

Could you comment on this, please, and tell me which system would be the most suitable to counteract this.

I am thinking of spending around £100 but I am flexible if the equipment is worth it.

STEVE ADAMS,
Cardiff.

**ANSWER:—Firstly, any good quality amplifier of a reputable make would suit your organ, but it would seem likely that your trouble could be in the loudspeakers.**

**You mention the distortion "after a certain volume" and I have a feeling that it must be the bass end of your organ causing the trouble here. You would do well to choose a speaker set up that would handle more power than you intend using to allow for this (see Instrumental Corner this month).**

### WRONG CHORDS

Dear Sir,

I have been playing the piano for some time and have recently joined a small group. Before joining the group, I played from sheet music and it sounded O.K. But, when I played the same chords in the group it sounded terribly out of tune.

Then I listened closely to some of the groups on television and found that they were playing completely different chords from the sheet music.

Could you please put me in the picture on this.

D. J. CLAYTON,
Maidenhead.

**ANSWER:—When you mention being out of tune when playing in the group, I assume that the other members of your group were all tuned to your piano. If they weren't, then the result would certainly be a big discord.**

**As far as the television pianists that you've seen are concerned, I think that they could either be playing inversions of the sheet music chords, or, in a completely different key.**

**Many groups of course, do work out their own arrangements for piano, and don't stick to the piano copy for the number concerned.**

**Of course, a good deal of the piano copies on sale of popular records, are in a different key from the actual records so you should always check that they are in the same key.**

**I also do find that occasionally the person who has written out the piano music does make slight changes.**

### PICK UP MISSING

Dear Sir,

I recently purchased a second-hand Vox Stroller guitar and I was wondering where I could get some information about it. Could you help me?

The guitar has only one pick-up but on removing the plastic scratchplate, I found there was an empty cutout where it looks as though a pick-up should be. Was the guitar originally made with one or two pick-ups? Is it possible to fit another pick-up, and where can I get another Vox pick-up from? Thank you.

T. N. DRY,
Redhill, Surrey.

**ANSWER:—Your guitar, the Vox Stroller, was made with a single pick-up but was also available at the time with two pick-ups with a different name, the Duatone. It is quite a simple matter to add a second pick-up to your guitar, and necessitates only cutting out a further hole in the scratchplate, and wiring it up in the circuit. The pick-up to match yours is a Vox VI type bar pick-up, costing £2 from Jennings or any of their agents.**

**MAY WE REMIND READERS THAT A STAMPED-ADDRESSED ENVELOPE HELPS US CONSIDERABLY IN GETTING A SPEEDY REPLY TO YOU**

## *Instrumental Corner*

**I mentioned last month that roughly the same band of frequencies as the bass guitar was present in an organ, but that the treble end extended a good deal further. It is important to keep this fact in mind when choosing an amplifier.**

**For the organ, therefore, one could utilise a good quality guitar or bass guitar amplifier, but you should always make sure that it is coupled to a good bass speaker cabinet. The reason I have stipulated a bass cabinet is because, not only are the notes at the bottom end of the keyboard bass notes, when used with the lowest footages, but also because, unlike on a bass guitar, organ chords are frequently played at these frequencies and the overall effect could be very damaging to normal speakers.**

**Having covered most of the amplification sections of the group, I should now like to mention some points on the last section in our run down on group equipment, namely special effects units.**

Reverberation is a very useful and effective feature in some amplifiers, but separate units are available at reasonable prices from the cheapest at around 15 guineas to more elaborate affairs costing as much as £75. These units are, I think, more useful for vocal work than repeat echo units, although some of the top groups use echo machines on their P.A. equipment. These can be obtained from about £35-£170. Not only are they useful on vocal work, but they can of course, be used on level guitar for all sorts of electronic sounds, which fit into today's scene so easily as the swing seems to be to electronic music.

Fuzz units, of course, need little introduction except to say that from my experience it seems that the units with the really long sustain features are the most popular.

Next month I shall be embarking on a new subject which should prove of great interest particularly to all you group members.

# FREDDIE KING

## THE AMERICAN GUITARIST WHO EARNED A TRIBUTE ON THE BLUESBREAKERS L.P.

**WITH the "Hideaway" track on their "classic" LP "Bluesbreakers" John Mayall and Eric Clapton paid a tribute to one of their greatest influences, Freddie King, now a legend amongst blues fans.**

BY MIKE CLIFFORD

Freddie, one of the three famous King guitarists (the others are B. B. King and his brother Albert), was born on 3rd September, 1934, and raised in Chicago, home of many of the great blues exponents. He started playing guitar when he was six, and was featured on Memphis Slim records at the grand old age of 17, although his own recording career did not begin until 1961.

### BIG HIT

It was that year that he recorded "Have You Ever Loved A Woman", which was a big hit for him in the States, soon to be followed by the more successful "Hideaway".

I asked Freddie the reason it took so long for him to record in his own right. "I was doing O.K.," he told me "making a lot of bread playing guitar for other bluesmen. As well as the Memphis Slim records I played with Muddy Waters and Howlin' Wolf, and was featured on Howlin's big hit, 'Spoonful'. All those recordings were for King records, and Sonny Thompson, then A & R man for King, decided it would be nice to manage and record a guitarist. I guess I was the only one he knew, and he's been my manager ever since. Once I started recording, I had to travel, and formed my own band.

"We tour all over the States, playing five nights out of seven. I like universities best. Those kids really appreciate the blues, and sit and listen. They don't go dancing all over the place. How can you hear the music if you do that?" A valid point, and I asked Freddie about the audience reaction in this country. "It's really surprised me. They know all about American singers, and I've been playing to packed houses. When I finish a number, they start jumping up and down, and it seems as though the roof's going to fall down. And I thought audiences here were very quiet!"

### POPULARITY

His growing popularity in this country, has meant a continuing demand for his records. What are his future recording plans? "Well I'm going to do some sessions in Cincinatti as soon as I get back to the States, but I do hope to record over here. Mike Vernon, who's in charge of the Blue Horizon label, wants some material from me, and I'd like to feature my backing group 'The Chicken Shack' who've played on all my gigs in England."

As one of the most imitated guitarists there is, I asked him to describe his own style. "I play modern blues, and like listening to records by Kenny Burrell, Otis Rush, and Buddy Guy, although I guess B. B. King is the greatest of them all". A point to be contested by all Eric Clapton fans!

"I like playing real slow. Some of these young cats play too fast and that loses all the soul. The sound I get from my Gibson Stereo is a mixture of full treble and full bass, and it sounds real good when I play with those big Marshall amps. When I'm singing I play very soft, but I like making myself heard on solos. But not too loud. It was good coming to this country, and as B. B. and Albert haven't been here, you could say I'm the first King guitarist over here".

I took that literally.

# SONG-WRITER'S COLUMN

**It seems as if the Beatles "Magic Mystery Tour" is not going to produce an LP after all. Seven songs have been written at the moment, six from Lennon/McCartney, and one from George Harrison, called "Blue Jay Way". But an EP and a single are well in the offing. One of the tracks, "The Walrus Song" could be called the successor to "Yellow Submarine". It features the group wearing "egg-like" scull caps, and dressed in a weird assembly of clothes. The filming for this song was done at West Malling airport.**

**The three Gibb brothers are a bit perturbed by the lack of success of their songs for other artists. But they hope this will change following the success of "Massachusetts". Barry Gibb revealed how the song came to be written. "We thought of the tune in New York, but we were not very happy about using another American city as the title after 'New York Mining Disaster'. But, the lyric was about a young guy who leaves his home town to go to San Francisco, and then returns when he finds it is a drag, so we used Massachusetts because it fitted so well. The follow up 'World' which is out on 27th October, is about a very different scene. You can't write about geography all the time". The Bee Gees are also working on material for "cabaret" style artists, which Barry hopes will lose them the tag of "just another beat group". Julie Rogers has recorded one of their compositions, and it should be released shortly.**

**You can never keep the Tamla Motown composing teams out of the chart for long, and they're back again with the Four Tops "You Keep Running Away" and Stevie Wonder's "I'm Wondering". Songs were written by Holland/Dozier/Holland, and Cosby/Wonder/Moy respectively.**

# THE SESSION MEN

## No. 26
## TONY NEWMAN

**FROM Sounds to Sessions. That's the Tony Newman story. The old, and famous Sounds Incorporated stixman is now a fully-fledged session drummer.**

How did the change come about? Says Tony: "I just didn't seem to be getting anywhere musically. I'm not knocking the group or anything, but six years with the same outfit is quite long enough for anyone. Basically, I needed a change, and decided to join the ranks of session drummers.

"Like many other musicians, I was forced into taking piano lessons. Did I hate them! But when you're only five, you haven't got much say in the matter. We were living in Southampton at the time, and it wasn't until we moved to London that the piano lessons stopped. We moved in with my grandmother who wouldn't let me practise. All she kept saying was 'that boy is driving me mad'. I wasn't sorry to stop the lessons, but, like everyone else, regret it now". Tony's first real interest in popular music began when he was eight. He saw a TV programme called "You Can't Have Your Cake And Eat It" which featured a girl singer. He was knocked-out by her phrasing—a jitterbug song—and realised he had to "get at it".

### UNCLE

Luckily for Tony, he had an uncle who was a musician—Les Gilbert, Ted Heath's lead alto sax player—who helped him considerably in his early days. At the ripe old age of ten, he heard "Skin Deep". That, plus the drummer in the old Ted Ray radio series, brought to the fore his desire to become a drummer. Then came Elvis. "When I first heard 'Hound Dog' I thought how marvellous the drummer was and wouldn't it be great if I could play like him. At the time I was in the Boy Scouts, and one day the scout master asked if anyone could play the drums. Being big-headed, I said I could, and ended up playing with a trio that same night. It was the first time I had ever sat behind a proper kit of drums, and I was scared stiff. But it went O.K., and things just followed on from that".

The "things" in question included joining a skiffle group, a trad band, various dance bands and, later on, lots of Rock gigs. Tony got a complete kit together—bits of this and that—to supersede his original £13 Gigster, and joined a group which included session pianist Nicky Hopkins. After three weeks, he bought a Carlton kit, and saw an advert in a musical paper for a drummer. He answered it, had an audition, passed and became a member of Brian Bentley and the Bachelors.

Soon after this, the band broke away from Brian, and changed their name to Sounds Incorporated. Six years later, 24-year-old Tony Newman is a session drummer. When he left the group, he took a very big gamble—only one session booked—but knew it was what he wanted, and luckily it's turned out right. Since then, he's played for loads of big names like Paul Jones, Tom Jones, Joe Brown, the Hollies and the Easybeats. What's the biggest difference between a group and sessions? "On sessions, you have to concentrate 100%. Until a session really starts to swing, you don't know what the other musicians are like, and you have to know what every sign on the music means. Margo, my wife (one of the Breakaways) was a great help in the early days. She advised me and gave plenty of advice as to what to expect. I think I expected the other musicians to be really hard people, but it's just one big happy family. If you're good, then I strongly recommend the session world for anyone".

# PEOPLE BEHIND THE STARS

## No. 11 Songwriter GEOFF STEVENS

**INCLUDED in any Behind-The-Stars feature must be the songwriter. Hit records aren't made without hit songs. Some artists write all their own material . . . Messrs. Lennon and McCartney please stand up for a bow. Other writers operate almost exclusively for specific performers; Chris Andrews for Sandie Shaw is a case in point.**

Others are hit songwriters, sometimes associated with specific groups or singers but who do NOT believe in writing to suit one special artist. And in this category is Geoff Stevens, of Vaudeville Band and "Winchester Cathedral" fame.

Geoff, an ex-schoolteacher, hit the composing jackpot first with "Tell Me When" for the Applejacks some three years back. He still earns royalties from that one. The "Cryin' Game" hit next, which happened to suit Dave Berry. Then Geoff left writing for a while to manage and produce Donovan's early hits. Then their business relationship broke up.

"In desperation," recalls Geoff, "I went back to songwriting. I'd got a house, a wife and one child then (two now) to keep so I got stuck into my writing. I had to overcome that feeling of 'Can I still do it?' Soon I'd got around a dozen in the can, mostly on demo's. 'Winchester Cathedral' was one but I thought it was too crazy, too way-out, too weird to be hit material".

Geoff had nobody in mind when he first wrote it. He certainly had no idea that some years later Frank Sinatra, no less, would record it . . . "my biggest thrill, obviously" says Geoff.

### SPECIFICALLY

But Geoff still doesn't write specifically for an artist. "Of course I get up-and-coming artists asking me for a song which could do for them what 'Cathedral' has done for the band. But I just can't. I'll write a song and if it's a good one . . . well, the obvious thing, financially, is to give it to the biggest artist available. It would be different if I wrote only GOOD songs . . . but a lot are just, well . . . songs. If your work-rate is high, you must come up with something good every so often".

Geoff explained further: "Larry Page approached me about the Troggs—he

wanted their third record to be very much like 'Wild Thing', their first. 'Write me one,' he said. But you're immediately working inside the confines of the brief. You come up with derivative material. It didn't work: the song I produced was never recorded.

"The same thing with Manfred Mann's 'Semi-Detached Suburban Mr. James' . . . I wrote that with John Carter. Again, something on the same lines was wanted, but it just didn't happen. So, the one I did for them wasn't recorded. These cases, and there are lots of others, proved that I was wasting my time trying to write for one special artist.

"That's the problem with songwriting. We did 'Winchester Cathedral' and immediately composers started sending us songs for the follow-up—and they were all in the same bag, the same sort of material. One was called 'Exeter By-Pass' . . . but it was too samey. The idea, the original, had been used and it was dead.

"Songwriting is a business. Your success comes from a really big hit record. If I'd written specially for the Applejacks, then I MIGHT still have come up with the same song, though I wrote it with Les Reed. But as it was, the song was there. The group found it —and the whole thing was a hit.

"Another thing with me, I find, there isn't really a Geoff Stephens' sound. My survival is dependent on my ability to write more than one sort of song . . . from a novelty, to a ballad, to a groovy sort of Semi-Detached hip sort of thing. I get fed up, especially when I'm writing alone, with having to try to stick with a fad-type song, like 'Winchester Cathedral' ".

### NOT DISCIPLINED

Geoff admits he is not the disciplined sort of composer. He says: "I sit at a piano keyboard—I really can't play—but I just doodle around until an idea comes up. I enjoy writing with someone like John Carter, but, basically, I have to find my own ideas. There was one I got the melody for coming in by car to my London flat. It's a flower-scene, a bit of a send-up, which could suit the Vaudeville Band for their Christmas record.

"But it's not in the same bag as before. I like Randy Newman's songs —I tried out three of them for the Vaudeville Band, but I don't think they were his best. I loved 'Simon Smith' and 'Tickle Me' . . . they put me on to Newman.

"No, a songwriter has to write and work the way that suits him best. One big problem is that you can get too sensitive. You think up a tune and feel it somehow reminds you of something else and you sometimes scrub it.

"And I don't like turning down young artists who want a sure-fire hit song. I just can't work like that. I'll write the songs; then if they suit somebody, okay".

Whatever the way he works, though, there's no denying how vital the songwriter is as a man behind the stars.

P.G.


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# PROCOL HARUM RIDE THE STORM!

**ARE the troubles which surrounded Procol Harum REALLY over? Have the arguments, disputes, rumours, legal wrangles and sheer plain niggles really finished? "Yes" say the boys. And they say it so adamantly that you can't doubt them for a single moment. . . .**

But they remain an incredible group, even by the standards of an incredible industry. First record, on Deram, a number one . . . and the fastest-selling British-made single in the history of the Decca group. From obscurity to talk-of-the-pop-world in eight weeks, which is progress indeed.

Then the troubles. Controversy over who actually played on that first recording session. The disappearance of two members of the group—and the arrival of the replacements. Legal statements galore. Problems over personal appearances. An exodus to the Continent to work things out and a delay on the second single, which came out on Regal-Zonophone. And, naturally, a constant cry that the Procol Harum was clearly a one-hit group. . . .

## ON STAGE

The boys have ridden the storm. They proved on their Continental tour that they could work well on stage. They believe that their musical ability and range has increased tenfold by the replacements, Robbie Trower (guitar) and drummer B. J. Wilson. They are sure that they have a genius recording manager in Denny Cordell and a fine "spiritual adviser" in lyricist Keith Reid.

First let's consider HOW they get their sound.

Robbie, on lead, operates with a Gretsch Chet Atkins solid body . . . "as used by Carl Perkins". He says it went out of production five years ago and he got it three years back for £280. He also has a Country Gentleman guitar.

Drummer Wilson's kit has a 22-inch bass, three tom-toms (13 x 9, 14 x 16, 16 x 16), three Zildjean cymbals (two 22-inch and one 20-inch), 14-inch hi-hat . . . "and I use Ringo Starr drumsticks!"

Gary Brooker: "I always look for the best and most beautiful and largest piano I can get . . . a Bechstein or a Steinway grand. A Bechstein on the records." And Mathew Charles Fisher plays a Hammond M-100 organ, with "direct injections and a few little modifications". Dave Knight likes a good solid bass.

## VOCAL STYLE

And, of course, much of the credit for the sound goes to Gary's vocal style. This 22-year-old Londoner, also prominent on "Homburg" on piano, was with the Paramounts originally as were Robbie and B. J., a British R and B group with which they had some chart success.

Gary does much of the talking. "Those problems early on—well, some of them looked like blowing us out as a group, almost before we'd started. But I'll tell you something. We're GLAD we had to face up to them and we used them to learn valuable lessons. Now we've got Tony Secunda as manager, and he's great. He's a god-like figure already to us. As for Keith Reid—he writes the most beautiful lyrics. Setting them to music is a joy. Sometimes he just stands there and reads aloud a new set of words and we're spellbound.

"People keep asking me what category we're in, musically speaking. I don't know. We try to tell the truth as we see it. We don't aim to be over-progressive, or pure-commercial. We've found a new sort of serenity and we present our music and we hope that the people listening will find something of importance".

Of course, the Harum made their British stage debut on a Brian Epstein promotion at London's Saville Theatre. It went down less than well—with the critics, anyway. That could have been another nail in the coffin; been an anti-climax after such a beautiful first record. The boys were upset. Said Gary: "We had to rush on much too fast. We hadn't perfected the sound equipment. But those problems were ironed out on the Continent. . . .

## BRITISH TOUR

"Even so, when we do our big British tour later this year, or through America, we won't do the leaping about and jumping up and down routines. We are musicians. Our strong point is how we sound. There is too much emphasis on getting together a 'good stage act' and we don't want a part of it. This is not underestimating the fans. If we included a load of gimmicks, just to give them something to LOOK at, then we would be underestimating them. And playing down music we've worked hard to get just right".

As I was saying, they really ARE an incredible group. If anyone is thinking of writing a movie script around them: they recorded both "Whiter Shade" and "Homburg" in one take, much to the surprise of Denny Cordell. Denny heard "Whiter Shade" some 18 months before the record release—Keith Reid read the lyrics to him. It was months later that Keith borrowed a hundred pounds from publisher David Platz, teamed up with Gary Brooker . . . and spent three weeks with him in a lonely cottage working the music to fit the lyrics.

## TOGETHERNESS

And right now, there is an essential togetherness about the members of Procol Harum. A *rapport* which you find only in a handful of musically-together outfits. They've already had a mass of pop poll successes, brushing away long-standing favourites. I'd say that no other group ever had such an impact-laden DEBUT disc.

PETE GOODMAN.

# PROFILE

# DIANA ROSS

**IF Diana Ross had a chip on her shoulder, a quick look at her childhood would give the reason. She grew up, as did the other "original" Supremes in the chilly environment of the Brewster Housing Project in Detroit. Poverty and hunger were her chief memories.**

**But fame, when it came, was fast. From June 1964 to March 1965, nine months, Diana earned her first personal royalty cheque . . . one hundred thousand dollars.**

She says: "I remember the early days. I realise, especially now, that singing is a gift—something I didn't have to earn; something I just was given. People say I haven't changed. That fame hasn't altered me. I'm glad they think that way, but I would be failing as a human being if I allowed personal wealth to change me".

## TOO BUSY

Diana was 23 on March 26 this year. Unmarried, she says: "I'm simply too busy to settle down". But she's the domesticated type. No night-clubbing for her. She just settles in for a night at home, in Detroit, indulging in her hobby of making pretty dresses and watching television. She takes music very seriously. Chooses her words carefully when she explains: "Our music is derived from the Negro spiritual and from rhythm and blues, but our approach is a sweet approach".

She was educated at Cass Technical School in Detroit. For a time she was a waitress. The Supremes were originally the Primettes and, after school, Diana and the others sang as unidentified voices on nine singles . . . until "Where Did Our Love Go" was released on June 17, 1964, and put the Supremes in number one spot.

Once there were four Supremes, but Barbara Martin left to get married. Says Diana: "Then I had a high soprano voice. Very square. People ask how I get my today-type sound and I guess it is that I sing through my nose. Define it how you will, it's all come from working at Tamla and for Berry Gordy".

But Diana admits to falling out with Berry early on in her career. "The Tamla bosses insisted that all their full-time artists had to be twenty-one or over. So we had to remain free-lances and, no matter how much we begged, we didn't get to go out on tour until we were all twenty-one. But I guess it was all for the best".

Now the parade of Supreme hits, almost all with Diana on lead vocal, is almost endless. They had five number ones in succession in the States. Diana sighs with the joy of it all. Each new hit leaves her open-eyed. And she still spends a lot of her free time working for organisations fighting poverty—making appearances for the Federal Office of Economic Opportunity.

Recently Diana got star billing with the Supremes: Diana Ross AND the Supremes. There were niggles from supporters of Florence and Mary. But Diana says: "It was not my idea. And there is no question of me going solo. Most of our fans understand and there is little argument".

There is one point, though. With such a following, Diana could easily top polls for "World Top Girl Singer", but misses simply because she is part of a group. She says: "Personal successes mean little. The Motown team is what is important. I've been brought up to ignore feelings of jealousy".

Genuinely unaffected by the fame, Diana Ross remains modest and talented. And at the top.

P.G.

# LP REVIEWS

## UNEQUALLED EQUALS

### THE EQUALS
### PRESIDENT PTL 1006

A new group, the Equals obtain a very "clean cut" sound on this album. Two of the numbers, "I Won't Be There" and "Baby Come Back" were big hits in Germany. They achieve a pure pop sound, which is particularly dominant on the best number on the LP "Hold Me Closer". Brass has been added on a couple of the tracks, which have been built up to attain a "Stax Sound". Apart from these numbers, it's the group we hear all through the record, and their harmony is particularly good, especially on "Can't Find A Girl To Love Me". Groups who are attempting too many complicated numbers are well advised to listen to this LP.

Side One: Baby Come Back, Can't Find A Girl To Love Me, Hold Me Closer, Ding-Dong, My Life Ain't Easy, I'm A Poor Man.
Side Two: I Won't Be There, You Lied Just To Save Your Name, To The Church, Fire, Hey Baby, It's Time You Got Going, Can't You Hear That Melody.

## SOUL CONNECTION

### THE WALLACE BROS.
### SUE ILP-950

This is an album of nostalgic "soul sounds" and the tracks are very simple, but very sincere. As one of the first soul duo's, one can see the inspiration the Wallace Brothers have given James and Bobby Purify, Sam and Dave, and Bob and Earl. Jerky organ, basic piano and boogie bass provide a somewhat dated backing for the near perfect voices of the two brothers. There are some pretty classic numbers on the LP, including "Precious Words", "Lover's Prayer", and Otis Redding's "These Arms Of Mine", Good, compelling songs, sung with great feeling, offer a lesson to the complicated records made by today's "pop performers", and it needs no effort to enjoy this LP.

Side One: Lover's Prayer, I'll Step Aside' Precious Words, Hold My Hurt For A While, These Arms Of Mine, Love Me Like I Love You, Girls All Right With Me, Stepping Stone.
Side Two: She Loves Me Not, Faith, I'll Let Nothing Separate Me, Talking About My Baby, One Way Affair, Bye Bye Bye, Who's Foolin' Who, Go On Girl.

## THE BYRDS GREATEST HITS

### THE BYRDS
### C.B.S. 63107

As pioneers of the West Coast Scene, the Byrds deserve more "instant" success. Every one of the tracks on this album has made some sort of impression on the American charts, although they haven't had the same sales in this country. Their English hits were "Mr. Tambourine Man", "Turn, Turn, Turn", and "Eight Miles High". Nice jingley guitar, with very good harmonies, although these have suffered with the departure of Gene Clark. This is probably the best "collection" LP to come out of the States this year, and has songs that won't date for years to come.

Side One: Mr. Tambourine Man, I'll Feel A Whole Lot Better, The Bells of Rhymey, Turn! Turn! Turn!, All I Really Want To Do, Chimes Of Freedom.
Side Two: Eight Miles High, Mr. Spaceman, 5D (Fifth Dimension), So You Want To Be A Rock And Roll Star, My Back Pages.

## TWIN GUITARS IN A MOOD FOR LOVERS

### LOS INDIOS TABAJARAS
### RCA RD-7863

There can't be a guitarist in this country who has not, at one time or another, played Maria Elena. The originators, Los Indios Tabajaras, are featured on this new LP. It makes very pleasant listening, with its Hawaiian flavouring especially on "Make Believe" and the other numbers. "The Third Man Theme", "Who Can I Turn To", "La Mer" and "Smoke Gets In Your Eyes" are given the same simple treatment as their big hit.

Side One: Make Believe, The High and The Mighty, El Reloj, Some of These Days, Who Can I Turn To, The Third Man Theme.
Side Two: The Song Is Ended, Time Was, La Mer, Lagrimas da Sangre, As Time Goes By, Smoke Gets In Your Eyes.

## JAMES BROWN RAW SOUL

### JAMES BROWN
### PYE NPL 28103

Hardly "Raw Soul" as the title implies because James Brown is one of the more sophisticated soul singers of today. Very good value, if you don't own any of his recent singles, which are included on this album. "Don't Be A Drop Out" is away from his usual style, but the other songs follow a similar pattern. Best number? Definitely "Bring It Up". James Brown's best LP for some time.

Side One: Bring It Up, Don't Be A Drop Out, 'Till Then, Tell Me That You Love Me, Yours And Mine, Money Won't Change You (Part 1).
Side Two: Money Won't Change You (Part 2), Only You, Let Yourself Go, The Nearness Of You, Nobody Knows, Stone Fox.


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CH.15

# YOUR LETTERS

### PROGRESSIVE SOUNDS

**Dear Sir,**

**It is interesting to hear views from many of today's "Pop Critics" that it is morally wrong to produce records that cannot be re-created on stage. This is nonsense. Progressive sounds from the Beatles, Pink Floyd, Keith West, and the Rolling Stones can only boost the Music Industry to an all time "high". Making records is a business, which is supposed to benefit all who buy records. We do not want retrospective sounds, but imaginative and progressive records, and it does not matter, to me at least, if artists who make discs such as "All You Need Is Love" or "We Love You" cannot reproduce this sound on stage.**

**D. McGarry,**
**Walthamstow.**

**LP winner**

### GREAT GUITARISTS

Dear Sir,

How nice it is to see in "Your Letters" that your correspondent Geoff Carlton ranks Ritchie Blackmore with Joe Brown among the really good guitarists. At the age of 17, I have had the honour and privilege of studying at first hand the techniques of Eric Clapton, Jimi Hendrix, and many others in the top class having appeared on stage in supporting roles, but in spite of my idolisation of Eric, it is Ritchie I invariably think of when I recall the guitarist who has made the biggest impression on me. What's become of Ritchie, anyway?

**Rob Munton,**
**"Tuesdays Outcome"**
**Surfleet.**

### BLUES MUSIC

Dear Sir,

I would like to point out that your magazine has sadly neglected Blues music, and its artists. In this country, there are several Blues artists and groups, including the Fleetwood Mack, and John Mayall's Bluesbreakers. The latter's last two LP's sold over 25,000 copies each, which proves there is a large portion of the public who appreciate this type of music. It would be very much appreciated, by all, if you included in your magazine, a section on the Blues.

**Anthony Brain,**
**Sutton Coldfield.**

*The last three issues of "B.I." have had articles on John Mayall, the Cream, and Eric Clapton, and this month there is a feature on Freddie King. Hope this satisfies all you Blues fans.—Ed.*

### BOOKER T.

Dear Sir,

I thought that your readers might be interested to know that there is an official fan club for Booker T. and the M.G.'s. I know many fans of the top "Beat Instrumental Group" as it were, read "B.I.", and you often have mentions of the group, and especially Steve Cropper.

I have official consent from Frank Fentor of Polydor and Jim Stewart of Stax, and I run in close contact with the Stax/Atlantic Appreciation Society.

I hope you find this of interest, and bring it to your readers' notice.

**Kerry Lewis,**
**The Booker T.-Set,**
**135, Wharf Road,**
**Higham Ferrers,**
**Northants.**

### KEITH'S KIT

Dear Sir,

I liked reading how Keith Moon's drum kit was made in last month's 'B.I.' Let's have more of this type of feature, which gives us instrumentalists up-to-date information on the latest gear.

**Paul Looker,**
**Surbiton.**


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## TUTORS column

### A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

**Grade Guitar School** (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 p.m.). WAN 0687.

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

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

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

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

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

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

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

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**THE FIRST IN A GREAT NEW SERIES IN WHICH THE STARS REVEAL THE SECONDS WHICH LED TO SUCCESS . . .**

# VITAL MOMENTS

# THE TREMELOES

**IN the life of every big star, in the years of struggling to make the grade, there are the Vital Moments — the times when they got a lucky break, or met the right man, or were somehow switched to another direction so that they found success instead of frustration.**

This new series reflects what actually happened at those moments. And we start with the Tremeloes, four friendly characters who have had virtually two separate careers—one with Brian Poole as their lead figure and then, after the controversial split, another as a leaderless group.

## SEARCHING

Their Vital Moment? No, not a meeting with a big television producer. Not a dramatic appearance on the London Palladium. Not even anything that happened in the recording studios. It was calling in a publishing office, after several foot-weary days of searching, and finding exactly the right song.

Said Alan Blakely: "We knew we had to make instant impact when we went out on our own. We'd planned to learn 'I Saw Her Standing There', but the bass part was very difficult and we couldn't get it right. So the search was on. Day after day, we slogged round the publishers' offices, and the record company . . . searching through hundreds of songs. It's an artist's biggest bugbear, finding the right material. For us, it looked hopeless.

## DEPRESSION

"We got to sitting around in coffee-bars and discussing the songs we'd heard during the day. Talk about depression.

"Then our bass player, Len Hawkes, told us he thought it was worth paying a visit to another small publishing company. Quite honestly, we weren't very keen, to put it mildly. We'd been to so many and listened to so many songs that we'd just about had it. But Len persuaded us—thank goodness—and it was there that we found just the right song, 'Here Comes My Baby' ".

Now to fill in how Len had the idea, let's switch to the publisher himself, Bert Shalet, of Angusa Music. He explained: "Len had been with Dave Sands and the Essex and heard some of the songs in our catalogue. He felt there were two potential hits —'Top Girl' and 'Here Comes My Baby'. So when he joined the Tremeloes, he remembered hearing them and suggested they came round. Well, 'Top Girl' was eventually recorded by the Cymbaline. But they went into the studios with 'Here Comes My Baby' and, on a group decision, figured it was the best one for them. Now everybody knows how right they were.

## DELIGHTED

'But I'm delighted that they have given credit to us as the publishing company. There is very little gratitude shown in this business, but the Tremeloes have always been nice fellows as well as good artists. I've often felt, since that first meeting in our offices, that they deserved more publicity for the good things they do. One reads all about drink and drugs and so on, but little of the reverse side of

*The Tremeloes gave a lot to their first solo release "Here Comes My Baby".*

things—like the Tremeloes. They simply live for their work and above all, they are very workmanlike. They've proved you can be nice AND successful".

The song was a Cat Stevens' composition. Rare to find one not published by Cat's own outlets. But Bert Shalet filled in one more link in the chain of this Vital Moment. "Cat's brother had come in to see me with some of Cat's early songs. I was working with Jim Economides, who was employing Mike Hurst. We did what we could with the songs, though I said I wouldn't sign a contract with Cat for six months—just to see if we could help him. I also introduced him to BBC producers . . . I figured he didn't really have a good voice but he did have a quality in performance that would make him a big star. But that contract-to-be was never signed. . ."

## FLASH OF MEMORY

And so a flash of memory from a new bassist, a trip to a publisher, a decision to record a certain song . . . all of these fragments added up to a Vital Moment for the Trems.

Alan Blakely was adamant that this was THE moment, stressing how important the right song at the right time is to any group looking for disc success. But he asked to include another Vital Moment . . .

## MANAGER

They were playing, for about £15 a night between the lot of them, in halls near London. One evening, at Thames Boardmills, when a manager named Peter Walsh came in for a few minutes. He felt they had talent and stayed on talking into the early hours about whether they would like him to manage them. Brian Poole was with them then.

Said Alan: "Despite the split and the chat, Peter remains very much a member of the group. We've all made mistakes but we've learned from them. Over the whole of our recording career, he's been there, guiding and helping.

It's a perfect partnership. He's vital to us . . . not just for a moment but in everything we do".

The Trems have worked hard for their success. But would it have come so fast if they hadn't spent the Vital Moment in a publishing office? They doubt it very much indeed.

PETE GOODMAN.

**ANOTHER GROUP WHO HAVE HIT THE TOP OF THE CHARTS WILL REVEAL THEIR VITAL MOMENTS NEXT MONTH.**

## TOP TWENTY—FIVE YEARS AGO

AMALGAM OF BRITAIN'S TOP TWENTY FOR THE FIRST TWO WEEKS OF NOVEMBER FIVE YEARS AGO

| | |
|---|---|
| 1. Lovesick Blues | Frank Ifield |
| 2. Let's Dance | Chris Montez |
| 3. Swiss Maid | Del Shannon |
| 4. Telstar | Tornados |
| 5. Venus In Blue Jeans | Mark Wynter |
| 6. Bobby's Girl | Susan Maughan |
| 7. Loco-Motion | Little Eva |
| 8. Ramblin' Rose | Nat King Cole |
| 9. Sherry | Four Seasons |
| 10. It Might As Well Rain Until September | Carole King |
| 11. Devil Woman | Marty Robbins |
| 12. Sheila | Tommy Roe |
| 13. What Now My Love | Shirley Bassey |
| 14. No One Can Make My Sunshine Smile | Everly Brothers |
| 15. Sun Arise | Rolf Harris |
| 16. I Remember You | Frank Ifield |
| 17. You Don't Know Me | Ray Charles |
| 18. Dance With The Guitar Man | Duane Eddy |
| 19. Oh Lonesome Me | Craig Douglas |
| 20. Because Of Love | Billy Fury |

Records entering the Top Twenty during the second two weeks of November, 1962

| | |
|---|---|
| Must Be Madison | Joe Loss Orchestra |
| James Bond Theme | John Barry Orchestra |
| Love Me Tender | Richard Chamberlain |
| The Main Attraction | Pat Boone |
| It Only Took A Minute | Joe Brown |
| Love Me Do | The Beatles |


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# BEAT INSTRUMENTAL

NO. 56 DECEMBER 1967

**EDITORIAL & ADVERTISEMENT OFFICES:**
36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966
Publisher and Managing Editor: SEAN O'MAHONY
Advertisement Director: CHARLES WOODS

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## Editorial

**Want a £200 drum kit? Free? Who doesn't! Well, now's your chance because that's the big prize in our Christmas competition.**

**This time we're asking you to work a bit harder than usual and try and pick ten groups to appear in ten different countries. For full details of how to enter, turn to page 7.**

**It's poll time again. Please remember that this is NOT just the normal type of popularity poll. We always ask you to decide which are the best artists in England, taking into account musical ability, artistry and personality—not just chart success.**

**What a flop the B.B.C. pop channel has turned out to be. When the Government knocked the "pirates" off the air it promised that the new service would be just as good, if not better. But, despite all the strenuous efforts of dozens of ex-pirate D.J.s, the whole thing just doesn't seem to have got off the ground, as far as the pop fans are concerned—although, according to all reports, Jimmy Young is keeping the mums happy.**

**One must have a certain amount of sympathy for the B.B.C. because their needle time is restricted, so they can only play a certain number of records on the air each day, which is why they keep filling the gaps between records with live shows, quizzes, etc.**

**But what I object to most about the new B.B.C. channel is that it is too much of a monopoly, and one can't help wondering if all the new records which come out every week get a proper chance to be heard.**

**The B.B.C. isn't quite alone, of course, because good old Radio Luxembourg still plugs on, a fact which the Government always chooses to ignore when talking about commercial radio. And those salty buccaneers on Radio Caroline just won't surrender, refusing to accept the Government's invitation to walk the plank. And good luck to them!**

**The Editor.**

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Printed by S. Tinsley & Co. Ltd., Manor Farm Road, Alperton, Wembley, Middlesex
Distributors: Surridge, Dawson & Co. Ltd., 26 Aberdour Street, London, S.E.1. Telephone: BERmondsey 7074

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# PLAYER OF THE MONTH

## BERN CALVERT

BERN Calvert: born September, 1942, in Burnley. Bass guitarist with the Hollies . . . replaced Eric Haydock. A student of music, now straying into the songwriting field with drummer Bobby Elliott—as an "opposition" team to Nash, Hicks, Clarke. Player of the Month.

Says tall, dark-haired, bachelor Bern: "Really, I started in music at the age of five on my grandma's old upright piano. She taught me to play. I was okay on the old vamping style. But at eight, I started serious studies with a teacher who varied his approach according to the pupil—in my case, he let me play pop music. He said: 'One day you'll be playing in a star band', as I pounded out things like 'Poor People of Paris'."

"But he died. The next teacher insisted that I learnt the classics. Then, later on he advised me to chuck it in. I did for a while, but something happened".

What happened were the Shadows! Everybody, it seemed, was getting in on their style. Tony Hicks, Bobby Elliott and Bern got together on a group. Says Bern: "I wanted to play piano with them, but they said the Shadows hadn't got a pianist". So he bought what he describes as a "fantastic" Framus bass guitar for £25.

"I never made any money in those early days" he says. "At 17, I was £150 in the red. My father had to be guarantor on hire-purchase agreements. My mum didn't always agree . . . my first expensive bass was bought most secretly, but my dad wanted me to 'have a chance at a musical career'.

"The guys I listened to in those days included Brian Gregg, who played bass with the original Johnny Kidd outfit, and Nero and the Gladiators—can't remember the bassist there. I used to listen and try to learn. Of course the Shadows revolutionised the whole thing . . . started it off.

"I still like listening and studying. But the psychedelic stuff leaves me a bit cold. I don't doubt the players know what they're doing, but I can't see it as an outsider. Generally, though, standards are higher. I saw the Buddy Rich band—I love the big band scene—and was knocked out to see his bassist used the same make as me.

"But listen to the bassist on the Steve Wonder records. The Tamla thing. That's good. The bassist with the Earl Van Dyke group, too. No, my basic advice is to just listen and play as much as you can, then find out which bag suits you best."

PETE GOODMAN.

# B.I's CHRISTMAS COMPETITION

# WIN THIS FABULOUS £200 DRUM KIT!!!

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**Imagine that you are a top booking agent and that you have been asked to supply ten groups to represent Britain in the following ten countries:**

| | | | | |
|---|---|---|---|---|
| AUSTRALIA | U.S.A. | FRANCE | IRELAND | SPAIN |
| JAPAN | RUSSIA | ITALY | GERMANY | INDIA |

**And you have to pick one group to appear in each country from the following selection:—**

The Beatles, The Batchelors, Hermans Hermits, The Dubliners, The Dave Clarke Five, The Bee Gees, Dave Dee, Dozy Beaky, Mick & Titch, The Stones, The Shadows, The Seekers, The Who, The Troggs, Jimi Hendrix, The Tremeloes, Procol Harum, Traffic, Kinks, Small Faces, Amen Corner, The Hollies.

**TO ENTER:**

(1) Write the ten names of the groups that you select opposite the names of the countries on the Readers Reply card you will find inserted in this magazine.

(2) Write your name and address in block letters, stamp the card and post it back to us.

(3) Your entry must arrive not later than December 31st 1967.

(4) Only one entry is allowed for each person.

(5) The judges decision is final.

(6) The result will be announced in "Beat Instrumental" No. 58, February issue, which will be on sale on January 25th, 1968.

# FORGET THE SET.. IT'S THE ALAN BOWN!

**"REMEMBER 'Headline News' by the Alan Bown Set"? Well, they'd much prefer you to forget it. In fact, Alan wants everybody to forget those not-too-distant days, and wake up to his new group, the Alan Bown! (Yes, with an exclamation mark).**

But, Alan explained, the change in name had not meant a change in musical policy. "We have not really altered," he told me. "What is changing is the audience reaction to our music. People used to think we were on a 'soul kick', because we had a tenor sax and trumpet in the line-up. But it wasn't what we were trying to project. We wanted our own scene . . . the Alan Bown! scene. And that's not easy when you're featuring songs by other artists.

*Top L. to R. John Anthony, Stan Haldane, Jeff Bannister*
*Bottom L. to R. Vic Sweeney, Tony Catchpole, Jess Roden, Alan Bown*

## OWN NUMBERS

"So, now we write our own numbers, including both sides of our latest single, 'Toyland' and 'Technicolour Dream'. I think these are representative of our sound. We are lucky to have two songwriting 'teams' in the group. Jess Roden and Tony Catchpole are coming up with the more commercial stuff (they wrote 'Toyland'), whilst Jeff Bannister and I are trying something more serious".

Why such a wait between "Headline News" and "Toyland"? I asked. "We were having problems with our old record company, Pye, and felt we were not getting the right sort of promotion. But, since we signed with M.G.M., our new label, everything has been great. They've given us freedom in the choice of numbers to record, and Mike Hurst produces our records. He A and R'd our album, 'It's Bowned To Happen', which should be on release at the end of this year'."

## CONFIDENT

With such a confident sounding title, I couldn't wait to see the group in action and they promptly invited me to their next "gig" at Klooks Kleek, in Hampstead.

The expectant crowd were gathering around the stage, faced by an impressive array of Selmer and Marshall amps, which were soon warmed up when the Alan Bown! stormed into their first number, "You Better Run". I was caught in a crossfire of colour and sound, the sheer power of the group taking me quite by surprise. And the brightly coloured Gibson "Les Paul" of Tony Catchpole, and equally colourful Hammond organ of Jeff Bannister were not a sight for sore eyes. Alan, between blowing his trumpet, moved in unison with John Anthony, the tenor player. He was also doing a rather good impression of those Siamese Dancers.

**BY MIKE CLIFFORD**

who are continually performing intricate hand movements with about six arms!

A couple of "original" numbers had Jess Roden singing his soul out, with Tony filling in beautifully on lead guitar. His sound was a fusion of Indian and blues music, and he must soon be recognised as an important new influence amongst guitarists. Things quitened down for "Toyland", which came over well, and "Love Is A Beautiful Thing", my favourite number of the evening. And so the first "set" finished as powerfully as it had begun, and I moved to the bar.

## FULL BLOODED

After the interval they returned to a full-blooded version of "You Keep Me Hanging On". If you think the Vanilla Fudge have done all that can be done with this number, forget it. The combination of Vic Sweeney, on drums, and Stan Haldane, bass, gave the song a tremendous introduction, to be joined by Tony, persuading his guitar to emit thunderous sounds. And then the brass, behind Jess's scorching vocal. It took me five minutes to recover, by which time I'd missed half of "Technicolour Dream". This was followed by "Toyland" again, much to the delight of the audience (and their manager, Richard Cowley who felt sure the performance would sell another 500 copies of the record).

## CLIMAX

As a climax, Alan stood on his head. This brought cheers from the audience, which were echoed after a great version of "It's Growing". "One of the numbers from our old act," as Alan explained. Finally, they played a group composition called "Sally Green" which, in my humble opinion, should be the follow-up to "Toyland".

And so the evening, a mind-blowing one at that, finished, and I left the club thinking the Alan Bown! well deserved that exclamation mark after their name.

# THE KEITH MOON COLUMN

Well, we're back in the States right now and it's like being in our second home, now we've more or less got used to the pace and the travelling and the fact that we're doing a longer stage act than ever.

But it's the tour of Britain just before we did our Atlantic-hopping bit that I want to talk about first. I really got a kick out of this one because it was the first very successful British package show that we've topped. I usually hate these things now, like the one-nighters in ballrooms—I got to find them very boring, what with the routine of it all. Now we've dropped the instrument-smashing and my kit is nailed to the stage to stop it bouncing away . . . and we're always involved in something different.

Must say I liked two of the drummers with us—Jim Capaldi and Andrew Steele. Andrew, of the Herd . . . well, somehow he sounds to me as if he's drumming on a mellotron, if you see what I mean.

The Tremeloes? Let's say they keep the people happy, clapping their hands, dancing in the aisles. Good for sales of soft drinks, ice-cream and pop corn. And I'd just like to say that the Herd's organist somehow reminds me of Robin Richmond! He's got a style similar to him. Is that a compliment? . . . well, they're alike!

Let's see—what else has been happening? Ah yes, I'm going into record production with John Entwistle. He's written some songs, children's songs, and we want to record them with another group. It's not our first go at production but nothing ever came of the earlier efforts.

You may have heard we had trouble one night on the British tour. A rather inexperienced tour manager was with us and he had the curtains pulled on us after only three numbers. Pete got very upset about that . . . had a good old fight with the bloke. Still, you get that sort of thing on one-nighters.

Meanwhile, it's back to our American scene. There are a few interesting people we hope to meet up with before we get back to London—tell you more about them next time.

KEITH.

# THE RUDIMENTS OF MUSIC

By THE TUTOR

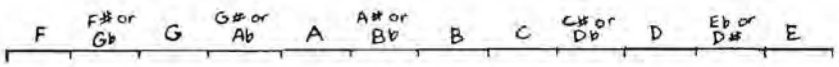
**Before moving into the world of sharps and flats, I'd like to go back to something I covered last month—the value of notes. I said then that we would forget the old fashioned method of calling notes crotchets, quavers, minims and so on, and use instead the American system of quarter notes, eighth notes and so on. And to start with in order to make it easier to understand we will use 4/4 time. That is with four quarter notes to the bar.**

**To help you realise what 8th and 16th notes mean imagine a big clock ticking very slowly at four beats to the bar. Choose any note on your guitar and play along with the ticks. Now double-up the tempo and you will be playing 8th notes, which means that eight notes have to be played during the same amount of time it took you to play four notes. Double-up again and you'll be playing 16ths, but don't attempt this just yet as I doubt very much if it would turn out right. Even experienced session men have difficulty with it.**

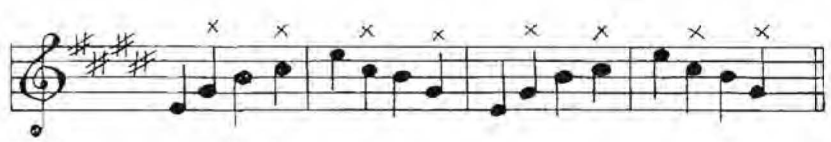
**Now let's move on to the subject of this month's column—sharps and flats. You've heard the expressions before, but do you know what they mean? Let's start at the beginning. The sign for a sharpened note is ♯ and for a flattened note ♭.**

**At the start of each stave on a sheet of music you will see one, two, three or four sharp or flat signs. Whichever line of the stave they appear on or between, means that every time you play that note it must be sharpened or flattened . . . unless of course it has a natural sign—♮—beside it in which case you forget what it says at the start of the stave *for that one note*. There is only one key in which there are no sharps or flats. That is C Major and so it is safer to begin to read music in that key. But I will explain exactly what sharps and flats are anyway.**

**A sharp means that the note affected is played one fret higher than normal, and a flat means that it is played one fret lower. The third fret on the 1st string of a guitar is G. If it is to be sharpened to G♯, then you play the fourth fret. If it is to be flattened, then you play the second fret. Remember though, that G♭ is also F♯. This is very important, so study the following diagram showing one complete octave (twelve notes) and you'll see how many notes have two names.**



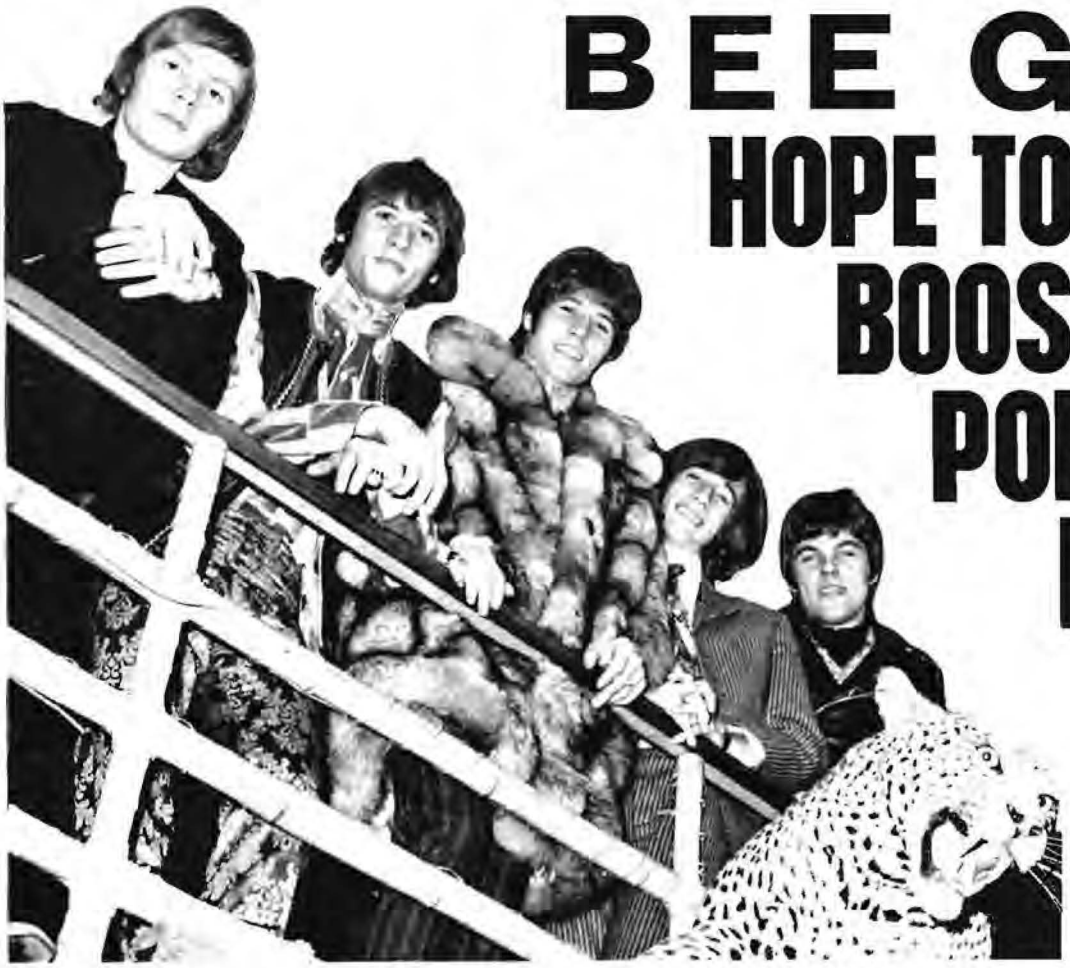

**But now you will want to know exactly what sharps and flats look like when seen on a sheet of music. To help you, here are four bars set in 4/4 time. I have used the key of E Major for this example which means that every F, C, D and G are sharpened. There are no flats to worry about, but the same principle will apply. I have marked with a cross all those notes that are sharpened.**



**There are many more things for you to learn before being able to read music properly, such as musical terms for loudness, softness, etc., but I will cover them in due course. Once again I must ask you to remember not to go beyond your capabilities. Don't miss any step out or you'll regret it in the future.**

# BEE GEES HOPE TO BOOST POP DOWN UNDER

BY MIKE CLIFFORD



**THE London Zoo has a rival. And only a short walk from Grosvenor Square as well. The setting? Robert Stigwood's impressive four-storey mews house. The animals? Stuffed, or painted in oils I'm glad to say. But there is an added attraction to the elephants, leopard, tiger and bear. They are the Bee Gees. And when I spoke to Colin Peterson and Vince Melouney, they were giving views to match the surroundings. Wild, that is.**

The topic causing Colin and Vince to raise their voices was Australia. And it wasn't the sunshine and beaches they were made about, but the Australian pop scene.

## ANNOYED

"I still get very annoyed when I think about managers and record companies in Australia," said Vince. "I played with several groups over there, including Billy Thorpe and the Aztecs, who had several hit records, but I never received any royalty cheques. The record company just didn't bother. I suppose they thought I'd forget about it. But that's not all. I used to get about £10 per week for playing every night!"

Then Colin joined in. And he echoed Vince's opinions. "In order to play on Bee Gee sessions, before I joined the group, I had to get a plane to wherever they were recording, and fork out £40 for the fare. And I never received a session fee. And TV is even worse. There used to be about 10 pop shows a week in Australia, but now there is only one. They pay the artists about £5 per week, and use the same tape each night, which means the people appearing get £1 a performance".

But, despite their strong views about the Australian scene, both Colin and Vince were looking forward to their tour "down under". "I want to show promoters over there that their narrow mindedness has not affected me at all," said Vince. Colin felt that the Bee Gees appearance could boost pop in Australia: "I don't mean that we are going to project ourselves as sort of gods, but we hope that some of the Australian groups may get some ideas which will lead them out of the terrible rut they are being held in".

Things quietened down when we moved the conversation onto the group's stage equipment. Vince described the Bee Gees line-up. "I use a Gibson 'Les Paul', which has very powerful pickups. Although it is a standard model, I have 'doctored' it slightly. I believe every guitar needs some adjustment to the player's personal need. Barry uses a Gibson as well, whilst Maurice plays bass on a Rickenbecker. We all use Marshall amps. They never give us any trouble. And their 'Power-Builder' system is a knockout". Colin was not as specific about his gear. "As far as I'm concerned, drums are drums," he said.

## STAGE ACT

Finally, we talked about their stage act, both here, and for their forthcoming trips to Australia and America. Colin and Vince were enthusiastic about using a 30-piece orchestra. "The scope is tremendous," said Vince. "It has meant we can vary our act . . . the drums, guitar format for a package tour is O.K., but I think the audience deserves something more for a concert". Colin agreed. "Bill Shephard, our arranger, picked the musicians, all first class session men. They've helped us a lot, and are always giving us ideas, both for the shows, and recording. We are using the orchestra to recreate our record sound, as well as giving a bit of variety to the numbers. We are trying comedy as well, but not to rehearsed. That looks a bit obvious. We are going to be a bit hypocritical about performing in the States and Australia, though. It will be back to our basic line-up. We are playing to a younger audience, and they will there to see, rather than hear the group.

## AMERICAN TRIP

"The American trip should be good. We've had a couple of hits over there, including 'To Love Somebody', which flopped in England, although many people thought it was our best record to date". Vince finished the conversation with a word about their responsibilities as a leading group. 'We have said we are primarily entertainers. This is right. If a group can do little more than sing or play, they cannot hope for more than passing success. I hope we begin a trend, whereby the audience can go to a show, and feel they have seen more than just a beat group".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# 'TRENDS WILL NOT AFFECT DONOVAN'

## SAYS MICKIE MOST

**THAT shrewd hit-producer Mickie Most studies his artists carefully, long before they get together in the studio. He deals with talents ranging from Herman's Hermits to Donovan. The approach to each has to be different . . . even if the end product is so often the same—a hit!**

He's been associated with Donovan since "Sunshine Superman". And he talked willingly about how best to deal with this folk-pop bill-topper, currently a tremendous success in America.

### MATURITY

"I guess the first thing that hit me about Donovan was his maturity and knowledge, though it came up in a strange way. He was singing a song he'd written. In the lyric, he made mention of a vineyard in France. Now this is a special place, known only to real connoisseurs of wines. Maybe 500 people in the country. But here was somebody of 18 or 19 who knew so much about it.

"This was two years ago when Donovan was very strong on flowers and things—and singing about them. A long time before everybody else got in on the act. Other people then were in the Teddy-boy stage. You see, Donovan has this knack of being the first.

"He is genuinely a very sensitive and creative person. A terrific help to me in the recording studio—always contributing good ideas. And he's easy to work with, very particular about little things. Me, I'll sometimes let things slide, specially the less important things. So we have this combination which really works.

"Don's been so long in America that I have to fly over to finish recordings with him there. We've done two albums and a new single "Wear Your Love Like Heaven" in the Armstead Studios in New York. No release dates set for here yet. They're pretty good studios and have these eight-track machines. And six different types of echo. But I'm not really a lover of eight-track—in fact, I make a lot of mono material.

"To be honest, I'd rather record in Britain. We use any studio we like here. For instance, we did 'Mellow Yellow' at Lansdowne, 'Sunshine Superman' at EMI, others at Olympic Sound, like 'There Is A Mountain'. The Americans don't have all that much to offer . . . what I like is the atmosphere here, and the skill of the technicians.

"Donovan has this massive store of material. He just brings new songs to me and plays them over on his guitar and we go from there. Of course we have differences of opinion. But if he gives me a valid reason why such-and-such shouldn't go out as a single, well I go along with him. And vice-versa.

"People say we're getting a lot of jazz on Donovan records. I wouldn't call it jazz. It is simply the way he has developed as an artist. He can't stand still. He introduces different instruments, and the feel and rhythm of the singles change. When it comes to picking studio musicians, Donovan usually insists on having the guys who go out on tour with him. They understand exactly what he wants. No, it's not really jazz. Whatever it is, it's just something that comes up when we talk things over before a session.

"Donovan is so prolific. As his ideas build, and he sees a different approach —why, he may write 20 different songs between single releases".

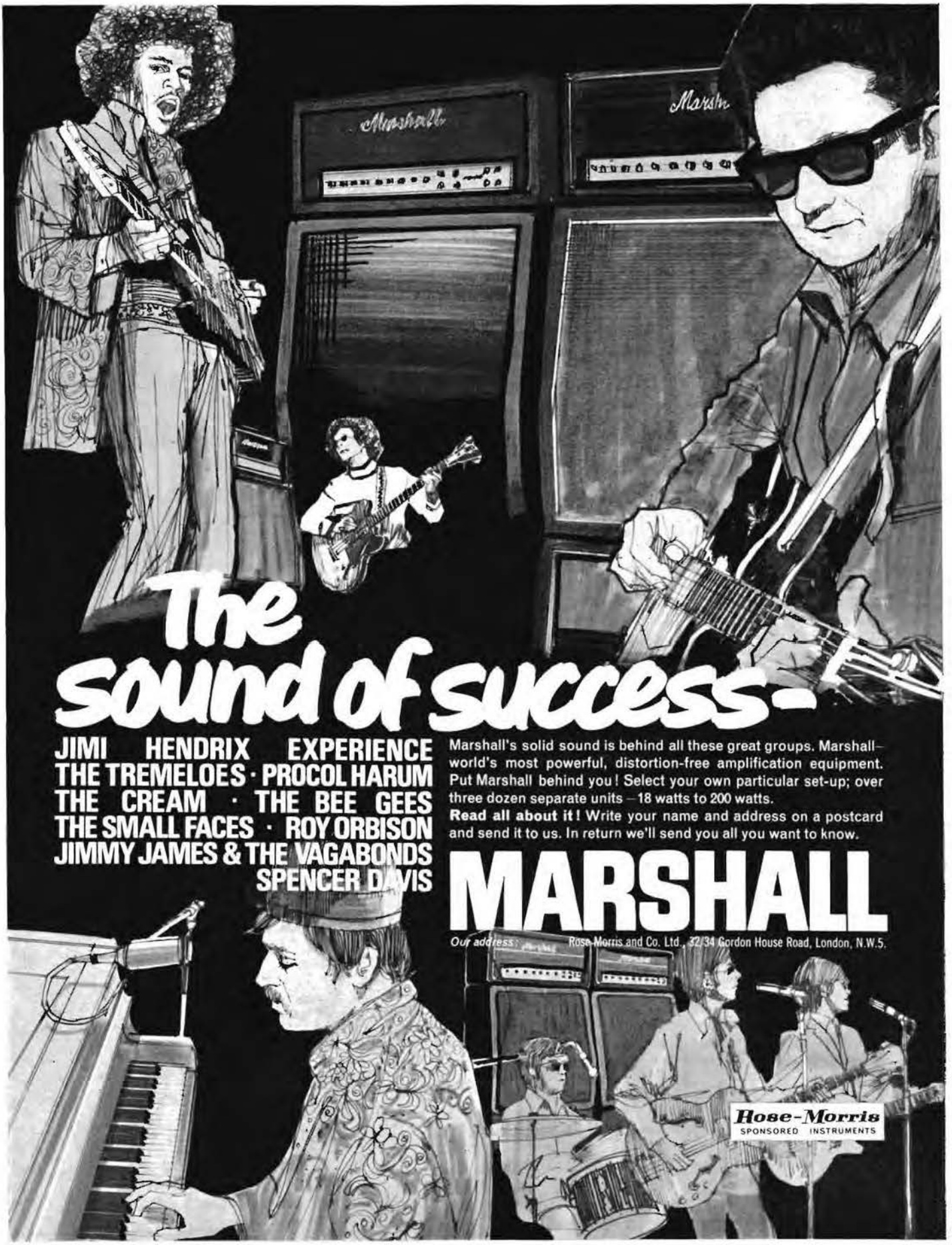
### INTERNATIONAL ARTIST

Mickie Most sees Donovan as an international artist who will last through any particular phases. He says: "The attitude of the Americans towards him is quite fantastic. I've been to some of his concerts. During a performance, there is absolute silence. No screaming, no noise, no interruptions. Then as the last notes of a song fade away, you get the sort of applause you normally hear at a symphony concert. It's odd, and difficult to explain. It's almost like royalty holding court . . . and sort of respectful atmosphere, with people hanging on his every word.

"And when it's completely over, and he stands there at the end of his last song, you see whole audiences get up and file past him. They hand him flowers and beads and all sorts of gifts. It's all so orderly. As if they were paying homage—and don't want to upset the atmosphere he has created. He really is a major artist in America.

"Whatever he's doing, even in the recording studio, Donovan has this belief that what will happen will happen. If he sets his sights on something, then usually it does happen. But through it all you can see that he is so much more creative than the average artist. Recording him is easy, because he has this instinct for what is right. Sometimes a producer has a blank moment, when he can't quite see what is going wrong. If that happens to me, Donovan comes up with the answer".

PETE GOODMAN.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# ★ IN THE STUDIO ★

## GIVING THE FACTS BEHIND THE HITS

IN last month's "In The Studio", we mentioned that several of the major British studios were planning to install eight-track machines. Now we can reveal that two studios, LANSDOWNE and ADVISION have already taken delivery of "Scully" eight-track recorders.

The Lansdowne studios were built with one eye on further expansion, and the change to eight track has been relatively easy, the work being completed in one weekend. They are also hoping to install a new mixing desk very shortly which will make them one of the most advanced studios in Britain. Chief engineer and Director at Lansdowne, Adrian Kerridge, told *B.I.*: "The change to eight track has been a natural advancement for us. It was the only advantage the Americans had over English studios, and now we hope to record all those groups who make special trips to the States just because their studios have eight-track machines."

*Mixing desk of the De Lane Lea Studio.*

### MIXING DESK

Advision have got a new mixing desk, as well as their "Scully" recorder. Gerald Chevin, engineer at the studio, explained the design of the mixer. "It is completely revolutionary, was designed by us, and built by Dag Fjellner. It is fully transistorised . . . no valves whatsoever, and we can carry out immediate service to the mixer, because we have spares for every working part. It has built-in effects, such as fuzz, and voices can be altered to any tonal quality. We can make them sound like 'Daleks' if necessary. The installation of this new equipment has meant that the control box has had to be re-designed. We've also incorporated a Stereo EMC Plate, which does the job of an echo chamber."

Both Advision and Lansdowne are introducing new speakers. They are "Altec", an American make, and have excellent reproduction qualities. Unless some British manufacturer takes the initiative, it looks as if English studios will be dominated by American equipment in the foreseeable future.

Freedom, the group formed by ex-members of the Procol Harum, Ray Royer and Bobby Harrison, have completed the recording of the film score they were commissioned to write, at the OLYMPIC studio.

And Jimi Hendrix, the Move, Procol Harum and Traffic all finished the final tracks for their forthcoming LPs there.

The Spectrum have a new


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8

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single on release shortly called "It Doesn't Matter Any More", and it features a toy trumpet. Session was done at OLYMPIC, where Peter Cook and Dudley Moore have completed the sound track for their forthcoming film "Bedazzled".

## SIMON DUPREE

Simon Dupree and the Big Sound have yet to achieve hit parade status, despite a string of single releases and an LP. Now they have a new single scheduled for release at the beginning of January. It's called "What You Gonna Say", and was recorded at REGENT "A". They used a Mellotron on the session, which was engineered by Adrian Ibbetson. Adrian told *B.I.*: "I feel sure this is the number that will give them that elusive first hit. We used a Mellotron to give us a variety of effects, and the final master proved very powerful. It's a strong number with an excellent performance from the group." Another single recorded at REGENT, and also due for release in the new year, is a number called "Who's Fooling Who" by the Stuart James Inspiration. Tommy Scott produced the session.

Robert Wace, the Kinks' manager, has moved into another field. He's recorded the old Carol King hit "It Might As Well Rain Until September" using the unlikely name of the Marquis of Kensington, with Mike Leander as Musical Director, REGENT. At the same studio, the Alex Harvey Soul Band recorded a new single. It's called "Bonnie and Clyde". It is not taken from the film of the same name, although the lyric is about the gangsters and the 'twenties era.

*Denny Laine who recorded 4 numbers. One will be his new single.*

## NEW LAYOUT

STUDIO SOUND (Hitchin), are busy designing a new layout for their studio. The installation of a new mixing desk, has meant altering the control box. Mike Swain, Chief Engineer at the studio, told *B.I.*: "We hope to have the new control box fully operational in January. We are also installing a four-track tape machine, which should be in use about the same time." In the meantime, Mike has been busy working on the final reductions for the Keith Pearson folk LP, and also adding the orchestrations. The album is due for release shortly.

Alexis Korner has been working on a new LP, to be released on the "Eyemark" label. He recorded it at STUDIO REPUBLIC, where George Blackmore, the noted organist, has also been working on an album. He is featured playing various theatre organs, and the LP will be released in February.

Mike Weighell, who recently joined DE LANE LEA, engineered sessions for the Pink Floyd, the Who and Cat Stevens recently. Both the Floyd and Cat were working on possible singles, whilst the Who were finishing off their new LP.

## PICCADILLY LINE

Other visitors to DE LANE LEA have been the Piccadilly Line and Denny Laine, who was working with his string band. They are hoping for singles from the sessions. Manfred Mann was also recording, but not with his group. In fact he was working on TV jingles, which is proving a successful field for him. A far cry from "So Long, Dad". But expect a new single from the "Menn" shortly.

HOLLICK and TAYLOR have been working on a variety of music for their recent sessions. A group called the Exception were at the studio, and recorded four numbers for a major music publisher. One of the songs, "When You've A Good Gal", may be recorded in the near future, but not by the group. Jimmy Powell also paid a visit to work on material for a new single. And organist, Brian Sharp, finished the production of a new stereo album, which should be coming out on one of the small independent labels shortly.

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## SHAKESPEARE

There has also been some "different" recordings done at HOLLICK and TAYLOR. They recorded the backing music for the Royal Shakespeare Company's production of "All's Well That End's Well", which is soon to be shown in Russia. One way to keep the English flag flying abroad!

The JACKSON recording company have just finished the sessions for a group called

*Interior and control box of the Regent 'A' studio.*

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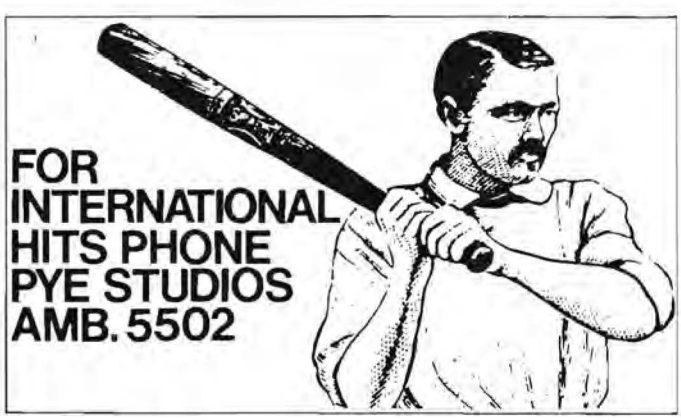

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Manego. The numbers are to be featured in a new film called "Carnaby Street '68", which will be shown in America on colour TV, and should be seen here on the Rank circuit. One of the songs from the film, called "Manego", will be released by the group in the middle of December. "Manego" by Manego. Bit odd that.

Remember "Tchaikovsky One" by the Second City Sound. Well, it's nearly a couple of years since the group made the charts with that song. But they are hoping for more chart action with an Italian number called "Sorry", which was recorded at JACKSON's. More organ music this time from Keith Beckingham on an LP called "High Flying Hammond", recorded at the same studio. Also an interesting album from Tony Crombie and Mike Carr, which features Mike playing vibes, with Hammond bass pedals. Malcolm Jackson told *B.I.*: "Tony was playing drums and electric piano at the same time, with Mike filling in on Hammond as well as his vibes. We've done two albums with them at JACKSON, one of which should be available before Christmas."

*Manfred Mann has been working on TV jingles recently*

*Cat Stevens, who has just recorded a new single.*

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1. **Massachusetts** (*Barry and Robin Gibb*) The Bee Gees
   RP—Robert Stigwood/Ossie Burn. S—I.B.C. E—Mike Claydon. MP—Abigail.
2. **The Last Waltz** (*Les Reed*) Engelbert Humperdinck
   RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Donna.
3. **Baby, Now That I've Found You** (*Macauley and McLeod*) The Foundations
   RP—Tony Macauley. S—Pye. E—Barry Ainsworth. MP—Welbeck/Schroeder.
4. **Hole In My Shoe** (*Dave Mason*) Traffic
   RP—Jimmy Millar. S—Olympic. E—Eddie Kramer. MP—Island.
5. **Zabadak!** (*Blakeley/Howard*) Dave Dee and Co.
   RP—Steve Rowland. S—Chappell. E—John Isles and John Timpereley. MP—Lynn.
6. **There Must Be A Way** (*Gallup/Saxon/Cook*) Frankie Vaughan
   RP—Norman Newell. S—EMI No. 1. E—Malcolm Addey. MP—Chappell.
   **Homburg** (*Brooker/Reid*) Procol Harum
   RP—Denny Cordell. S—Olympic. E—Terry Brown. MP—Essex.
8. **Flowers In The Rain** (*Roy Wood*) The Move
   RP—Denny Cordell. S—Advision. E—Gerald Chevin. MP—Essex.
9. **From The Underworld** (*Howard/Blakeley*) The Herd
   RP—Steve Rowland. S—De Lane Lea. E—Dave Siddle. MP—Lynn.
10. **The Letter** (*Wayne Carson*) The Box Tops
    RP—Dan Penn. S—American. MP—Barton Music.
11. **Autumn Almanac** (*Ray Davies*) The Kinks
    RP—Ray Davies. S—Pye. E—Allan Mackenzie. MP—Davray/Carlin.
12. **When Will The Good Apples Fall** (*Kenny Young*) The Seekers
    RP—None. S—Olympic. E—Keith Grant. MP—United Artists.
13. **Reflections** (*Holland/Dozier/Holland*) Diana Ross and the Supremes
    RP—John Marshall. S—American. MP—Jabete.
14. **Ode To Billy Joe** (*Bobbie Gentry*) Bobbie Gentry
    RP—Bobby Parris. S—American. MP—Ascap.
15. **Love Is All Around** (*Reg Presley*) The Troggs
    RP—Page One Productions. S—Pye. E—Allan Mackenzie. MP—Dick James.
16. **Excerpt From A Teenage Opera** (*Keith West/Mark Wirtz*) Keith West
    RP—Mark Wirtz. S—EMI No. 3. E—Peter Brown/Jeff Emmerick/Peter Vince/Malcolm Addey. MP—Robbins.
17. **You've Not Changed** (*Chris Andrews*) Sandie Shaw
    RP—Eve Taylor. S—Phillips. E—Bill Street. MP—Carnaby.
18. **San Franciscan Nights** (*Eric Burdon*) Eric Burdon and the Animals
    RP—Tom Wilson. S—American. MP—Schroeder/Stamina.
19. **There Is A Mountain** (*Leitch*) Donovan
    RP—Micky Most. S—Olympic. E—Eddie Kramer. MP—Donovan.
    **I Can See For Miles** (*Townsend*) The Who
    RP—Kit Lambert. S—American. MP—Fabulous.

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# THE MAGICAL MYSTERY TOUR

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# THE BEATLES

*Director Paul tells the cameraman exactly what he wants him to shoot*

**THE greatest mistake any star can make is to listen to the back slappers and "new" friends, who are only too ready to praise everything they do with shouts of "Great", "Fantastic", "It'll knock them out", etc. But stars who believe their own publicity handouts are only too common.**

The Beatles are a big exception. From the very first recording tests with George Martin, when they rejected other songwriters' material in favour of their own, they have consistently refused to take the "very best" advice, gone their own sweet way and made a howling success of it.

## HIT SONGS

Some critics argue that this success has been entirely based on their ability to write hit songs. In other words, the only reason that their films and television shows were widely acclaimed was because the songs in them were hits.

The Beatles have been conscious of these critics for a long time and one by one they have taken them on and defeated them. "You may have made it in this country but America's another cup of tea" was the line in '63, and we know what happened to that. "O.K. so they're big record hit makers, but filming is different" and so on.

Now the anti's are out again because the Beatles have taken onto their own shoulders the entire job of producing an 85-minute television show. This time they are not just writing the songs but doing everything from thinking up the first idea to editing the finished product.

Although Ringo and George come into things quite a bit, the main burden of thinking up ideas almost always seems to be borne by Paul and John. The original idea for the Magical Mystery Tour was dreamed up by Paul when he visited Jane Asher in Colorado when she was touring America playing Shakespeare earlier this year.

With typical Paul enthusiasm, he proceeded to map out the basic plan of a television show based on a coach tour, and as soon as he had discussed the ideas with the other Beatles everyone wanted to get the thing underway as soon as possible.

Plans were well advanced when Brian Epstein suddenly died. The Beatles did discuss whether or not to delay production of the Mystery Tour but finally decided to go on with it and arrange their India trip afterwards.

Paul's basic idea was to cram an odd assortment of people into a coach and take it on a tour, during which, because it was "magical", anything could happen.

## PROBLEMS

The usual technical problems intervened: half the decorations on the coach were quickly washed away by heavy rain the very first day, it got stuck on a bridge and a lot of the early inside-the-coach sequences were a bit out of focus. But a couple of hectic weeks later the Beatles had a lot of film in the can.

Amongst the 43 people in the coach were four Beatles fan club secretaries—whoever heard of pop stars taking four members of their fan club with them for a whole week?—and several actors and friends.

One of the most important parts of film-making is the editing. This is when the key people connected with the film, the director, film editor and so on, gather into a small studio to piece all the different sequences together; cutting out bits they don't like until the finished product makes a satisfactory piece of entertainment.

Often, of course, the director finds that he wished he'd done something slightly differently, or he's got too much of a rather boring sequence, so he has to cut it down and make it shorter. Paul and John spent many days during the latter part of October, locked up in an Old Compton Street studio, in central London, editing the many hours of film they'd taken.

The Beatles also had to worry about the six Magical Mystery Tour numbers, including the "I Am The Walrus" song and George Harrison's "Blue Jay Way".

It also presented them with an unusual problem—there were too many songs to fit on a single and too few for an album—which is why they decided to release a set of two EP records plus a single during the remainder of the year.

## SPECTACULAR

The Beatles have designed their tour as a Christmas spectacular, they hope that it will actually be shown on Christmas day.

The critics are waiting for the first showing with bated breath. If it's all wrong, they'll be very happy. But, if John, Paul, George and Ringo have another smash they'll have proved, once again, that Beatle brains know best!

*George and John on location in Cornwall*

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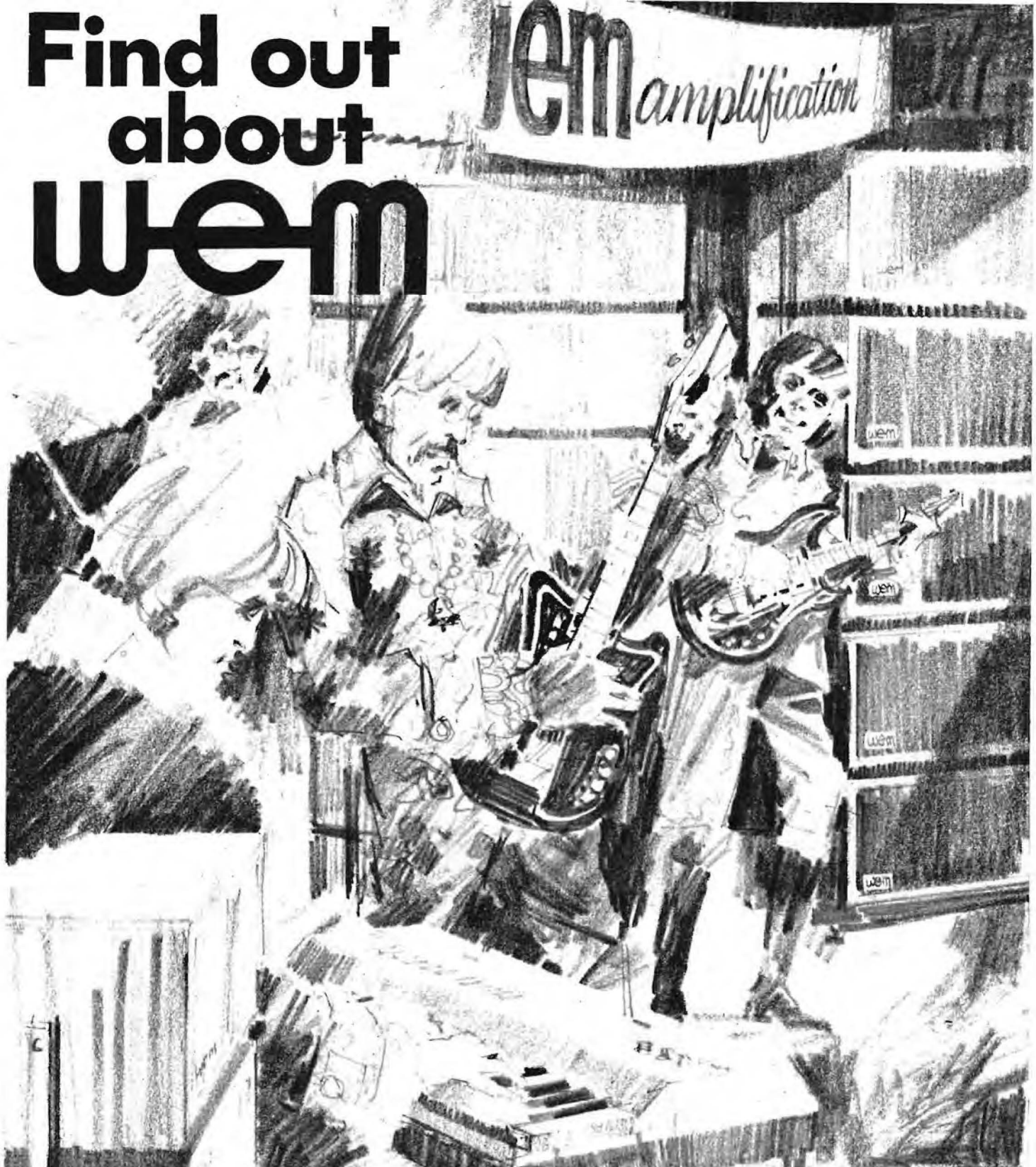


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B.I. 12

# THE WEST COAST SCENE

*The Moby Grape are one of the few major "underground" groups left.*

**THE West Coast of America has been exerting a powerful influence on our world for decades. Hollywood, San Francisco and Los Angeles are all names that we know well. A couple of years ago a trend started which may well force the American record producers into making their headquarters on the West Coast as the area seems to be the mecca of fresh and exciting talent.**

## MUSICAL REBIRTH

It's difficult to find a starting point for this musical rebirth. Perhaps the Beach Boys get the credit for pointing the way with their "Surfing Sound" although, as they have stayed fairly true to their original image, they don't identify very closely with their modern coast counterparts.

Dylan helped a lot in setting the mood and establishing a basic freedom of subject which has been the hallmark of most of the songs which the West Coast outfits sing. But, I believe, that the Rolling Stones with their early American Tours, which were often very poorly attended in many parts of the States, gave the Californian groups the visual stimuli which set the whole explosion going.

Oddly enough, in the same way that a little dance hall in Liverpool, the Cavern, became the stepping stone that the Beatles used to climb the ladder to success, so two ballrooms in San Francisco, the Avalon and the Fillmore started running dances in early 1966 and gave the local talent a chance to prove their appeal. From that time the progress was fast and furious, and rapidly the West Coast started to exert a considerable influence on the western pop and teen scene. It's already given us three new terms: psychedelic, flower power and hippy.

## PSYCHEDELIC

Most people associate the word "psychedelic" with drugs, freak-outs, flashing lights and general moral decay although the intelligentsia will tell us that the word means "the expansion of one's consciousness or increasing awareness through sensory stimuli such as music, lights, dancing, etc.", which can be roughly translated I suppose, as "being excited about sound and light". But the word psychedelic is now pretty dead.

*The Byrds, seen here when they recorded "Fifth Dimension" — Gene Clark has now rejoined.*

## FLOWER POWER

"Flower power" was invented by "Lord" Tim Hudson, to promote his group The Seeds. The Seeds don't seem to have germinated and grown to a very big plant but the slogan did. It's now, also, pretty old hat.

Hippy has become synonymous with freaky clothing and drug taking and the term may well live on for some time.

The Byrds were first, and influenced a multitude. Loud, uninhibited, and completely aware of their surroundings, they play a brand of music which can be classified . . . as folk-rock. Vocalist Gene Clark so often in the background, left the group to pursue his music . . . folk. But Gene's inclusion in the early days, and his persistence, led to the innumerable hits, from composers of the calibre of Dylan, and Seeger, his personal favourites, and his recent return must be good for the Byrds.

## PROGRESSION

A noticeable progression came with Gene's departure, and this meant basic psychedelia (before anyone else knew what the word meant). "Eight Miles High" . . . was it a

reference to drugs? "So You Want To Be A Rock and Roll Star", "Fifth Dimension". All had lyrics far deeper than the ordinary pop song. But people understood and looked for other groups to supplement the recordings of the Byrds.

## 'HIPPIE' GROUPS

Instead of a subtle infiltration of "hippie" groups, they came with a sudden bang. The torrent included the Jefferson Airplane, featuring girl vocalist Grace Slick, who had immediate commercial success, with "Somebody To Love" and "White Rabbit", which almost made the charts over here.

The group has definite soul foundations and carries the usual "uniform" of long hair, and wild clothes, but in contrast their music has melody and the songs are easily understandable. Following in similar pattern are the Doors, who had a number one in the States with "Light My Fire", a very pre-Byrds type of song, which reminded one of the early English groups. They've followed this with "People Are Strange". Jim Morrison, lead singer with the group writes some very frightening material, and they promise to become possibly the biggest Californian group, commercial wise, anyway.

*One of the best vocal groups around are the Association, but English success has still eluded them.*

*The Grateful Dead, with their talented lead guitarist Jerry Garcia seen far right.*

The most popular group in San Francisco are the Grateful Dead, who look as if they are (dead, that is). Their claim to fame is their very talented guitarist Jerry Garcia.

With looks that would scare The Mothers Of Invention,

*Continued on page 22*


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# THE WEST COAST SCENE

Continued from page 21

*The Jefferson Airplane are one of the few groups to feature a girl singer, Grace Slick, on the left above.*

they have yet to achieve that elusive hit, but unless they change their style to any great extent, their success may well be confined to the West Coast.

Beads, bells and Regency clothes signify the Buffalo Springfield, a group with a wide range of styles, from C. and W. to free-form. They write all their own material, but it seems as if their song writing abilities are not enough, because they are another group with just a local following. But they could spread with vast exposure. They have an image to support their music.

The West Coast is not just confined to the "underworld" type of group. Two groups who have proved talent is still a commodity are the Association and the Turtles. The Association gave us a sample of their vocal abilities with "Along Comes Mary" a song with undertones, but whose harmonies far outweighed the lyric. Other hits followed, and then came their most distinctive record "Windy". They've proved that they have no equals as far as vocal groups go, substantiated with their latest "Never My Love" which is their simplest recording to date. The Association's success in this country is nil, but the record buying public may yet realise that it's not only the Beach Boys who make progressive, harmonic sounds.

## CRAZY

Proving just how crazy the the pop business is, are the Turtles, who are like twins to the Association, but whose success is unparallelled amongst the West Coast vocal/instrumental groups in this country. A couple of years ago, they jumped on the Dylan bandwaggon with "It Ain't Me Babe", but a change of personnel also brought a change of style, and subsequently, major hits — "Happy Together" and "She'd Rather Be With Me". They have a very good stage act, which is important, and a vocal style that they can reproduce "live". As an added bonus the group have one of the finest vocalists in pop, Howard Kaylan, who is as strong in voice as he is in command of the Turtles.

*The Doors are quickly becoming a national group, after two successive top ten hits in the States.*

*Slightly more conventional than most West Coast groups are the Buffalo Springfield.*

## DREAMING

"Californian Dreaming" is what the Mamas and Papas were doing, and they say dreams come true. Well, this one did. "Monday, Monday", "I Saw Her Again", "Dedicated To The One I Love", and "Creeque Alley" were all big hits both in the U.S.A. and England. Their story is well known, and it shows dedication does pay. But now they've retired (or have they?) to think about their music. Seems a lot of successful effort gone to waste if they don't come back to work again.

Finally, the groups whose images and popularity have become widespread, The Monkees, who are trying to shed some of their image and who may be succeeding with a very powerful stage act. One in the eye for all their critics. But they don't really fit in as a typical West Coast group.

Nor do the Raiders, with Paul Revere. Five young guys who sing and play well, and who are very big in the States. But their nationwide success has led to lesser popularity amongst the Californian "hippies".

There are groups we haven't mentioned and in the turmoil of the West Coast they may well emerge.

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# INSTRUMENTAL NEWS

## *CILLA'S SONGWRITER*

A newcomer to the pop scene, Roger Earl Okin, is currently getting a lot of attention as a songwriter. Cilla Black has some of his material under consideration for a forthcoming album, and his own single, "Yellow Petals" is selling well. He is due to finish his studies at Kent University, before entering the pop business full-time.

## LENNY DAVIDSON'S SOLO VOCAL

Dave Clark's "comeback" disc to the charts "Everybody Knows" marks the first solo vocal performance from lead guitarist Lenny Davidson. Although this is the first time Lenny has sung lead with the "Five" on a single, he was featured on a couple of LP tracks on albums released in America only. Perhaps the success of the record will prompt the record company into releasing the LPs.

## MOVING COIL MICROPHONE FROM RESLOSOUND

Reslosound have introduced a new slender, moving-coil microphone, specially designed to have a directional sound pick-up field, which includes a miniaturised dynamic insert. The microphone is recommended for music relay purposes, and for general use when high-quality recordings are required. The new mike is illustrated above.


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## TONY PIKE STARTS RECORD LABEL

**Tony Pike, of Tony Pike Music Ltd., is starting another project to tie in with his recording studio in Putney. He is introducing his own record label "Tepee", and he told *B.I.* about it: "We will be recording LPs mainly, which will feature many famous artists, who, at the moment, are not being given the record exposure they deserve. Our first release, a jazz album from organist Harry Stoneham is available now.**

**All artists who signed to "Tepee" will be recorded at our Putney studio. In fact, it will be two operations in one".**

## ARTHUR'S NEW P.A.

The Crazy World Of Arthur Brown have added a new P.A. to their powerful set-up. Manufactured by Watkins Electric Music, it consists of an "Audiomaster" mixer unit, a 200-watt power unit, and four columns, each containing four heavy-duty 12" speakers of special design. The "Audiomaster" has five channels, each having individual volume, bass cut/boost, treble cut/boost and reverb. There are inputs plus input controls to stop overload, and monitoring facilities for headphones on each channel. Watkins say the P.A. is very suitable for semi-professional recording, due to the low noise properties of the equipment.

## PETE GREEN DEBUT ON NEW LABEL

C.B.S. Records launch a new label in January, devoted entirely to blues music, called "Blue Horizon". The label is intended as a major outlet for the blues, and will feature both British and American artists, with Mike Vernon acting as supervisor. Peter Green's Fleetwood Mac will be one of the groups recording for "Blue Horizon", and as a foretaste of the new label, have a new single on release at the moment, called "I Believe My Time Ain't Long".

## Wrong date

**We must apologise to all readers who made the trip to Leeds for the special Jennings Demonstration. At the time our November issue went to press, we quoted the date as November 15th. It was, in fact, November 13th. We hope this did not inconvenience too many of our readers.**

**Apart from this English demonstration, Jennings have another show, this time in Spain, where the Vox equipment will be on show to all Spanish dealers. The demonstration begins on November 26th, in Madrid.**

## CHANGE OF ADDRESS FOR LIVINSTONE ORGANS

Livingstone Organs and Church Furnishings Ltd., are moving their address to Greycaines House, Greycaine Road, North Watford, Herts. The new premises is fully geared to meet the demand for electronic organs anticipated during the coming winter.

## NEW SINGLE FROM 'THE TEENAGE OPERA'

The new Keith West single, "Sam", took 16 sessions to finish, and has a backing of nearly 80 singers and musicians. Recording was done at EMI studios Nos. 1 and 3, with Jeff Emmerick as engineer. The complete instrumentation of the disc is: 2 French horns, 6-piece rhythm section, 2 tuned percussionists, 10 balalaikas, 2 mandolins, accordian, banjo, zither, 4 flutes, harp, 22 strings, 6-piece brass section, mouth organ, a male choir of 8, a chorus of 4, and 8 Brownies!

Keith has now stopped touring with his group, Tomorrow, to concentrate on writing the final score for the "Teenage Opera".

## KINK GUITAR

Did you notice Kink Pete Quaife's guitar on the 200th edition of "Top Of The Pops"? It's a Vox "Winchester", and was first demonstrated at the August Music Trades Fair. The Kinks noticed it, and ordered bass and lead models. Jennings hope to have them in the shops before Christmas. The "Winchester" is certainly an ingenious move away from the figure "eight"-style guitars.

## R and B Group Wanted

The Ice have two singles scheduled for release in the new year, one for the British market, and one for the States. The group who were "discovered" through an article in *B.I.*, submitted five numbers to Deke Arlon of Chappells, and the singles will be selected from them. Deke is also recording a new singer called Warren "J", when he can find a suitable backing group. So if you think your group can provide a good backing for a new "jazzy, R and B" singer, drop us a line, and we'll put you in touch with Deke. You never know, perhaps you will join the Ice on the "discovered through *B.I.*" list.

## TOP DRUMMERS AT AVEDIS ZILDJIAN CLINIC

Max Roach is seen here drumming up a storm at the recent Avedis Zildjian Clinic, which was held at the Victoria Halls, London. As well as Max, Kenny Clare, one of England's greatest drummers, attended, as did Art Taylor, another of America's leading "stixmen".

# SCRIBBLES &

**Willie Mitchell** has just finished an album in Memphis; title "Oh Baby You Turn Me On" . . . Several years ago, **Barry Goldberg**, organist with **Mike Bloomfield's Electric Flag**, used to be A & R man for **Syl Johnson** when he was with Vee-jay and Tempting . . . **Richard "Popcorn" Wylie** produces the new-style **Platters** discs. He used to sing for Okeh Records.

Last **Four Tops** record "You Keep Running Away" spent only one week in U.S. Top 20 . . . **Clarence Paul**, writer and producer of **Stevie Wonder** discs has now moved to a new Los Angeles R & B label—Venture . . . At last, a new one from **Edwin Starr**, after his move to Motown group—"I Want My Baby Back" on Gordy.

**Arthur Conley's** "Whole Lotta Woman" written by **San Cooke** . . . **Sam and Dave's** "Soul Man" easily their biggest, making Stateside Top 10 . . . **The Coasters** once did a version of "Let's Go Get Stoned" . . . **Barbara Lynn** signed to Atlantic.

**Huey Meaux**, producer for **Barbara Lynn, Johnny Copeland**, etc., has opened a new studio near Jackson, Mississippi—not a fashionable place to record . . . A British record company could profitably supply the Phil-L-A of Soul U.S. label with an outlet here for Johnny C's and other hits . . . **James Phelps**, who made the great "Love Is A 5-Letter Word", has a new one—"Fabulous One" on U.S. Fontana.

More names from the rock era in the credits for production of soul music—**Scotty Moore**, longtime **Elvis** sideman, for **Toussaint McCall**; **Bill Justis** (remember Raunchy?) for **Ruby Winters**; **Teddy Vann** for the **Sandpebbles** . . . **Andre (Bacon Fat) Williams** with updated sounds for "The Stroke" . . . **Dale Hawkins** has signed **Bruce Channel**—"Mr. Bus Driver" hatched.

**Earl Gaines** has an LP on Saturday . . . **Wilson Pickett** another revival for a single—Stag-o-lee . . . **Eddie Floyd's** "On A Saturday Night"; **Joe Tex**—"Skinny Legs And All"; **Toussaint McCall** "Step By Step"; **Vibrations** "Together"; **Cash McCall** "S.O.S.".


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| FUTURAMA de luxe Guitar | 28 gns. | TONEKING Tenor Sax., in case, overhauled and re-lacquered | 70 gns. |
| BURNS Double VI (12-string) | 72 gns. | BUESCHER Alto Sax., in case | 58 gns. |
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*Dave Mason has written more songs for Traffic's first L.P.*

# CONFIDENT TRAFFIC!

**ONE of the most eagerly-awaited debut albums in years — "Dear Mr. Fantasy", by the Traffic, and featuring completely original material penned by various permutations of the four boys. Steve, Chris, Jim and Dave even insisted on designing the sleeve for themselves. And the planning of numbers started back in May this year.**

Their producer, American Jimmy Miller talked about how the boys worked; how they think, musically; how they've changed in their short time together.

He told me: "We've been able to go flat out on the LP. We did 'Paper Sun' and 'Mulberry Bush' together, so we were able to go along just doing album material, looking out meantime for a single to go between those two. We found 'Hole In My Shoe', of course.

"But then when we came to do album work, it was the time of 'Sgt. Pepper', one of the top LP's of all time. So we said: 'God, how can we ever start to compete with this'. But we figured it was better not to worry. So the Traffic are not the Beatles; but they are still the Traffic, a group with tremendous scope.

## BLUES ALBUMS

"This LP proves that. There are numbers on which they have a good solid blow, as good as you get on the best blues albums. There are the light things with flute and harpsichord. Some are a bit Latin-y. Some humorous. Others have a concerto-feel to them.

"We used Olympic Studios, with

*Louis Bellson*

*Roy Burns*

ROGERS DR

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Eddie Kramer as engineer, for everything.

"The biggest go was when we did four titles in five days and nights. That was it—we'd get in around noon and go through the afternoon, break for dinner with the engineer and tape operator, then back to two in the morning. What's so good about a progressive group like this is that you can do just that. You don't go in with a pre-set arrangement, you can build upon yourself. And you're not pressed for time with expensive session men. It's self-contained.

## OWN FAVOURITES

"My own favourites, I guess, were Mr. Fantasy' and 'Imagination' and I'd say that Steve Winwood, on the latter, gives perhaps the best performance of his career. It's a sad song—he's done ballads before in the soul vein, but more in the R and B category. This isn't that—it has flute and harpsichord, but it's still completely soulful.

"Oh yeah, another favourite is Dave Mason's song 'A House For Everyone', which is kinda childlike but has a message for all humanity.

"Back to 'Mr. Fantasy' for a moment. This one runs for six minutes and includes a long instrumental middle and it goes out on another instrumental. But we wanted to get a 'Live' sound to it. Not worried about leakage, or needles going over.

"So the boys set up on stage at the back of Studio One . . . just as if they were doing a concert date. Instead of having a mike for each instrument, they were set up around the boys. Okay, a technical recording man would scream at the result. But it was a good blow which got on tape. The boys were just a few feet apart and getting that sense of proximity which you don't necessarily get when those partitions are up.

"When something is happening, they're pretty fast in a studio nowadays. Sometimes they go three or four hours and it just doesn't happen. But once the basic track is laid down, they work on and on—just because THEY are excited.

"On 'Imagination', for instance. I hadn't seen or talked to them for a while because they were touring. They just had a basic idea. So we did acoustic guitar first. Then Steve said he heard an organ track and we did that. Then came flute. We built upon it layer by layer, with everybody kicking in with something.

## TALENT

"They have this tremendous talent. But you take Chris. Now at the beginning I had this idea he was holding himself back

"He was afraid, I think, that he might make a mistake if he let himself go. Steve had proved his confidence before, with Spencer, but the others felt there was pressure on them, because so much was expected of this group. Now Chris, for one, just goes out there and plays. If he hits a clinker, well . . . let it go. It's human and natural.

## MUCH FASTER

"Now they are much faster. This really is a matter of confidence. But what I like is the way they respect each other's work. Dave writes songs on his own. Now Steve would probably never write a song like Dave, but he respects Dave's original concepts . . . and vice-versa.

"I know that groups are supposed to have this recognisable sound. Well, I think the Traffic have their own sound, but it varies enough not to make it stereotyped".

The LP, out nicely in time for the Christmas gift rush, had a massive advance order from the time it was announced. Traffic expect to go to America in the New Year. In the meantime, they and Jimmy Miller are sifting ideas for the next album. That should be somethin' else again!

PETE GOODMAN.

*Ronnie Stephenson* *Jackie Dougan*


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*The Foundation's impressive line-up on stage*

# FOUNDATIONS THOUGHT THEY'D NEVER MAKE THE CHARTS!

**THE idea that "Baby Now That I've Found You" would be a hit never crossed the minds of The Foundations. An unknown group; a first record; no live appearances to boost sales. How could it make it? It looked like a long, hard climb ahead.**

Clem Curtis, their lead vocalist is an ex boxer from Trinidad. He told "B.I.", "So many groups try for so long to make it that we never had a thought it would made the charts. The first week it came in at 49. If it had gone out the next week we'd have been happy enough".

## VERY TOUGH

The Foundations came together 10 months ago. For most of this time life has been very tough. The group has made the majority of its appearances in a Bayswater coffee-bar, which they managed themselves.

"That's how the name of the group came about" said Clem. "It was set up in this grubby basement — the foundations of the building".

"The place we had was the Butterfly Coffee-Bar. We were barely making the rent money We ran everything—cleaned, cooked, and played the music every night.

## DAYLIGHT

"We never saw daylight! We'd get to sleep at six or seven in the morning—sleep until four and get up and start all over again, getting everything ready to open at eight!"

Peter Macbeth, the bass player, coloured the picture a blacker shade of dark.

"Living in the basement was really grim. Sometimes we'd get 2 lbs. of rice a day and scraps. I remember one really bad night, when no one had any more money. Someone discovered half a crown; there was an all-night bakery open and he bought a loaf of bread. You should have seen the way it was eaten!"

The boys were rescued by the man-across-the-street, who owned a record shop. He became their manager, and soon got them a chance with Pye Records. Pye's Tony Macaulay was commissioned to write a song and "Baby Now That I've Found You" was the result.

"It's the most American thing we've done," continued Clem. "But that's what we're aiming at. We want to show people there is a British group that can get a soul sound".

There are a lot of Foundations.

## MUSICIAN

Tony Gomesz plays a Thomas organ. He's from Ceylon, and has never been anything but a musician. Tim Harris, a London drummer, has likewise spent his working days involved in music.

The brass section consists of Eric Allan Dale, a trombonist from Dominica, and two tenor sax men—Pat Burke and Mike Elliot. Pat plays a Selmer Mark VI and Mike uses a Conn Mark 10. Mike, in fact, has played with top jazz musicians like Tubby Hayes and Ronnie Scott. He says the change to pop and soul has been automatic for him—"In a group like this, the melody line is more important. I try very hard to give the vocalist a proper harmony, so he can put over the tune at its best".

## FANTASTIC

Allan Warner names James Burton as his favourite guitarist—"He's really done some fantastic backings for Rick Nelson on his LPs". Allan uses a Fender Telecaster and has just got himself a Marshall 100 watt amp.

What are the problems of having such a large group?

"The band is so big, and some of the stages are very small" Clem Curtis said. "At one place we appeared in the other day I had to build myself a little stage with some boxes before we went on!

"Also, we need two vehicles to get us all around —we've got an American country sedan for ourselves and a Bedford van for the equipment.

## GET ON WELL

"As far as getting along with each other goes, there are just no complications at all. Our ages range from 18 to 38, and people wonder how we get on so well. One of the reasons is that we make sure everybody has a say in how the group is run. If someone doesn't like a thing, then we don't do it. There are no leaders in this group".

The next Foundations single has already been cut. It will probably be released on the same day as an album by the group. The LP is called "Sound Basis". Said Peter Macbeth "We record in the same way as we rehearse—the rhythm section first, the brass added and then finally the vocal. That way, we get a really tight sound.

"The new one is another Tony Macaulay composition. It's much nearer home. We tried to get the brass sounds of Stax and the voice of Tamla-Motown".

CROTUS PIKE.

# BRIAN CHANGES DIRECTION

**THERE are no fairies at the bottom of Shadow Brian Bennett's garden, but there is a massive shed, converted into a studio and soundproofed, where some knock-out musical sounds are created on some Sunday mornings. And it was there that this dynamic guv'nor percussionist worked out ideas for his "Change Of Direction" album.**

Said Brian: "I had this studio equipped so I could experiment with sounds. There's a piano, a harmonium, some very weird percussion instruments, a tape recorder and an oscillator. It's there that we have sessions—with the blokes on the LP. Alan Hawkshaw on piano and organ; Jim Sullivan, on guitar and sitar; John Rostill, on bass—he's the only other Shadow on the album; Alan Skidmoor and flute and tenor; and Fred Crosman on French horn.

## CINDERELLA

"When we did 'Cinderella' at the London Palladium, we had a piano moved into the dressing-room and that's when I wrote some of the tracks. I wanted to tackle this new-style group, not a big band incidentally . . . mainly for economic reasons. So I showed half-a-dozen scores to Norrie Paramor. He browsed through them . . . said 'okay, we'll do the LP.'

"How do I describe the music on the album? Well, it's simply modern light music. If jazz is people improvising . . . well, there's some of that too.

## COFFEE BAR

"Jim Sullivan was on the same old 2 I's coffee-bar scene as me and he played, then, all the country stuff. People just couldn't believe their ears, he was so good. So that's why I included a country-styling of Chuck Berry's 'Memphis', just to feature Jim's country guitar.

"We did 'Tricycle' in 7/4 time—Jim also studies this Indian stuff and he taught me how to make it sound easy. He plays sitar on this one. You'll hear tabla drums, too . . . he gave me a pair as a present.

"Using this oscillator is interesting. Right at the start, on 'Slippery Jim De Grize', you hear a long wavering note. That's a combination of harmonica and oscillator".

## GROUP DRUMMERS

Was it hard to persuade the powers-that-be that a group drummer could branch out in this way? Says Brian: "Not really. Everybody kicked in ideas and it was straightforward. If there were doubts they were inside me. Now I feel competent to do the voicing for a big band—that's the next step. Not a normal big swing band, but using different instrumentation".

"Change Of Direction" is but a start. Brian believes there are plenty more directions for him to follow. And Hank Marvin has recently joined in those Sunday morning sessions.

PETE GOODMAN.

# SONG-WRITER'S COLUMN

**Reg Presley gets the composer credits for the "Love Is All Around", the number which has re-established the Troggs chart status. Their new LP, "Cellophane", which will be available early December, also contains several of Reg's songs. But the number which will attract the most attention is an American song, "Somewhere My Girl Is Waiting". It was written by Art Wayne, and Reg assures B.I. that it would have been banned if released as a single. "The lyrics are a bit near the mark", he told us. Also featured on the album are debuts for Chris Britton and Ronnie Bond as singers/composers. They sing "Butterflies and Bees", and "Come The Day" respectively, both their own songs.**

**Freddie and the Dreamers are issuing one of the tracks from the Troggs' LP as a single, in time for the Christmas market. Title is "Little Red Donkey", a song written by all four Troggs.**

**Two more big successes for "Last Waltz" writers Les Reed and Barry Mason. They are Dave Clark's latest "Everybody Knows" and the new Tom Jones' single "I'm Coming Home".**

## "WIGANALIA"

**Les and Barry have also penned the Young Idea's "Mr. Loving Luggage Man", and Kathy Kirby's "Turn Around". As well as composing, Barry has recorded a single in his own right, "Rowbottom Square". Barry says it introduces a new craze, "Wiganalia", which is sweeping Wigan's biggest discotheque, "The Clopper Clug", and is in perfect rhythm to dance the "Canal Glide". He says it's a worthy successor to "Beatlemania", and we hope he's joking.**

**Two of the busiest writers on the scene at the moment are Tony Macauley and John MacLeod. They are writing half the tracks on both the Foundations' and Long John Baldry's LPs as well as follow-up singles for both artists. But Tony and John have another project they are working on, Tony told B.I. "We are trying to get an American sound to our records, and particularly want a Phil Spector-type of production for a soul number we've written. The record will have a 40-piece orchestra, and a girl vocal group. But, we are still looking for a suitable group to record the song. The lead voice must be particularly strong, as we will be using the Spector gimmick of over-dubbing, and echo. But we must work quickly, because John and I plan to release the record in January."**

# ? YOUR QUERIES ANSWERED ?

BY GARY HURST

## SAX PICK-UP

Dear Sir,

I would like some advice on amplifying a tenor saxophone. I am thinking of getting a sax pick-up, and I wondered what sort of speakers, etc., would be best. The group that I am with all have 50 watt amplifiers, so it must be on par with them.

Would lead, bass or P.A. speakers be best? What power and type of amp should I get and what extras (reverb, echo, tremolo, treble boost, etc.) are especially desirable?

Finally, as I am the only brass in the group, is it possible to get a bigger sound by using a fuzz box? My cash is limited, so the cheaper alternatives are what I'm really after.

A. NICHOLSON,
Slough, Bucks.

**ANSWER:—You would seem to be up against a huge problem straight away, by virtue of the last sentence in your letter. In order to obtain a reliable 50-100 watt amp and speaker set-up for your saxophone, you must expect to pay between £85 and £120 for a second-hand one, or from £150 for a new one. A normal guitar amp and speaker unit would be suitable for your instrument, with some sort of bass and treble boosting available.**

**With your mention of special effects and your other point about using a fuzz unit prompts me to feel that you would do well to buy an amplifier with all such effects built-in, like the "Conqueror" solid state amplifier by Vox, costing 162 gns. which features all the effects that you mentioned.**

## STEREO-WIRED

Dear Sir,

I have recently made myself a two pick-up guitar. It is stereo-wired and I am using it through a fairly old Selmer 10 watt Concord amp.

The tone range is very good but the output from the guitar seems to be low. Also, it produces hum, which stops when I touch any earthed part of the circuit. I am using Burns Tri-sonic pick-ups: 6 pole type for the bass and bar type for the treble.

Each pick up has its own tone and volume controls and is then fed through a rhythm solo switch and out through a double master volume control.

Have you any ideas as to the source of the hum? Also, if I turn the tone control of each p.v. right down the corresponding p.v. is cut out completely.

PHIL TEBBLE,
Bristol 7.

**ANSWER:—To take the problem of the hum first. Without hearing the sound it is difficult to know whether it is a hum or, in fact, as is more common, a buzzing sound.**

**From what you say about touching any earthed part of the guitar I would say this could probably be cured by checking that (*a*) the amplifier is effectively earthed and that the earth is, in fact, working or (*b*) the metallic parts of the guitar i.e. strings, tailpiece, etc., are earthed to the earth side of the wiring within the guitar.**

**The point about the tone control cutting out the p.v. entirely suggests that the tone control capacitor could be of too large a valve for the particular impedance of the p.v.'s, or that the tone control section is wired into the wrong section of the circuit.**

MAY WE REMIND READERS THAT A STAMPED-ADDRESSED ENVELOPE HELPS US CONSIDERABLY IN GETTING A SPEEDY REPLY TO YOU

## *Instrumental Corner*

### CARE OF EQUIPMENT

THIS month I am going to begin a two-part article on the general care of your equipment. Many of the points that I am going to cover may seem small and unimportant now, but they can become a big headache to groups and their hard-worked road managers if they are not watched.

One of the biggest causes of failure in equipment during a performance are faulty leads and plugs. Either the sound goes completely or partly so that the guitarist or singer is faced with intermittent crackles, or a sound which goes on and off.

As everyone knows, a jack plug is used for the guitar microphone leads which connect to the amplifiers. It is also widely used for speaker leads and, therefore, can prove to be a vital part of a group's equipment. When everything is working O.K., its presence can be very inconspicuous . . . but when the sound stops it is the jack plug which is the first thing to be checked. Some plugs make their connection with soldered tags and others with screwed connections. The latter of the two can be a constant source of trouble and I recommend that all connections be firmly soldered, replacing the screw if necessary.

When the casing is screwed onto the jack plug over the tags, take a look at the inside of the case section. Is there an insulating sleeve of rubber or plastic? If not, wrap insulating tape around each tag and then around the outside of both, before screwing on the top. This makes absolutely sure that no short circuits can occur, when the plug is finally assembled. If a cable clamp of some sort is incorporated in the jack plug, either in the earth tag, or inside the screwed section, take care not to squeeze or tighten excessively, or you may cut into the centre conductor, and cause a short circuit.

In order to make certain not to put undue stress on these leads and plugs, care should be taken not to pull out leads by holding the lead, but by gripping the body of the plug. In this way, a correctly assembled plug should last for a very long time.

Next month, I shall continue with several more hints and pointers which I hope will give everyone more confidence in their equipment so that they can go on stage without those nagging doubts about whether everything will function properly.

# LONGER STAGE ACT FOR THE WHO!

**THE scene was the Filmore auditorium in San Francisco. The Who were due to make a personal appearance there. The show was presented by Bill Graham, a well-known presenter of pop and also handling groups like Jefferson Airplane. Mr. Graham, according to the Who, is a man with an obsession about musicians.**

In fact, the Who had signed for a half-hour spot. Their act was built to end on a climax at around 35 minutes. But Mr. Graham expected from them two spots, of an hour each. As he put it: "If they are musicians, then they should WANT to play!"

## RUSHED OFF

Which put the Who in a quandary. Pete Townshend said "Cripes" and with co-manager Chris Stamp rushed off to BUY the Who's own album and a portable record-player. And they spent the hour before they were due on stage rehearsing their old disc numbers which they had never done before. Later, on stage, they did most of their old act, stuff they'd not tackled for five years.

But they realised this long stint had an incredible effect on the audience. Said Chris: "This hall has about the best acoustics anywhere. Fantastic PA system speakers, under the stage and on top. Result was the boys realised how much they liked doing this extra-long spot. They did about 20 minutes on their 'opera' spot. It was a triumph."

It was known that American audiences liked long one-hour spots from stars. But the Who were slightly worried . . . at first. They went on to Monterey and again the long act really bowled over the audience.

So from that shaky beginning, Pete now says: "We realise we can now get better contact over a long act. We've been deliberately over-running recently. . . ."

Chris broke in to say: "Pete has now a fantastic stage personality. Given the longer act, he talks to the audience, explaining some of his songs. Keith does a whole funny part. This was fine in the States . . . you can do both LP's, the singles, about 10 rock numbers. Here, in ballrooms, it's a 45-minute thing, but it'll be expanded deliberately as long as the audience is right".

And Kit Lambert, the Who's co-manager, said: "This doesn't mean cutting back on records. But in the New Year there are other plans. Take the two opera sections they do on stage. Well this has to be visually expanded. Not with a light show but with an actual film of the story-line. You see, they're now playing parts on stage, but it's difficult to get that across if you're also playing instruments. So they'll have this film, of the boys, in the story—and really get two groups for the price of one.

"The long spots make it more interesting to communicate. They rehearse once or twice a week—in England maybe more. But this is to create the visual things. Like in Jackson, Mississippi, they rehearsed, the day before, a version, a rock version, of the Nancy Sinatra song. There are Welsh changes, Irish changes and so on".

And Pete recalled how they turned out in rocker clothes on a recent "Top of the Pops". It was surely strange . . . the group who started out as the moddest of mods . . . there with black leather and so on.

## "DIDN'T KNOW"

In future, they'll work the usual places and do an expanded act. But they'll also take over theatres for the whole evening. The Who didn't know they had this much material until it was so important to fill time at San Francisco. "But the material they used to work in boozers goes well, today—as long as there is plenty of variety in the rest of the act."

Pete also sees changes in their records though. He feels they were getting too "pretty and prissy" for a while. The record critics liked them, but they were losing direction. He felt that "I Can See For Miles" was a backward step in a musical sense . . . but by going backwards they were really going forward in terms of audience interest.

Certainly the days of smash-ups on stage are over. The emphasis has switched from the violent to one of establishing each member as a stage personality. Mostly it's free expression. Once when they played down south in the States, they got to "My Generation", a closer, and had a sudden roar of feedback, and guitar smashing and smoke bombs. And Keith shoved away his drums, using only the snare and, under cover of Confederate flags, they marched forward, as if in battle. But winning . . .

This took special rehearsal to get the basis of the show, but they worked out the details actually on stage.

Their new LP "The Who Sell Out" they feel is a good one, and includes intricate idea-songs like "Rael", which is about the population explosion and how every person ends up with their own tiny piece of land.

But the stage shows will be incredible if they have their way. They've worked out they could do three hours without repeating themselves. And still leave room for conversation pieces from the irrepressible Mr. Townshend.

PETE GOODMAN.

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# THE SESSION MEN

## No. 27

## REG WALE

**THERE are weeks when expert vibes player Reg Wale turns down as many sessions as he actually does. Such is the demand for a star session man who plays tuned percussion instruments, which means vibes, xylophone, glockenspiel, marimba, tympani, tubular bells and a lot more besides.**

Reg is one of the most experienced men on the scene. Born in Nottingham, he started on piano at the age of four, took up oboe for the school orchestra ("I spent three months before I could even get a screech out of it"), turned to accordian and joined a band at 12 in which he could get in the front line if he could play a xylophone solo. He learned that solo. . .

He's worked with top bands, has had five years as a music-hall performer (playing vibes and xylophone), worked on the s.s. "Coronia" for a couple of years in the cabaret-dance band.

Now he's established as one of a mere handful of vibes stars . . . and is also regarded as being a lucky omen for stars making records. He played tambourine on Tom Jones' "It's Not Unusual" . . . and that was a massive hit. Winnie Atwell asked him to be on "Snow Bells", just to bring luck, and he did. Val Doonican asked him to be on "Walk Tall" and said: "I don't know what I want you to play, but I'd like you there as a mascot". He does so many sessions, on one or other of his instruments, that he loses track.

### AVERAGE WEEK

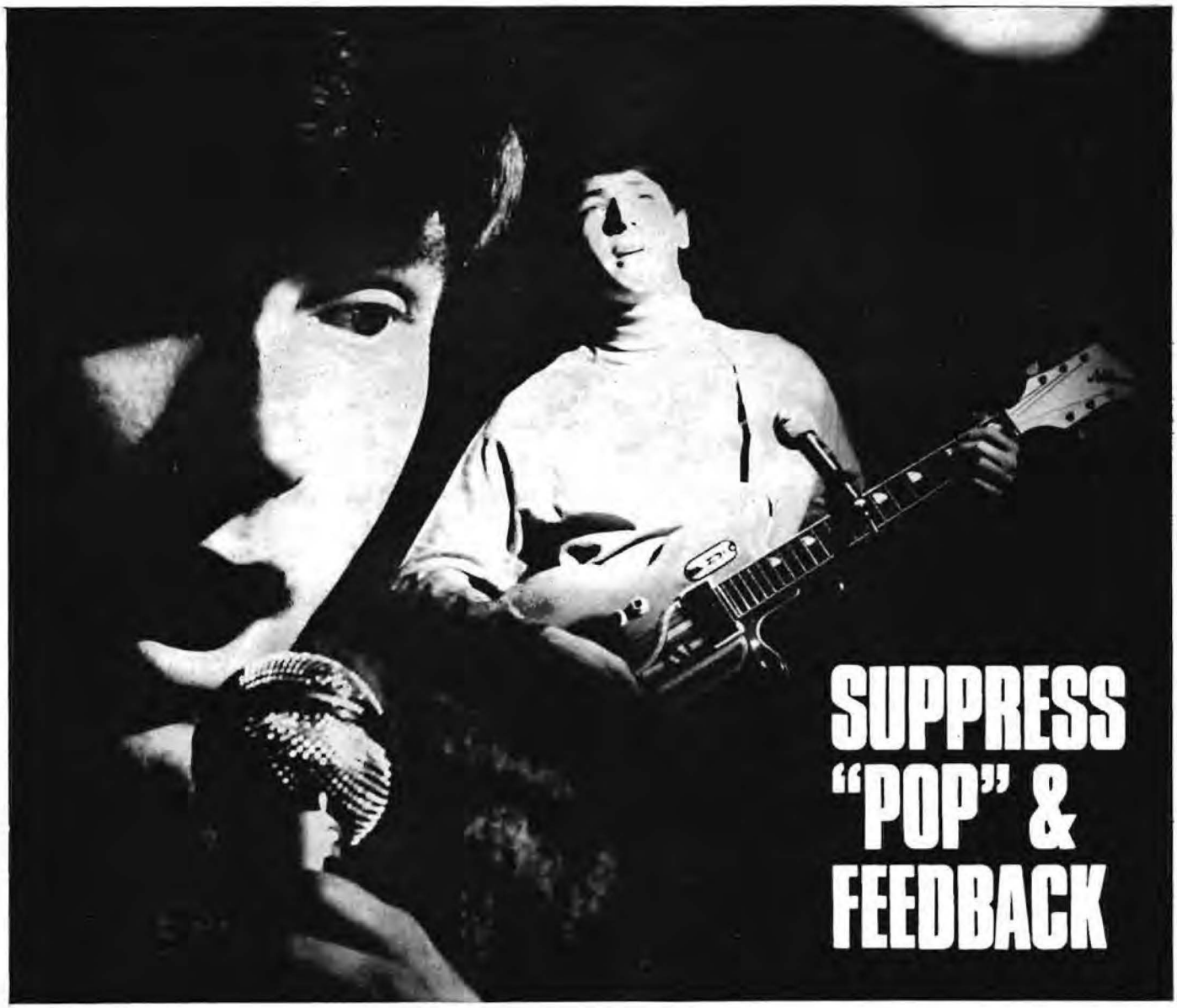
An average week for Reg might include a film session, for background music; a couple of broadcasts, mostly on vibes and with someone else's band; a broadcast with his own 10-piece orchestra; a recording session. Or perhaps he plays for the Musak tapes. He also "fixes" musicians for sessions. On that he says: "Contrary to rumours, it is NOT hard to get into the session business. If you are good enough, then you can get the work.

"You see this session business depends largely on temperament. You need basic ability and you need the ability to read music. But if your temperament is wrong, if you just become like jelly when the red light goes on, then you've had it.

Reg made his first broadcast as a free-lance musician in 1940, so he has had 27 years at the game. He's also played in South Africa, America, Australia, Norway and just about everywhere else. He says: "The average age of session musicians now is older than it used to be. I believe this is because the standard group line-up is of two guitars, bass and drums and there is no real variation. I think this is bad for music. But the session men have generally come up from pit orchestras, or dance-halls, tours and so on . . . and they know what to do. Mark you the scene at pop level is branching out through people like Georgie Fame.

"Now my big criticism is about these packaged sounds. More and more pop records depend upon the skill of the engineers. Many groups simply can't reproduce their disc sounds on stage, which seems a pity. It's not necessarily wrong, but one does wonder about the musicianship of the boys concerned. I can't stand this mechanical music—I'll go along with good musicianship and good music, whatever style it is".

In fact, Reg likes listening to LP's by Nelson Riddle, Billy May, Sarah Vaughan, Ella, Louis Armstrong. "Or better still, after a day of sessions, I like to go home and just listen to . . . silence!"

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# BEAT INSTRUMENTAL'S 1967 POLL

**To find out who you judge to be the best artists on the British scene during the current year. Listed below are the ten categories for which we want you to vote.**

★ Please remember that this is not just a popularity poll as, once again, we are asking you to take musical ability, artistry and personality into account, as well as chart success, when you are making your selection.

★ You can vote for any artist, or group, who have been based in this country during 1967, whatever their nationality. But you cannot vote for anyone who has just visited this country for T.V. appearances or tours.

★ To make voting easy, we have listed the ten categories on the reader's reply card inserted in this issue. So, all you have to do is to decide which artist, or instrumentalist, is the best in each section, fill in their names and post the card back to us (don't forget the 3d. stamp).

1. Lead Guitar
2. Bass Guitar
3. Drummer
4. Keyboard Player
5. Brass & Woodwind Player
6. Recording Vocalist
7. Songwriter or Songwriting Team
8. Best Group on Stage
9. Best Arrangement (Give record title)
10. Best Recording Manager

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# PROFILE

# PETER FRAMPTON

**THE face of Peter Frampton, topped by rather mousy brown-blond hair and lit up by blue-grey eyes, has been called The Face of 1968. That's his image—the new cause of the screaming and the hysteria. But for Peter, the actual music is the more important aspect of his hurtling hustle to success with the Herd.**

**He now plays guitar, bass, piano, organ, harmonica and drums. He had two years learning Spanish guitar . . . and took musical studies up to O-level. At the age of eight, he wandered on stage and sang in a Boy Scout Gang Show production at West Wickham.**

## LOOKS YOUNGER

He's 5 ft. 8 in. tall, weighs 8 stone 3 lb, but looks lighter. Come to that he looks younger than his 17 years—he reached driving licence age on April 22 this year. From Bromley Grammar School, he went straight to the Herd. He still lives in Beckenham, Kent.

Meet Peter and you find it difficult to drag concrete views from him on his scream-raising ability. "I can't deny it's there," he says. "But I'd hate to be judged just on having a fair old face and have the musical side forgotten. There are phonies around who don't care about improving, musically. It's what WE are, as a group, that matters. Early on somebody wrote about me as Peter Hampton . . . I went wild. But now I don't worry about these things".

He goes all thoughtful for a moment. "It's flattering to have a kind of sexy romantic image. But I don't do anything to create the scenes. Truth is I thought all the shirt-tearing days were over. Then it happens to me. It kinda shakes you. If it really helps the group, well . . . fine! But I've been going steady with the same girl for two years now—she's an art student, on the fashion side".

Peter is astonishingly mature, musically speaking, for a 17-year-old. He talks with deep knowledge about his favourites, like Kenny Burrell, or Jimmy Smith. He's a fanatic about the Beatles, especially their song-writing. "My only hobby is songwriting", he says. "For the rest, it's rehearsing, practising, working on stage.

## SEX SYMBOL

"I want to be liked, but by a wide public. And I want to be musically deserving of being liked. This sex symbol chat hides the real issue. To play blues, you don't rely on looks".

Sounds as if Peter is faintly embittered? Not really. He genuinely finds it difficult to take himself seriously as a top rave, physically. But real intensity he saves for his singing.

At his happiest when talking music, he admires the progression of people like Hendrix, but wonders whether their fans appreciate fully what's going on. "Lots of people can't tell the bad from the good", he says.

A dog-lover—he owns what he calls a Boxatian!—Peter has no big-time side to him. Food bores him; tea remains his favourite drink. His only complaint: "I look so young people try to take me for a sucker".

Peter Frampton is nobody's sucker. But he's going to be very big indeed.

P.G.

# LP REVIEWS

## RAYMOND LEFEVRE

### RAYMOND LEFEVRE AND HIS ORCHESTRA MAJOR MINOR MMLP4

This album is a collection of better- and lesser-known numbers, all played in Lefevre's highly distinctive style. "Release Me", and "Puppet On A String" are given nice, bright arrangements, whilst the Procol Harum's "A Whiter Shade Of Pale" barely differs from the original. The Young Rascals' "Groovin'," a good song anyway, hasn't suffered in the least at the hands of an orchestra. Most of the other numbers are French, and seem to prove that the French write some of the best ballads in the world. An LP of some distinction, away from the usual instrumental format, but it will be interesting to hear Lefevre's next collection, and if well-known pop songs predominate.

Side One: A Whiter Shade Of Pale; Ame Caline; Think Ot Summer; Release Me; Notre Roman; Puppet On A String.
Side Two: L'Important C'Est La Rose; Nous Ne Sortirons Qu'au Printemps; Quand On Revient; Groovin'; Adios Amor; Les Gens Du Nord.

## DISRAELI GEARS

### THE CREAM REACTION 593003

Britain's pride and joy, the Cream, return to these shores, and give us this fine "glad to be home" present, "Disraeli Gears". Progressive is a word which is often misquoted to describe LPs, and I think we can exempt the adjective from the review of this album.

In fact, the material is in a similar style to "Fresh Cream", with Eric Clapton again twisting minds with his beautiful playing. Ginger and Jack are there, playing and singing very solidly. Ginger vocalises on "Blue Condition", and plays the drums as if his life depended on it. Jack sings as well as ever. Too well, in fact, to be compared with any blues singer in the country.

There are numbers that are familiar, such as "Strange Brew" and "Tales of Brave Ulysses", and mixed with "Sunshine Of Your Love" and "World Of Pain" provide the stand-out numbers on this brilliant LP.

Side One: Strange Brew; Sunshine Of Your Love; World Of Pain; Dance The Night Away; Blue Condition.
Side Two: Tales Of Brave Ulysses; Swlabr; We're Going Wrong; Outside Woman Blues; Take It Back; Mother's Lament.

## GROOVIN'

### THE YOUNG RASCALS ATLANTIC 587074

On this album, the Rascals prove they have little to worry about in the way of competition. Trouble is, they have yet to catch on with the English record-buying public, although "Grovin'" did make quite an impact.

The record doesn't build track by track, but instead, hits you straight from the first number on side one "A Girl Like You", which is white soul at its most perfect, and vocal ability beyond criticism. The sounds on "You Better Run" are positively ear shattering, and the organ work is, to say the least, distinctive. "A Place In The Sun" is as good as Stevie Wonder's version, which is praise indeed, and "If You Knew" is a good showcase for the Rascals instrumental ability. Also included is their latest single "How Can I Be Sure", which must be one of the most original pop singles to come out of the States this year. No praise would be too high for this album, which deserves every nice adjective you can think of.

Side One: A Girl Like You; Find Somebody; I'm So Happy Now; Sueno; How Can I Be Sure.
Side Two: Groovin'; If You Knew; I Don't Love You Any More; You Better Run: A Place In The Sun; It's Love.

## PREMATURE GOLDEN SANDS

### JACKIE EDWARDS ISLAND ILP.960

Jackie is one of the "in" singers at the moment, and although still without a hit in this country, this album could make quite an impression in the LP charts. A stand-out collection of numbers, sung in Jackie's very relaxed style, which stand well against the originals. "San Francisco", "Hang On To A Dream", and "Funny, Familiar, Forgotton Feelings" are all included, as well as his recent single "Come Back Girl".

But the best track is undoubtedly Neil Diamond's "Girl, You'll Be A Woman Soon". The arrangement is excellent, the tune strong, and the vocal performance outstanding. Almost as good is the first track on side one, "Put Your Tears Away" which has Jackie in a nicely controlled mood . . . . a change from the usual 'opener' on albums.

Producers Jimmy Miller and Chris Blackwell have obviously worked hard to produce an LP that will win Jackie a lot of new friends.

Side One: Put Your Tears Away; Girl, You'll Be A Woman Soon; Back Street Girl; Just Out Of Reach; Come Back Girl; How Do You Hang On To A Dream.
Side Two: Funny, Familiar, Forgotten Feelings; San Francisco; The Ties That Bind; Someone, Somewhere; Tell Me What It's All About; Ten Thousand Kisses.

## CHANGE OF DIRECTION

### BRIAN BENNETT EMI SX 6144

The Shadows' drummer achieves a long-standing ambition with this jazz-styled collection. Four of his own numbers included, dressed up brilliantly for a small group which sounds sometimes like a full orchestra. Shadow John Rostill is on bass, the others are Alan Hawkshaw (piano, organ), Jim Sullivan (sitar, guitar), Alan Skidmoor (flute, tenor), Fred Crosman (French horn), Crosman alternating with Jim Buck. Brian arranged the lot—and avoids the usual drumming pitfall of over-featuring himself. It really is a complete "change of direction", experimental, constantly switching mood. Brian's own "Canvas" is excellent; but for inventiveness try his version of Chuck Berry's "Memphis" and Donovan's "Sunshine Superman". Specially high marks to organist Hawkshaw, while Brian again proves his class over a wider rhythmic range than he gets with the Shadows. One can only hope it gets wide recognition—from jazzmen as well as Shads' supporters.

Side One: Slippery Jim De Grize; Canvas; Whisper Not; Memphis; Tricycle; Sunshine Superman.
Side Two: On Broadway; Sunny Afternoon; Little Old Lady; 98.6; Con Alma; Change Of Direction.


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# YOUR LETTERS

### STAGE SOUND

Dear Sir,

**I was interested to read in November's "Your Letters" that D. McGarry thinks it is O.K. for today's groups and singers, to produce records they cannot recreate "live". I think it's all wrong. When I go to see my favourite artists, I expect to hear their record sound reproduced on stage.**

**Anyway, if these performers spend so much money and time on making records, couldn't they also spend the same amount on "extra" musicians, sound effects, etc., for their stage performance? People who do this will surely reap the rewards of "house full" signs wherever they play.**

**Dave Lawrence,**
**Whitstable.**

**LP Winner.**

### GREAT UNKNOWNS

Dear Sir,

Having seen Freddie King on stage on his recent visit in England, how pleased I was to see a feature on him in "B.I.'s" November issue. Freddie's playing is not widely appreciated, although it is obvious to see his influence on blues guitarists, such as Eric Clapton and Peter Green. I hope "B.I." continues to feature these "great unknowns" in future issues.

**M. Clark,**
**West Wittering.**

### MADE NOT WROTE

Dear Sir,

In reviewing the Los Indios Tabajaros LP, your critic gives them credit for originating "Maria Elena". They did not. It was composed by Barcelata and Heagney and the arrangement Los Indios Tabajaros play is exactly the same as the version by Chet Atkins, on his LP "The Other Chet Atkins". Facts right please!

**Mike Willis,**
**London, S.W.1.**

*Our critic should have added "made 'Maria Elena' a hit song". In fact, this particular tune has had a variety of different arrangements, featured on various instrumental LPs. Ed.*

### GIBSON FOR SALE

Dear Sir,

I have an original Gibson "Les Paul" guitar, as featured by Peter Green, and Eric Clapton. It is in first class condition, and I now wish to sell it. Any readers interested?

**David Lewes,**
**41, Twickenham St., Belfast 13, N. Ireland.**

### NO HARP

Dear Sir,

In your reply to Anthony Brains letter about the blues, you mentioned an article about John Mayall. In the article, you said he played organ, vocals, and occasionally, guitar, but there was no mention of the "harp". Do you consider the "harp" not worth mentioning, I'm a "harp" player, and, along with the rest of our band, consider it an important part of a blues group.

**P. Spencer,**
**Felpham, Bognor Regis.**

*All at "B.I." consider John Mayall one of the finest blues "harpists" in this country. But in that particular article the writer was talking about members of his band, rather than his group's instrumentation. Ed.*

### IN THE STUDIO

Dear Sir,

I am writing to say how much I appreciate your "In The Studio" feature. This is the only article of its type, where we can get the facts behind all the latest records. It also gives the recording studios a bit of publicity, which they deserve.

**T. Bagnall,**
**Herne Bay.**


# PERCUSSIONISTS!

## NEW FROM

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R.M.31

# NO. 2 IN OUR SERIES IN WHICH THE STARS REVEAL THE SECONDS WHICH LED TO SUCCESS . . .

# THE SHADOWS

**A HAPPY crowd on a coach, hurtling along a North country road between one-nighter dates, back in March, 1960. Cliff Richard was aboard, pondering the way his career was developing so marvellously. And the Shadows, in various stages of fatigue. Kathy Kirby, too.**

The Shadows then comprised Hank and Bruce, along with Jet Harris and Tony Meehan. They'd already chanced their arm on making singles away from Cliff. They'd done "Feelin' Fine", "Driftin' ", which tied up nicely with their original name, the Drifters. Not much happened to that single. Then there was "Saturday Dance", which featured them on vocals as well as instruments. That second one nearly hit the charts. Nearly, but not quite.

And what worried Hank B. Marvin and Bruce Welch was the selection of a follow-up, their third stab at the charts. They sat together and talked. Said Hank: "Shall we go for another vocal, or is it better to try another instrumental?" Bruce said nothing much.

But somebody overheard the query. His name was Jerry Lordan, a songwriter-singer who'd got into the charts with his "Who Could Be Bluer" self-penned song. He was on tour, too. Eventually Bruce said: "I don't care what style we go for, just so long as it's a hit number".

Jerry tapped Hank on the shoulder. "I've got a song that might suit your style," said he. "How does it go?" asked Hank and Bruce. Jerry wasted no time, "Just get my ukulele," said he "and I'll play it over for you".

And he played and hummed over a melody called "Apache".

He did a single chorus. Say about 45 seconds-worth. But it was THE vital moment in the career of the Shadows . . . so says Hank Marvin.

## ARMY SONG

"We said it sounded a very good number and that we'd record it when we got back to London. We told our recording manager, Norrie Paramor, and he was pretty interested. But we had another number lined up — 'Quartermaster's Stores'. The old army song . . . 'My eyes are dim, I cannot see, I have not brought my specs with me'. We had a special arrangement of that one and it was going to be an instrumental. But we felt it made us sound a bit like Johnny and the Hurricanes. 'Apache' was obviously different, even if the other thing was perhaps, more obviously commercial.

"Norrie didn't feel 'Apache' was tremendously strong at that time. But eventually we persuaded him to make it the 'A' side. Actually we knew that Bert Weedon had recorded Jerry's number but we understood that it would never come out as a single.

"Then we had the moment of near terror. We heard that Bert was going to bring out 'Apache' after all. We all thought he'd have a hit with it and that we could forget our version. Actually, though, and whisper it . . . Bert's version wasn't very good".

The Shads shot to Number One. Their version was out in the June of 1960 and was an instant success. The Shads confounded their critics and proved that they COULD be chart-toppers without "our singer" Cliff. After three stabs at the charts, they'd done it.

Says Hank now: " 'Feelin' Fine' was probably one of the worst records ever made. But it's funny. We met up with the Swinging Blue Jeans up North and they said it was the first group record of its kind and that it had inspired them to get going in the business. We still thought it was pretty bad".

And, of course, Norrie Paramor was delighted with the success. Said Hank: "One problem in deciding which was the Vital Moment is that we've had these personnel changes. But really the moment we heard 'Apache' was vital to all of us as we are now. After all, who knows? Without it, Brian Bennett and John Rostill might not be in the position they are now, or we are now!"

## SAD MOMENT

But a Vital Moment is often followed by a sad moment. The Shadows, riding so high, came out with "The Savage" which Hank remembers got only to number nine in the charts. He says now: "This meant that people were going round saying that we were one-hit wonders. You know how it is. 'I told you so—they can't do it on their own'. It just brings you down.

"I don't think this is true of the general public. They don't take so much notice of comparative chart placings. But in the business people have a go. There's jealousy involved in this side of things.

"Anyway we had another Vital Moment, though not so REALLY vital, when we got some more material from Jerry Lordan. This was 'Wonderful Land'. It rushed up the charts and earned us a Silver Disc inside four weeks. Now this was a tremendous thing for us. It restored some confidence which was sagging a bit. It proved that we weren't the overnight chart-toppers that some folk had said".

## WELL KNOWN

Just to continue the Shads' history for a paragraph—Tony left and Brian Bennett came in . . . that was the week of "Kon Tiki". Hank remembers: "By then our four faces were becoming pretty well-known. But with Brian suddenly in, it took time for him to become known as a Shadow. People were calling out 'Tony' to him as he sat there behind the drums. It would have helped if he'd had 'Brian Bennett' written on the bass drum, but he wouldn't then. It's only recently that he has done so".

Any other Vital Moment? Said Hank: "Am I allowed more

*Two of the original Shadows Hank and Bruce*

than one?" Yep, said me. He said: "I remember the other one very vividly. This was our first ever concert on our own. We'd always been regarded as being Cliff's backing group, despite moving in on the solo record scene.

## TOP OF THE BILL

"So we were due to play as top of the bill at Bristol, sometime in 1960. No Cliff. Just the Shads. It was a one show thing. And we were terrified. We had no idea how we'd be accepted by the fans. We've never been so frightened. The place was packed and we hung around in the dressing-room, trying to organise the last things on our 25-minute act. As soon as we got out there, with 'Apache' still so fresh, we couldn't go wrong. Our little comedy bits had so much response. Everything went right.

"But in the dressing-room it was fantastic. Bruce probably was the worst. He's like that. His excitement, or nerves, shows through. He doesn't just move around, he rushes around. He leapt back and forwards, checking things. 'Are you going to brush your hair?' 'Clean your boots?', 'Where's your guitar?', 'Are the lights okay?'. He tested just about everything.

"Even when it was obvious we were ready to go, he still checked on things. His attitude in moments like this doesn't help a lot and we shouted at him to shut up. But really he was only actually SHOWING what we all felt. Here we were, the Shadows, having to carry a top-of-the-bill spot all on our own.

"We're still a bit like that at the start of a big season, or a tour. Especially nowadays when we often have a long lay-off from working to the public, because of our writing. The nerves jangle so much you think you can actually hear them.

## ESTABLISH

"But we went well that night That was the moment, there at the end when all the noise was going on, that we knew we could establish ourselves, both on record and on stage.

"But when all is said and done, the real big moment was when Jerry Lordan happened to be on hand at exactly the right moment with the right song . . . when we were worried stiff about what we could choose as our next single. That much is luck. Sheer good luck".

And just as a little pointer to the future, Hank has heard some new songs written by Jerry Lordan and he rates them as exceptionally good. Who knows what the NEXT Vital Moment for the Shads will be!

PETE GOODMAN.

## TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE TOP TWENTY FOR THE FIRST TWO WEEKS OF DECEMBER 1962

| | | |
|---|---|---|
| 1. | Return To Sender | Elvis Presley |
| 2. | Lovesick Blues | Frank Ifield |
| 3. | Sun Arise | Rolf Harris |
| 4. | Bobby's Girl | Susan Maughan |
| 5. | Swiss Maid | Del Shannon |
| 6. | Next Time | Cliff Richard |
| 7. | Let's Dance | Chris Montez |
| 8. | Telstar | Tornados |
| 9. | Dance With The Guitar Man | Duane Eddy |
| 10. | Devil Woman | Marty Robbins |
| 11. | Rockin' Around The Christmas Tree | Brenda Lee |
| 12. | The Main Attraction | Pat Boone |
| 13. | No One Can Make My Sunshine Smile | Everly Brothers |
| 14. | Desafinado | Stan Getz, Charlie Byrd |
| 15. | James Bond Theme | John Barry |
| 16. | Venus In Blue Jeans | Mark Wynter |
| 17. | It Only Took A Minute | Joe Brown |
| 18. | Love Me Tender | Richard Chamberlain |
| 19. | Sherry | Four Seasons |
| 20. | Love Me Do | Beatles |

Records entering the Top Twenty during the second two weeks of December, 1962

| | |
|---|---|
| Like I Do | Maureen Evans |
| Must Be Madison | Joe Loss |


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