

VOTE NOW TO FIND TOP INSTRUMENTALISTS OF '65

# BEAT

MONTHLY

2/-

# INSTRUMENTAL

NOV 1965

No. 31





# BEAT INSTRUMENTAL'S 1965 POLL

**TO FIND OUT WHO YOU JUDGE TO BE THE BEST ARTISTS  
ON THE BRITISH SCENE DURING THE CURRENT YEAR  
UNDER THE FOLLOWING HEADINGS**

- |                    |                                     |
|--------------------|-------------------------------------|
| 1 LEAD GUITARIST   | 7 BRASS OR WOODWIND PLAYER          |
| 2 RHYTHM GUITARIST | 8 SONGWRITER OR<br>SONGWRITING TEAM |
| 3 BASS GUITARIST   | 9 RECORDING VOCALIST                |
| 4 FOLK GUITARIST   | 10 GROUP ON STAGE                   |
| 5 DRUMMER          | 11 BEST ARRANGEMENT                 |
| 6 KEYBOARD PLAYER  | (Give record title)                 |

This is **NOT** just a popularity poll as we are asking you to take musical ability, artistry and personality into account, wherever applicable, when you are voting.

A Reply Card has been inserted in this issue which you can use to make your vote. Please vote for all sections and return to "B.I." as soon as possible. You can only vote for **ONE** artist in each section.

★ You can vote for any artist or group who have made regular appearances in this country during 1965.

## SEPTEMBER COMPETITION RESULT

THE RESULT OF THE SEPTEMBER COMPETITION WAS :—

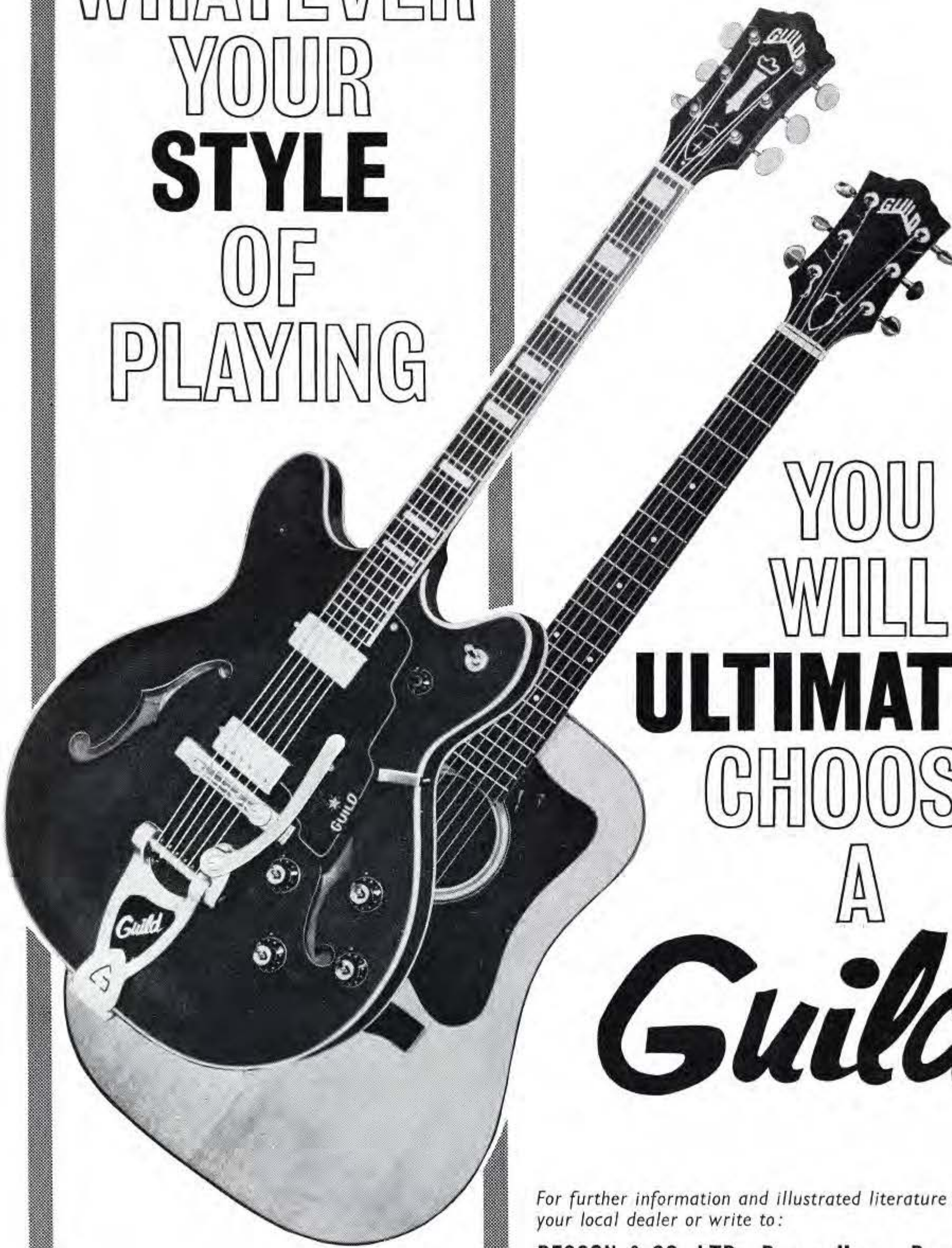
|                    |                 |                        |
|--------------------|-----------------|------------------------|
| Stones Popularity  | Mick's Vocal    | Quality of Equipment   |
| Atmosphere         | Use of Fuzz Box | Bass Riff              |
| Clever Lead Figure | Drum Beat       | American Studios       |
|                    |                 | Stones Own Composition |

THE WINNERS OF THE SIX FUZZ BOXES WERE:—

|                 |   |
|-----------------|---|
| Alan Humphreys  | 87 Truro Tower, Ladywood, Birmingham 16.                |
| Colin Freeman   | 33 The Ridgeway, North Harrow, Middlesex.               |
| Chris Patefield | 89 Fereneze Avenue, Clarkstown, Renfrewshire, Scotland. |
| Peter Allan     | 27 St. Lawrence Road, Upminster, Essex.                 |
| Ian Scott       | 116 Broadwater Street West, Worthing, Sussex.           |
| A. Bumpstead    | Halfacre, Princes Drive, Oxshott, Surrey.               |



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# BEAT INSTRUMENTAL

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### Editorial

This month, "B.I." asks you to vote in the first-ever poll to find the outstanding artists and instrumentalists in the recording field over the past year. Please note one important difference between this and most other music polls in the country. Ours is NOT a straight popularity poll. We want you to take musical ability and personality into consideration as well as the popularity of the artist in question, when deciding who to vote for under each section.

The reason we have four headings for guitarists, is because we believe it would be very difficult for a bass or rhythm player to win under the "Guitarist" section, as they don't have the same opportunity to show their abilities, as do the lead guitarist.

And we consider, also, that the "Best Group On Stage" is a very important section, as this is an opportunity for you to vote for those many outstanding stage performers, who at the same time have never had a hit record.

The keyboard section, of course, covers all players of organs or pianos.

As "B.I.'s" aim is to cover both the instrumental and the recording field, we're also asking you to vote for the "Best Recording Vocalist" of the year. By this we mean the artist who has given the best performances on discs—and this doesn't necessarily have to tie in with sales. You can vote for a record, for example, which was not a big hit. The section, incidentally, covers ALL vocalists, male or female in a group or otherwise.

Remember, YOUR vote is important—so please use it. The Editor.

### FRONT COVER

Did you recognise the drummer on our front cover this month?

Yes, it's Charlie Watts, of course, caught by our photographer in a characteristic mood.

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## PETE QUAIFE

# PLAYER OF THE MONTH

**P**ETE QUAIFE, the bass-playing Kink, is the oldest of the group and also the only one not born in the London area—he first greeted the world noisily on 31st December, 1943, in Tavistock, Devon. But he's been involved with The Kinks for a long time, remembers sitting idly in the same class-room as Dave Davies.

A character with a deep sense of humour, Pete is also the worrier of the group. Especially on stage, where he gives the impression of being the coolest of the four. He says: "I haven't the knack of taking an audience as a whole. I find myself concentrating on one particular person, noting whether they seem to be liking the show. If there's a sign of boredom, or something, I start worrying about it."

He now plays a Rickenbacker bass, but also keeps a Hofner in "cold storage"—that's the one he started on. He says: "I'd had a nondescript mongrel sort of six-string guitar when we started fooling about as kids. Then I realised how much better we would be with a deep bass sound, too. So, after a lot of fiddling, I managed to get that Hofner."

"It was Charlie Mingus who really got me interested. I'd listen for ages to his records. You go off things, though. I like listening to Chet Atkins, for instance. And I'm fascinated by vibes . . . blokes like Lionel Hampton. I'd like to play vibes—but, I dunno, there's not much time these days for experiments."

"It's like song-writing. I am keen, you know. But I write a song, then afterwards I always think I could do it better. So I forget all about it. On stage, I get a bit lost in the music . . . but Dave tells me how important it is for him to hear that bass thudding away. It's more a background thing, but it's a mistake to think that bass is the easy instrument in a group."

Though he doesn't use the talent much on stage, Pete has become a good bongo player. This could be a sound used more and more in the group scene. He used to be a commercial artist, still has the knack of turning out good cartoons. Doesn't plan the future . . . "just lets things happen".

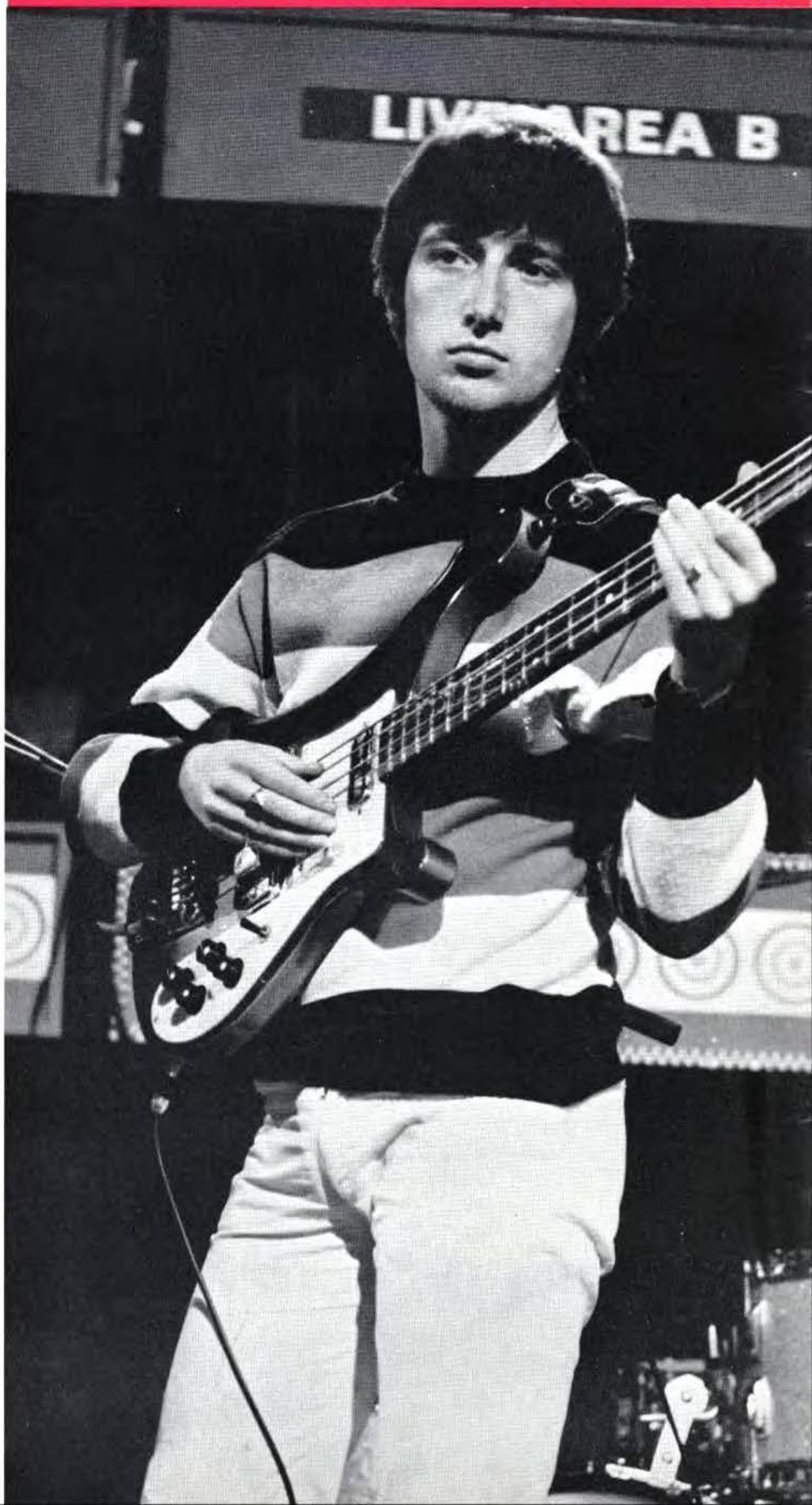
He believes implicitly in rehearsing, but points out that when you reach a top-of-the-bill position you tend to get your practice on stage. He is a hearty eater, an inveterate sleeper—black haired, hazel-eyed, 5 ft. 10½ in. tall and weighing 10 st. 4 lb. Peter Quaife is his real name . . . and he seems shocked that anybody should doubt it!

Arguments inside The Kinks go on, but Pete regards this as being a healthy sign. "I listen to what everybody says about our records, for instance. But Dave is different. If he thinks the record is good, then that's all that matters."

He says, often, that he studied music under Rachmaninoff III, but is almost entirely self-taught. "I have no set tastes in music—there's good and bad in everything. But the hardest part for a group isn't getting hit records . . . it's getting accepted by experienced musicians."

Pete has had just over a year of big-time stardom. And you can tell he's enjoying every moment of it—worries and all!

PETE GOODMAN





# BILL WYMAN'S COLUMN



I am sure I don't have to advise any bass player to look after his equipment and, to be frank, I don't think I can add a lot to the general rules which most of you will already know for keeping your guitar and amplifier in good condition. There only seem to be two main things to worry about, the strings of your guitar and your speakers. I find that it is best to change the strings on my bass every month, to make sure that they are always in good condition. I also check my speakers as frequently as possible, by playing through them at a medium volume and listening for any buzz. Amps always seem to be very temperamental and, as far as I am concerned, I just like to switch on and take the whole thing for granted. I don't worry about them, unless they start causing me trouble.

I use a 100-watt unit with two 18" speakers. I have been asked why I choose this set-up instead of a straight-forward combination unit. I have nothing against "all-in-one" units, I think they are fine for most of the clubs, ballrooms and theatres in this country, but if we are appearing in big stadiums then I need two separate speakers to get a better sound distribution.

I have already said that I think any guitarist is well advised to get the best set-up he can afford. If you get a small, cheap, low-wattage job you are going to blow the speaker to bits by using it at top volume trying to compete with the rest of the group. If, on the other hand, you have a high wattage set-up always keep well within the maximum wattage. You can get a darn good, solid sound at the right setting without turning the volume right up.

I know the Tutor probably won't agree with me, but whenever anyone asks me if you must learn to read music in order to play bass, the only answer I can give is "of course not". But although it is not essential it is very, very useful to have a knowledge of music. Funnily enough, I think that the piano gives you the best grounding. If you have one at home that you can mess about on and pick out the basic rudiments of chord construction and so on it will help you a lot when you start to play bass later on. This is what I did, anyway.

See you next month,

BILL.

# DRUM RUDIMENTS

by THE TUTOR

Drums seem to bring out the primitive instinct in every adult male and quite a lot of females. From grey-haired parents, who drop their dignity at the Xmas party, to spoilt little horrors above the age of five, everyone wants to have a bash. It looks so easy and there is always the satisfaction of walloping something that can't hit back.

If the foregoing summarizes your approach to playing the drums you have no right to be one of the most important men in the group . . . the drummer. But take comfort . . . it's never too late to unlearn if you have the will to go back and do some basic study.

Start with your kit. If you have an assortment of dud gear, scrap it and buy some reputable items. The bass drum pedal makes around 25,000 movements in one playing session; that alone should convince you of the need for a sound precision engineering job. Buy the best snare drum you can afford. You can always add a bass drum in the same finish later.

Now for rudiments. One sequence you must master is the paradiddle. The single paradiddle has alternate strokes followed by two beats with the starting hand;

Left Right Left Left

Practice the above slowly, starting with the weak left hand and then go on to the following "eight to the bar". Add the bass drum on the accented beats underlined;

R L R R L R L L      R L R R L R L L

At this point a reminder about your function in the group . . . to set and control the tempo . . . and in passing (credit due to the drummers) the rock solid tempo has been the best feature of the group trend in music.

If the drummers are all that good then, why the necessity for learning rudiments? A fair question, and the answer is that the group drummers are good and steady only within the limitations of their own technique. Listen to the flashy drum solos by top British and American dance band men and you'll appreciate just how far you can get by working on rudiments.

Back to tempo, then. It's a sheer waste of time to skim through these paradiddle exercises. Start them dead slow and dead regular. A good plan is to start off by beating with the fingertips on the tabletop, then carry on to the practice pad in slow tempo. Once you get the thing regular, try it on the snare drum and add the bass drum to mark the beat. The next step is to "go round the kit" and here you will see the practical application of these basic studies.

Last time we touched on reading music (September) we listed the main note values. Now let us put them on the music "stave" and we write the bass drum on the bottom space and the snare drum on the second from the top.



That was your paradiddle in its simplest form and at a slow tempo. Here is the way in which you must work it up. To make things easier we've written one space (in its usual place) for the snare drum and a second one for the right hand cymbal, tom-tom, or wood block:—





# SONNY'S MOTOWN SET-UP

**O**NE of Sonny Bono's ambitions is to become a top A and R man. He has taken charge of all the recordings done by him and Cher—and one must admit, he hasn't done a bad job, so far! He picked up a lot in this field, of course, by watching the "mastermind" Phil Spector, at work, for Sonny used to work with him on sessions in the early days as a backing vocalist.

This was a big break for him in many ways.

His weird approaches to dress and music were allowed to cultivate and not be stifled because Phil is generally known as a bit of an extrovert himself, not so much in dress, but in his ideas.

And through this, he also met Cher on a session doing vocal backing work. Cher, partly Indian (she has some Cherokee relationship), was always keen to wear the way-out clothes of her ancestry, but up until she met Sonny, she had been too shy.

Since they met, she has put her dresses aside and now wears slacks EVERY day. And their success has enabled them to employ two young girls, Coleen, 20, and Brigitte, 22, to make all their clothes to their own design.

## "MINIATURE" TAMLA-MOTOWN

Sonny is now part of what you might call a "miniature" Tamla-Motown set-up, situated in Hollywood. It's called York-Pala Records and incorporates a recording studio (where the master tapes of Sonny and Cher's discs are made and leased to Atco Records in the States for distribution), a music-publishing company, and an agency—Greene-Stone Enterprises—run by the duo's two managers, Charlie Greene and Brian Stone.

Sonny is one of the directors of the organisation, and besides recording and doing A and R work, he also contributes to the publishing side. In addition to Sonny and Cher's own successes, he has written "Needles and Pins" and "Dream Baby"; not bad for a bloke who knows only seven chords!

Like Berry Gordy's "Motown"



set-up, York-Pala Records is just one big happy family. And in the same way that Earl Van Dyke and his group back all Berry's artists, Sonny and Cher have their own resident band—but theirs is far bigger.

## "MAD" DON

Their principal guitarist is a fellow called Don Peake, an avid reader of "Mad" magazine, who plays on most of the sessions. The others used are Steve Mann, Howard Roberts, Monte Dunn and none other than the brilliant Barney Kessel.

Harold Battiste, a negro, is their pianist, although Don Randi sometimes deputises.

On drums there is Frank Capp, Earl Palmer and Hal Blaine.

And other percussionists—who obviously help with that tambourine sound Sonny is so fond of—are Julius Webster, Gene Ester and Brian Stee. But although these

musicians are most competent and reliable, Sonny and Cher would NOT bring them over for a nationwide tour of this country. A definite date is not set but they are bound to undertake one sooner or later.

Ray Williams, publicity officer who handled all their Press arrangements while they were here, told me that during their two appearances on "Ready Steady Go!" they got chatting to our session-men and were absolutely "knocked out" by their imagination and ability. So they will use people like Big Jim Sullivan and Vic Flick if they can, which would prove convenient for all concerned—no permit troubles, no extra expenses.

Ray was, in fact, with Sonny and Cher from the moment of their arrival until their departure, and had a bunch of interesting and amusing stories to tell me.

One of them answers the question; Were they really as fond of

each other as the publicity made out?

Before going to the Scotch of St. James' Club one night, Cher wanted a new jumper to wear, and in an attempt to find it, emptied six suitcases and left the clothes strewn all over the floor without finding it. In a temper she didn't pack them away. Sonny calmly picked everything up, folded the clothes away and filled the suitcases. Then he walked across the room, put her over his knee, spanked her—then they kissed and made up.

## ANTIQUES, CLOTHES AND WATCHES

They were so overjoyed at their success in the States that they drew out all their savings to bring with them to England. They spent in the region of £2,000 while they were here on souvenirs, antiques, clothes, watches—and on all sorts of things for friends.

Says Ray: "They really splashed it about. Not in a flashy sort of way, but generously. They knew they'd be assured of royalties from their American disc sales. And when they realised that the disc was moving here, they really let loose."

Sonny and Cher, by the way, didn't come over on their own.

They brought along Cher's sister, 15-year-old Georgeanne, their two managers, and a remarkable bloke in his 70's they called Paul.

Paul was responsible for the film which the duo made here, miming to a lot of their numbers in English settings such as Paddington Station, Trafalgar Square, and so on.

Paul used to share a flat, apparently, with Rudolf Valentino and did a great job with the film. It will probably last about one hour and will be used on television back home.

I asked Ray if they were impressed with any artist or group in particular while they were here.

"They raved over The Small Faces", says Ray. "They all met at 'R.S.G.' and Sonny and Cher loved the clothes The Faces wore. They loved their music too, and took a lot of their demos back to the States." This could be a big break for the group in America.

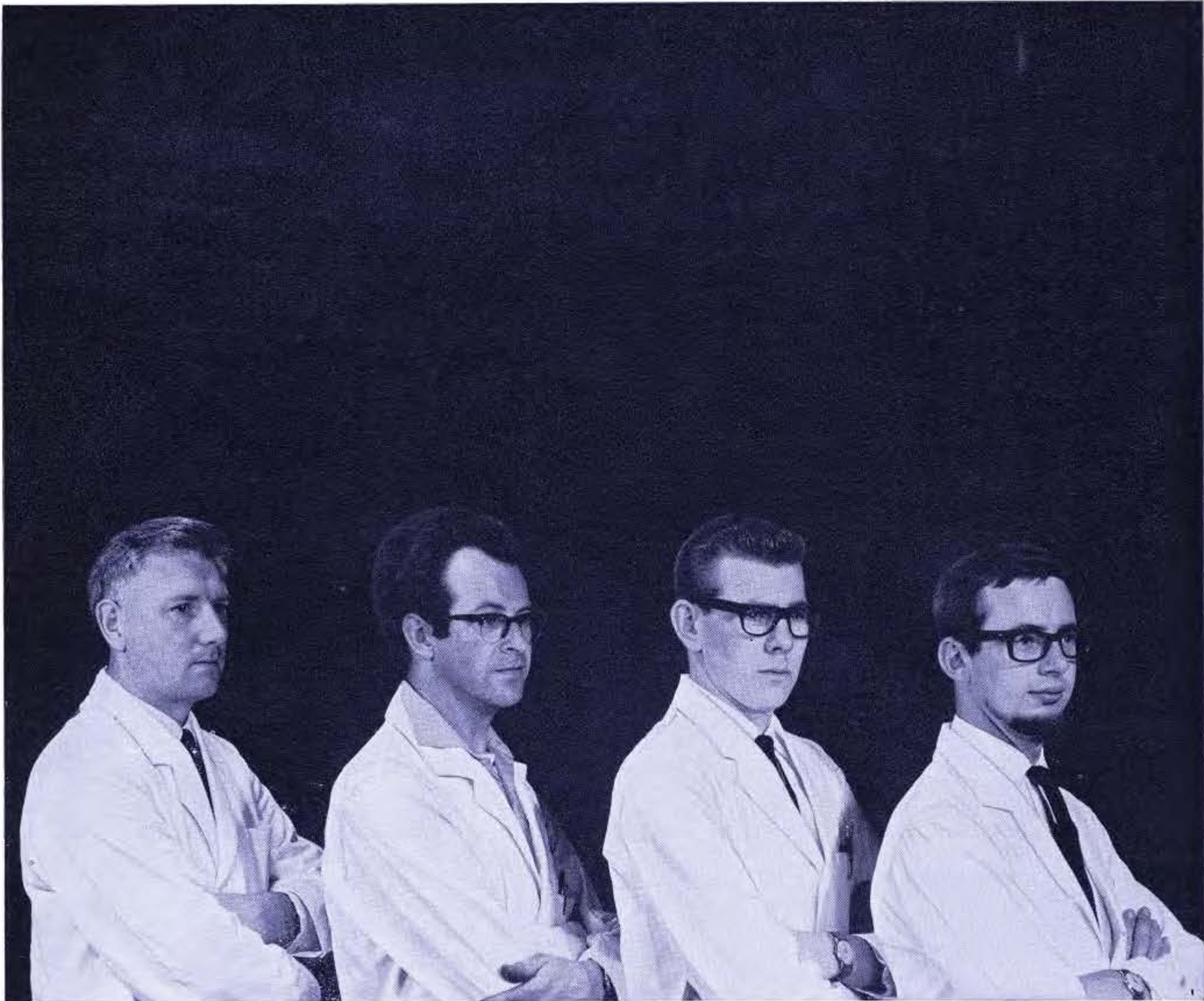
Ray also recalled an amusing incident when he and the two of them went to the Pavilion Cinema, in London, to see "Help!" After the showing they all went into Lyons, in Leicester Square, for a cup of tea and a hamburger.

"They were dressed up as usual and caused a complete riot. Hundreds of onlookers edged close to them and began making conversation. They shook hands with everyone in sight and didn't feel at all embarrassed."

Yes, "I Got You Babe" was an excellent disc, but their presence in this country in conjunction with its release made a tremendous difference to the sales of the single. If they had not been here to show us their friendliness, individuality, personality and talent, the record might not have happened at all.

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# Folk Clubs ARE BOOMING!

by FRANK SMYTHE

**“ONE of the great, enjoyable things about the English folk song revival is the folk club circuit. I only wish it was possible to have the same kind of thing in the States.”**

The speaker? Pete Seeger, in town recently for a concert at the Albert Hall and an appearance on “Sunday Night at The Palladium”. I caught him between rehearsals at his London hotel. He was, he said, very tired. But when I brought up the subject of British folk clubs he waxed enthusiastic.

“They are good not just because of the singing—and some of the finest singing I’ve heard in the world has been in Britain—but because most of them are licensed”, he went on. “In the States, in New York in particular, we have different licensing laws, which make folk clubs on English lines almost impossible. In New York most folk

and spread to Britain by way of such performers as his sister Peggy, “Rambling Jack” Elliot, and banjo picker Derrol Adams, has played so far at only a handful of British folk clubs.

“I’ve appeared at Liverpool, Newcastle and London”, he said. “Next month I hope to get to Aberdeen. But I’d like to get round them all.”

His attitude is generally shared by most American folk performers—in these days of the “folk boom” usually booked for such formal venues as the Royal Albert Hall, the Festival Hall, or television.

Tom Paxton, Caroline Hester, and Buffy St. Marie have all slipped away from their “semi-pop” entourages while in London to sing—or perhaps just sit and listen—in such clubs as The Troubadour, The Scotch Hoose in Cambridge Circus, or The Roundhouse in Soho’s Wardour Street. It was in the latter that I sat a few months ago, drinking beer and listening, with the huddled, dark-spectacled Bob Dylan. He wouldn’t say whether or not he liked the night’s performance, but he stayed a long time. . . .

How did folk clubs start? How did they manage, in about five short years, to grow in numbers from about five to an estimated 500? What exactly set the ball rolling?

“People found that folk sounds better than pop”, said Pete Seeger. “At least that’s my guess. I think that people just liked singing, anyway. There are lots of different kinds of folk music, and people just sang along with the kind they liked best.”

Mr. Seeger may be right about the American folk revival but what seems



*Caroline Hester*

to have affected the formation of British folk clubs most was the general fall from popularity of traditional jazz in the early ‘sixties. Many of the “trad” fans were the converted skiffles of five years before and when trad fell they turned to folk. And it is interesting to note that the “King of Skiffle” himself—Lonnie Donegan—founded several “Lonnie Donegan FOLK clubs” in Britain’s major cities as early as 1957.

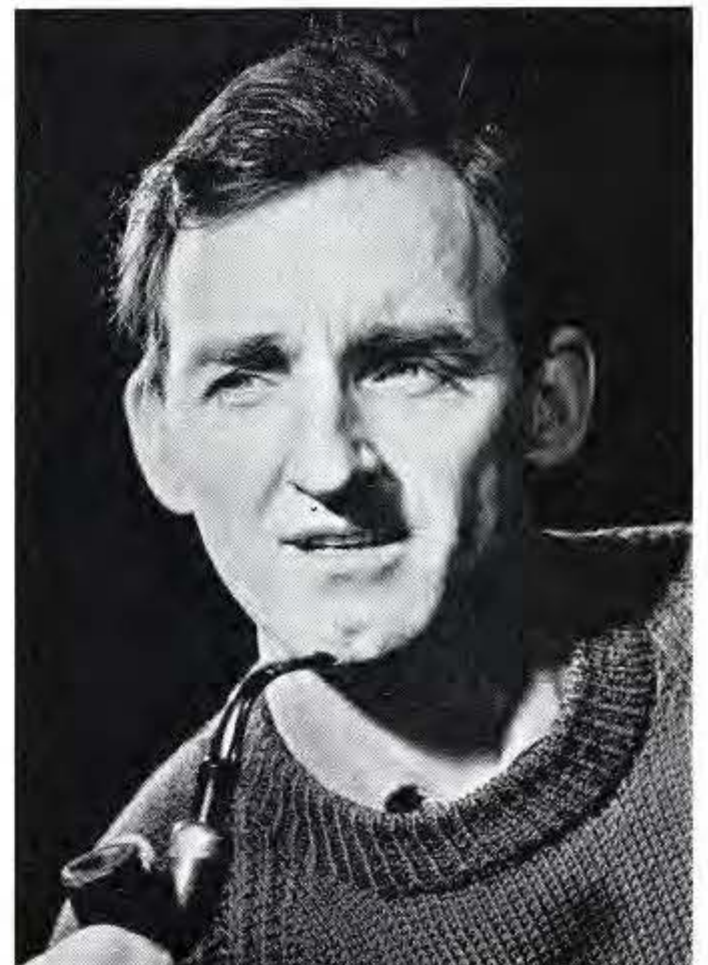
By 1961, folk clubs were beginning to arise in London. The leaders were artists like ex-actor Ewan McColl, folk music expert A. L. “Bert” Lloyd—who collaborated with the late Dr. Ralph Vaughan Williams on “classical” versions of old English folk tunes—and Dominic Behan, singer, poet, writer, playwright, and brother of the famous



*Pete Seeger*

gatherings are held in coffee bars. And as everyone knows, coffee has a long way to go to beat British beer for stimulating the vocal chords!”

Pete, generally recognised as the “father” of the folk revival which started in America during the ‘fifties



*Dominic Behan*



Brendan. These were closely followed by Derek Sergeant, now the organiser and resident singer at one of Britain's largest clubs in Surbiton, Surrey, Cyril Tawney, the ex-sailor from Plymouth, Alex Campbell, the emotional, hard-drinking Glaswegian who learned the art of singing for crowds as a busker in the streets of Paris, Louis Killen of Newcastle, Whizz Jones, one of the first singers to sport shoulder-length hair and play authentic blues guitar, and many others.

Then came the Americans. Peggy Seeger arrived from Paris and teamed up with Ewan McColl—they still sing together at London's Singers Club, called by some "the intellectuals" hang-out. Rambling Jack Elliot and his partner Derrol Adams arrived, did tours of the folk clubs that already existed, and sparked off the enthusiasm which led to further clubs being opened.



*Buffy St. Marie*

Jack's guitar playing, in a sort of syncopated finger style, known as "claw hammer" picking, influenced thousands of young guitarists who had not progressed from the rather erratic "flat picking"—done with a plectrum—of the Donegan days.

And so the craze went on. Manchester, Leeds, Birmingham, Glasgow, Newcastle, Bristol, Plymouth, Edinburgh—all sprouted folk clubs. And because most of the singers and the folk fans were in their late teens or early twenties, it was found possible to hire rooms to house the new clubs on licensed premises. As Pete Seeger remarked, there is nothing that stimulates song so much as booze. But the great thing with folk clubs—as licensees found out—was that there was seldom any "bother" springing from the drinking that went on. Unlike their predecessors in the licensed traditional



*Lonnie Donegan*

jazz clubs, folk enthusiasts were not given a great deal to fighting—they just liked to sit and listen.

Derek Sergeant, singer of traditional British songs and founder of the huge Surbiton and Kingston club tells how he started: "It was in 1960. I had been singing and playing guitar for a number of years, after being influenced early in my teens by people like Burl Ives and Elton Hayes.

I sang in pubs and drinking clubs around my home town of Chatham, in Kent, and found that, although the people who listened normally preferred out-and-out pop, they were interested in the songs and ballads I sang. Later I moved to London and discovered a small nucleus of folk music devotees, who were prepared to pay money to listen. So I started my first club in a small cellar in Kingston."

About five people turned up on the first night. Next week there were ten, the following week 20. Soon Derek, who shared the residency with singers Mick Wells, Arthur Johnson and blues stylist Gerry Laughran, found himself looking for bigger premises. He had to pay more to hire the larger premises, but he merely put up the price of admission from two shillings to two shillings and sixpence to make up the difference.

"The club continued to expand. I looked round for even bigger premises and suddenly hit on the Assembly Rooms, in Surbiton. At first I was a bit dubious about booking the large hall there regularly every Wednesday evening, because it was expensive and also because it holds almost 1,000 people. But I needn't have worried—nowadays

we pack the Assembly Rooms every week and have to hold a separate session on Sunday evenings to cater for the overspill who can't get in!"

Derek, like many organisers of bigger clubs, goes for top folk artists—as well as demanding variety too. "We've had widely differing styles of folk singers down here", he says. "From Ewan McColl and Peggy Seeger through Louis Killen, Cyril Tawney, and the McPeake Family from Belfast to American artists like Rambling Jack, Caroline Hester—who made her first British club appearance at Surbiton and regards the place as her second 'home'—and Country and Western stars like Bill Clifton and Johnny Duncan of 'Last Train To San Fernando' hit-parade fame. I believe in catering for everyone, not just a few extremists."

Extremist clubs, though thriving a few years ago, are comparatively few and far between nowadays. Perhaps the most specialised clubs are the "traditional" or "ethnic" establishments.

In Newcastle, Louis Killen runs the Folksong and Ballad, one of the leading centres for traditional Geordie singers. Johnny Handle and Bob Davenport, both of whom sing largely unaccompanied ballads about the coal-fields and the sea, are regular attenders there, and go down very well with the audience.

In the West Country, folk music centres round the Plymouth club run by Cyril Tawney in a converted Georgian mansion house. The main club night here is Wednesday with the



*Peggy Seeger*





*Rambling Jack Elliot*

accent on sea songs and Cyril. But on other nights during the week members can listen to folk singing on tape, hear lectures on the development of folk song—and even study such “folky” subjects as the Cornish language and Breton-Cornish wrestling!

The Ian Campbell Group, one of the few comparatively purist folk outfits to have made the pop charts with their version of Bob Dylan’s “Times They Are A’Changing” are residents at the Jug of Punch Club in Birmingham. Meeting on Thursdays at the Digbeth Civic Hall, the club is attended by people from all over the Midlands, and

features top guest stars from all over the country as well as the famous Campbells.

Ian Campbell’s family came originally from Aberdeen, and this is hardly surprising since the Scottish folk revival has largely centred on the city. Today, Aberdeen boasts of the Royal Hotel Folk Club—where Pete Seeger is to play next month. Resident singer is Arthur Argo, the direct descendant of folk collector Colin Grieg, and the accent, a strong Scottish one, is on traditional folk music.

Liverpool, besides being the home of The Beatles, is also the home of The Spinners, who record for Fontana records and have been running clubs up and down Merseyside for a good six years at least.

In the early, pre-Beatle days, their “home” was the famous Cavern, but nowadays they are to be found at a pub called by the unlikely name of Walker’s Gregson’s Well, where the singing is reported to be loud, merry, and varied.

On the other side of the country, in a pub called the Blue Bell in Hull, up and coming traditional group The Watersons—famous for their weird and exciting harmonies—is thriving. Here again, the accent is on traditional music, mainly from the North and particularly from the East Riding of Yorkshire.

The central London folk club scene tends to be confused, with premises opening and shutting almost weekly. But some of the top clubs are the Scotch Hoose, where artists like The Beatles, Bert Jansch and hit-parader Donovan are often to be found. The Troubadour, perhaps one of the most famous of English clubs, and the fairly new Les Cousins cellar in Greek Street, which was the home ten years or so ago of the Soho Skiffle Cellar.

One big change—and a change for the better—in folk clubs recently is



*Bob Davenport*

the standard of performance. A few years ago, singers were content to tune guitars on stage, curse volubly at a missed note, and stop in the middle of a song to rearrange the words. But more and more performers are thinking of themselves as entertainers and taking a leaf out of the book of their “pop” cousins by working out simple stage routines and patter.

Dominic Behan, one of the smoothest folk performers going, commented: “It is about time that folk singers thought of themselves as entertainers. If I appear at a folk club I feel it is my duty to entertain, because people have paid to come in and hear me. I have absolutely no time for the rank amateur who gets up in front of a paying audience to ‘gain experience’.”

Actually there are fewer and fewer “rank amateurs” in the clubs nowadays. In fact, everybody who goes along can sing out in the choruses. With a good atmosphere, a good song, and a good pint of beer, folk clubs can, in fact, be top-class entertainment!



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# The Missing Demo

A demo or a master tape made some time ago by a group or artist currently in the charts is hot property and can be sold easily to another company.

And this is just what's worrying Hedgehoppers Anonymous at the moment. They are very happy with the success of their first Decca release "It's Good News Week", written for them by Jonathan King, but are puzzled as to the whereabouts of a demonstration disc they made six months ago.

Says vocalist Mick Tinsley: "We were asked to make a demo by a local promoter who promised to take it to Decca for us.

"So we went to the Northampton Recording Studio and did a Ben E. King number called 'He will Break Your Heart'. It wasn't all that brilliant but we gave it to him, after footing the bill ourselves."

The boys waited and waited for news . . . then decided to ring Decca to find that the company had never received the disc. They have not seen the promoter or the



Hedgehoppers seen here, from the left are John Stewart, Alan Laud and Mick Tinsley.

demo since. With the group in the news and in the charts, this one would make a useful release for a rival company. Let's hope it doesn't happen.

Now on to more pleasant things. How did Jonathan King originally find the boys? They didn't, in fact, do an audition as previously stated.

Mick Tinsley explained: "We were playing at the Corn Exchange, Cambridge, one night when he appeared at the edge of the stage listening intently. We didn't recognise him because it was before 'Moon' was released.

"He told us he had been walking by and had heard us playing the old Buddy Holly slowie 'Rainin' In My

Heart' and being a Holly fan he came in to hear more and was impressed."

At that time Jonathan wasn't concentrating so much on his own career, but was looking for a group to record and write songs for.

"I'd been auditioning unsuitable outfits for months", he says. "Then, bang! I came across The Hedgehoppers and stopped looking."

The group was originally formed in November 1963, with the name "The Trendsetters". But by June 1964, they decided to change to "H.A." because they were all training on V-bomber aircraft, known within the force as "hedgehoppers".

The line-up of the group now is: Mick Tinsley, born in Portsmouth, Hampshire, on December 16th, 1940. Lead vocalist.

John Stewart, born in Torphins, Aberdeenshire, on March 18th, 1941. Lead guitarist. He uses a Gibson.

Alan Laud, born in Whittlesey, Cambridgeshire, on March 13th, 1946. Rhythm guitarist. He has a Harmony.

Ray Honeyball, born in Gateshead, Co. Durham, on June 10th, 1941. Bass guitarist. He has a Fender Precision.

Lesley Dash, born in Hillingdon, Middlesex, on April 3rd, 1943. Plays drums on a Beverley kit.

Have you ever wondered how the group appearing at your local club or ballroom ever got hold of some of those obscure items they announce on stage with such relish?

The main source of inspiration to our soul-searching instrumentalists is undoubtedly a little label called "Sue", a respected name among our "deeper" groups; and whose new releases are regularly the talking point between them when they get the opportunity to get together on a night off.

Sue is very near to releasing its 100th single (besides, of course, a countless number of albums)—but are still without a hit! The nearest it has come to the charts was "Hurt By Love", by Charlie and Inez Foxx, which made number 38.

George Harrison is on the mailing list, insisting he receives every single and long-player that's issued, and likewise the Spencer Davis Group, whose act is now virtually a catalogue of Sue numbers adapted to their own style and arrangement.

Why? Guy Stephens, the man who, with Chris Blackwell, evolved the idea for the label back in 1963, feels there are several reasons.

"First, the coloured artist has not really been accepted in this country. And virtually all our artists are negroes.

## THE SUE LABEL by JOHN EMERY



Guy Stephens

Consequently we get very few plays and little exposure except by hip record producers and in the London clubs, where they go down a bomb because of the profound dancing beat featured on most of them."

Yet what is not good enough for the average record-buyer is good enough for groups like The Rolling Stones and The Who. "They both visit my house

in Regent's Park to keep up-to-date on our new releases. Once upon a time I used to take a batch of Sue releases to The Stones' recording sessions. The Who are keen fans and used one of our numbers 'Daddy Rolling Stone', by Derek Martin, as a flipside after taping it when they came round one night."

Dig this list of records issued by the label and featured by British artists—and it's far from complete!

"Uncle Willie" by The Daylighters: (Issued as a single by Zoot Money's Big Roll Band.)

"Watch Your Step" by Bobby Parker: (Included on Spencer Davis' first LP; one of Adam Faith's LP's; featured by a lot of sax-organ bands, and fast becoming a "standard".)

"I Can't Stand It" by The Soul Sisters:

(Single from Spencer Davis, and a great favourite with Goldie and The Gingerbreads.)

"Strange" by Larry Williams:

(A favourite with newcomers to the charts, The Small Faces.)

"Mockingbird" by Charlie and Inez Foxx:

(Recorded by many artists.)



**D**ESPITE their inability to follow-up "Go Now" with another big one, The Moody Blues still look the type of group that is going to be around for a long time.

Their new long-player "The Magnificent Moodies" shows them as a very talented lot musically, and the split-second timing used in their stage act enhances their "professional" reputation.

One person, one very important person, in fact, has spotted their "Lasting Possibilities" and has taken over their management—Brian Epstein.

He is now in complete control of one of the best groups to come out of Birmingham, and one of the first to introduce "Soul" music to the fans.

What sort of work will they be doing now, still one-night gigs, or will they move into cabaret as their stable-mates The Fourmost have done? What are their recording plans? How do they feel about the change?

These are the questions I put to lead guitarist-cum-lead vocalist Denny Laine at NEMS offices in London.

"We're certainly not going into cabaret", he said. "We're not doing that sort of work until we're near to retirement! It's still one-nighters for us, but not so many now. We do about three a week as opposed to what we have been doing—up to five. This gives us more time to do what we call background work. For example, Mike and I have more opportunity to write, and we also spend more time recording."

While on the subject of recording, Denny told me about the group's new single. "Mike and I wrote both sides—'Everyday' and 'You Don't'," he said.

"We're dead pleased with both of 'em and weren't sure which was best. Brian and all the

## "WE'VE MORE TIME TO WRITE AND RECORD NOW" says DENNY LAINE



others at NEMS decided for us and plumped for 'Everyday'."

It was released on October 22nd, and recorded at the Lansdowne Studios under their A and

R man, Denny Cordell, in a three-hour session. No set-backs. Both were taped quickly and they even had enough time to get another "in the can" for their new album—which they will be starting work on soon—titled "Bye Now".

I asked Denny Laine how the boys felt generally about the switch in management and how it had affected their work.

"We can't express how pleased we are. Everything here is run so efficiently. We have completely split with our previous managers—and the difference has been very noticeable to us already.

"Brian first saw us nine months ago when we were taping for the 'Hullabaloo' show, for transmission in the States. I think he liked our style then, and we were keen to link up with him. But the switch has taken a long time."

The boys agree that it's been worth the wait. The Moodies will be on The Beatles' British tour in November and at Christmas visit the States to appear on Murray Kash's Show and The Ed Sullivan Show.

"Besides giving us what you might call more 'select' work it has given us all hope for the future", added Denny.

The boys have recently also had their Decca contract renewed; and have decided to switch their amps. "We are changing to Vox", said Denny, "And I'm seriously thinking of getting a Vox Phantom guitar."

BRIAN CLARK.

## SHANGAANS at wrong gigs.

**W**HERE did the Beatles and Stones get that pounding throbbing beat? Observers have often remarked, "It all stems from the jungle, y'know". And they are right. Tribal music has been adapted over many thousands of years and now, stripped of its earthiness, it swings through the branches of the lit parade tree.

In Britain, right now, there's a group called The Shangaans who come from South Africa. Not only do they sing in the lingo of the tribes back home, they have also pinched a few of their primitive instruments and use them in their act. "Great! The new sound," you might say, 'fraid not. It hasn't caught on, but it might.

Trouble is, these poor blokes are not doing the ballroom circuits, they are not getting the exposure needed. They are sticking to cabaret work and "Posh" clubs.

Surely they must have a very full sound to offer. Besides their African equipment they have all the electrical gear and a solid drum section. They all sing, drummer included, and they use their tribal instruments to give a new slant to material like "Ticket To Ride". What are the instruments? Well, they have a selection of African drums and wind instruments, but mainly feature a Chopi piano. This is a keyboard made from wooden blocks. It resembles the vibes, but has coconut-shell resonators under each key. Organist Mark Barry doubles on this instrument. Other members are

Graham Beggs, lead guitar; Alain Woolf, lead singer; Billy Muller, drums; and Glen "Titch" Muller, bass guitar.

To get their very interesting material they went on a trek with a portable tape recorder, visiting various tribes. They were amazed at the complexity of the music, which is part of the lives of these primitive people.

They found that their scale was different to that used by the civilised world. This is typified by the chopi piano. No matter how many unrelated keys you strike you cannot hit a "bum" note.

Another remarkable finding was that the tribes do NOT chant aimlessly, they use keys, and sometimes sing with an eight-part harmony. They usually choose the key of G.



What next for this different group? For a start they want to get away from the places where they are only getting paid for their novelty. They want to do a ballroom circuit, they want to show the younger audiences a thing or two about originality. They will not do the stuff that thousands of British groups are doing here already. Unless of course, they think the kids want it. They are quite able to lay down a heavy beating 12-bar although they would prefer to be known as a group with a different sound.

Also, they want a big, big hit. "Seems like the only way to get yourself noticed over here", they remark. They haven't been here long but they're learning about our scene, they're learning.

KEVIN SWIFT



**T**HERE are many, many clichés and “ginchy” phrases to be found in the dictionary of pop language, but to use any of them in connection with The Hollies would be pointless. They just wouldn’t ring true. If you need a phrase to stick on The Hollies’ act it’s best to go for an old but apt one like, “Jolly good show”.

The Hollies’ act is a powerful but tasteful one. They put out a good clean sound, which is rugged at the same time. They make no mistakes, and their music and stage presentation are spot on. But, perhaps this is just what one should expect from such a long-established, constantly-scoring outfit. They came in on the crest of the Mersey Beat wave, even though they hailed from Manchester, and they are among the very few groups who have hit the charts with every release. What’s more, their future looks rosy.

How have they managed to stay so long, playing such an active part in the world of success?

Two qualities make this group outstanding. They have talent, and something which is much harder to come by . . . “showbiz” sense. They are always aware of the angles and seem to know what’s going to be accepted and what’s not.

### BIG COG

On stage Alan naturally stands out. He’s the only Holly without an instrument and he uses his arms to make himself a significant part of the line-up. He’s not the “King of The Hollies” by any means, but he’s the centre point around which the others work.

He avoids the wild, lead-singer image, but he certainly moves around. He doesn’t scream songs at the top of his voice in a key, which is only just within his reach. He strains now and again for the higher notes but he isn’t looking for membership of the “soul singers’ club”.

Alan’s a good singer and Eric, Tony and Graham are all outstanding musicians but . . . Bobby Elliott must take the credit for being the big, big cog in the Holly machine. This bloke is a dazzler. He doesn’t wave his arms around too much, but his overall showmanship is on the same level as his technical skill and that’s high!

It’s his neat work that pushes the front-of-the-stage, electric crew along. Head slightly turned, tongue to the side of his mouth, he beats his skinned friends strongly but sensitively. His bass drum work knits well with the efforts of bass player Eric Heydock. It’s hard to tell whether Eric is one of those deep-thinking blokes or not. He’s the one who lets the Holly badge (a wide happy smile) drop most

often, but it’s easy to see that he is in conversation with his bass and has no time to spare for flashing his teeth at the audience. His instrumental skill is of a very high standard. He’ll let his riffs flow along smoothly for a while, then suddenly, you’ll feel them sweeping downwards, away from the general proceedings. There again they might soar upwards when Eric uses the higher regions of his fretboard. Years of stage experience have taught him a lot and he uses his knowledge to the full.

Lead guitarist, Tony Hicks, represents another fifth of the Hollies quality packet. He uses good and wholesome backing chords and when it comes to the lead breaks he knows his stuff. He doesn’t pad his lead passages out with wild string-slurring, but tries to cover as much of the fingerboard as possible in the most exciting way. He holds his guitar as if it’s attached to the top button of his jacket by a sucker. He sings with Graham and Alan and has a striking voice. When he vocalises, he moves his head about emphasising every word he releases. The expression on his face seems to suggest that he’s saying to the audience, “Oh yes, it’s quite true”.

### VOCAL NUCLEUS

On to Graham, who to many people is the key figure of The Hollies. The high voice, which borders on falsetto, certainly provides the nucleus of The Hollies’ very distinctive vocal sound. If he is the leader it doesn’t stand out, but he certainly helps the proceedings along. His guitar is his baton. If it’s the end of a number, up it comes, down it sweeps and that’s your lot. He’s a very bright character but he isn’t the group’s funny boy, always ready with a quip. If there’s an opportunity for

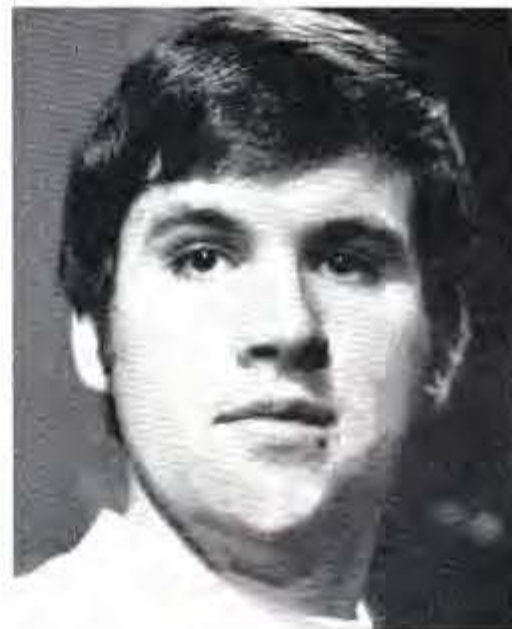
an ad-lib laugh he’ll take it, but he doesn’t go looking for it.

The Hollies, early advocates of the “good ‘uns” from America, still use material which has been favourite stuff for quite a while. They haven’t made any concessions to the current trend for soulful screamers. They do a few recent “in-hits” like “Ride Your Pony”, but they are not over-worried about steering away from obvious request numbers in order to stay within the bounds of their own distinctive style.

They don’t have to drop the numbers which they have been doing for years because they can do them much better than any of the groups who are only just catching on. Hits and LP material crop up



Alan Clarke



Eric Heydock



Tony Hicks



Graham Nash



Bobby Elliott

now and again but this type of stuff isn’t overplugged.

The Hollies don’t have a stage show as such, but feature a sort of “keep moving” presentation. Now and again Graham swings his guitar round to his side and raves quietly, while the others provide some action at the mike. When The Hollies appear on stage they are extremely clever about position-

ing. You’ll never see a lumpy stage with more members of the group on one side than on the other. The boys have an inbred sense of stage presentation. If Tony is having a chunk of lead vocal, then Alan and Graham move quietly out to frame him. It’s got to be said again, The Hollies are a highly professional group.

KEVIN SWIFT.



# WHERE IS EVERYBODY



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

## THE ANIMALS

October: 26th "5 O'clock Club"; 27th "Disc A Go Go"; 28th Crawley Civic Centre; 29th 32 Club, HARLESDEN; 30th "Easy Beat"; 31st Community Centre, SOUTHALL.

November: 3rd "Saturday Club"; 5th Joe Loss's "Pop Show"; 7th Odeon, COLCHESTER; 10th "Cracker Jack"; 11th Tour of POLAND; 24th Locarno, STEVENAGE.

## LULU AND THE LUVVERS

October: 22nd Astoria, FINSBURY PARK; 23rd Granada, WALTHAMSTOW; 24th Colston Hall, BRISTOL; 26th A.B.C. Ardwick, MANCHESTER; 27th A.B.C., CARLISLE; 28th A.B.C., EDINBURGH; 29th A.B.C., STOCKTON; 30th Gaumont, BRADFORD; 31st Hippodrome, BIRMINGHAM.

November: 2nd A.B.C., EXETER; 3rd A.B.C., PLYMOUTH; 4th A.B.C., GLOUCESTER; 5th Capital, CARDIFF; 6th Winter Gardens, BOURNEMOUTH; 7th Guild Hall, PORTSMOUTH; 9th Granada, TOOTING; 10th De Montfort Hall, LEICESTER; 11th A.B.C., WIGAN; 12th Gaumont, SHEFFIELD; 14th Empire, LIVERPOOL; 16th Adelphi, SLOUGH; 17th Gaumont, WOLVERHAMPTON; 18th A.B.C. LINCOLN; 20th City Hall, NEWCASTLE; 21st Odeon, LEEDS.

## THE ROCKIN' BERRIES

October: 22nd On tour with Gene Pitney.

## BILLY J. KRAMER AND THE DAKOTAS

October: 25th On tour with the Everly Brothers; 30th Bath Hall, RANMARSH.

November: 6th Winter Gardens, WESTON-SUPER-MARE; 7th Bentwaters, U.S.A.F. Base; 12th Town Hall, MASSEY; 13th California Ballroom, DUNSTABLE; 19th Bangor University; 21st Bure Country Club, MUDEFORD.

## SMALL FACES

October: 26th Stansford Hall, ALTRINCHAM; 27th Blue Moon, CHELTENHAM; 28th City Hall, SALISBURY; 30th Drill Club, GRANTHAM; 31st Manor Lounge, STOCKPORT.

November: 4th Town Hall, KIDDERMINSTER; 5th "Scene at 6.30"; 6th Imperial Ballroom, NELSON; 7th Odeon, COLCHESTER; 9th Winter Gardens, CLEETHORPES; 11th Meccano Ballroom, SWINDON; 14th "Ready Steady"; 18th Astoria, OLDHAM; 20th Astoria, RAWTENSTALL; 21st Dungeon Club, NOTTINGHAM.

## DOWNLINERS SECT

October: 27th 100 Club, OXFORD STREET; 29th Red Cross Hall, SUTTON; 30th NOTTINGHAM University.

November: 1st Bridgewater, SOMERSET; 5th TROWBRIDGE; 7th Community Centre, SOUTHALL; 13th Starlight, GREENFORD; 20th WALTHAM.

## THE ROLLING STONES

October: Tour of the UNITED STATES.

## THE FOURMOST

October: 29th Top Spot Club, ROSS-ON-WYE; 30th Women's Institute Hall, HOLBEACH; 31st Twisted Wheel Club, MANCHESTER.

November: 1st Town Hall CHELTENHAM; 5th Memorial Hall, ABERDARE; 6th BANGOR University; 12th Palais Ballroom, BOLTON; 14th Co-operative Hall, WARRINGTON; 20th Palace Ballroom, WOLVERTON.

## THE YARDBIRDS

October: 24th Oasis Club, MANCHESTER; 25th Queen's Ballroom, WOLVERHAMPTON; 26th Sherwood Club, NOTTINGHAM; 31st BATH.

November: 2nd GORLESTON-ON-SEA; 3rd Orchid Ballroom, PURLEY; 5th CLEETHORPES; 9th Tour of the CONTINENT.

## THE MOODY BLUES

October: 30th White Hall, EAST GRINSTEAD; 31st Pigalle, LONDON.

November: 6th Dreamland Ballroom, MARGATE; 12th Gaiety Ballroom, GRIMSBY; 14th Goldhawk Social Club, SHEPHERDS BUSH.

## CLIFF BENNETT

### AND THE REBEL ROUSERS

October: 24th Starlight Ballroom, GREENFORD; 26th Sherwood Rooms, NOTTINGHAM; 29th Palace Ballroom, MARYPORT; 30th LEICESTER University; 31st White Lion, EDGWARE.

November: 3rd Church Hall, Stonehouse, STROUD; 4th Empire Ballroom, WRATH; 5th Bath Pavilion, SWANSEA; 6th Civic Hall, GUILDFORD; 7th Jewish Lads' Brigade, CHEETHAM; 9th Moreland Links Hotel, PLYMOUTH; 12th READING University; 14th BURE Country Club; 19th King's College, LONDON; 20th Burton's Ballroom, UXBRIDGE; 21st New Elizabethan Ballroom, Belle Vue, MANCHESTER.

## SOUNDS INCORPORATED

October: 28th T.A. Hall, KINGSTON-ON-THAMES; 29th Regency Ballroom, BATH; 30th Institute of Technology, BRADFORD.

November: 5th LIVERPOOL University; 6th Palace Ballroom, WOLVERTON; 11th Astoria, OLDHAM; 12th Royal College of Advanced Technology, SALFORD; 13th NOTTINGHAM University; 18th Locarno, HULL; 20th Town Hall, TORQUAY; 21st Bure Country Club, MUDEFORD.

## THE MIKE COTTON SOUND

October and November: On Tour with Gene Pitney.

## THE SORROWS

October: 28th Town Hall, KIDDERMINSTER; 29th Oasis, MANCHESTER.

November: 3rd Corn Exchange, BRISTOL; 4th Town Hall, WORTHING; 21st Oasis, MANCHESTER; 23rd Town Hall, MALVERN; 24th Town Hall, STOURBRIDGE.

## THE KINKS

October: 26th Locarno, STEVENAGE; 28th Glen Ballroom, LLANELLY; 29th Co-op Hall, GRAVESEND; 30th Glider Drome, BOSTON; 31st Starlight Club, GREENFORD.

November: 1st-5th Recording new LP; 5th-8th Tour of SOUTHERN IRELAND; 12th California Ballroom, DUNSTABLE.

## THE PRETTY THINGS

October: 28th Zars Club, YORK; 29th Students' Union, OXFORD; 30th Palais, BURY; 31st New Elizabethan, MANCHESTER.

November: 1st Grand Pavilion, PORTHCAWL; 3rd Bruce Grove Ballroom, TOTENHAM; 4th City Hall, SALISBURY; 5th GRAVESEND; 6th BRIGHTON; 7th Oasis, MANCHESTER; 8th-12th Tour of SCOTLAND; 13th Baths Hall, SHEFFIELD; 14th Jung Fran Club, MANCHESTER; 25th Tour of WALES.

## UNIT FOUR PLUS TWO

October: 29th Floral Hall, MORECAMBE; 30th Imperial, NELSON; 31st Twisted Wheel, MANCHESTER.

November: 4th Starlight, CRAWLEY; 5th Regency Ballroom, BATH.

## THE IVY LEAGUE

October: 28th "Top Of The Pops"; 29th "Ready Steady Goes Live"; 30th University College, LONDON; 31st Tour of the STATES.

## DONOVAN

November: 4th Three weeks tour of the UNITED STATES.

## HERMAN'S HERMITS

October: 25th Touring AMERICA.

November: 3rd Gaumont, GREENFORD; 4th Odeon, LEEDS; 5th CLEETHORPES; 6th A.B.C., CHESTER; 7th Empire, LIVERPOOL; 9th Granada, BEDFORD; 10th WORCESTER; 11th SALISBURY; 12th BRISTOL; 17th IPSWICH; 18th MANSFIELD; 19th City Hall, SHEFFIELD; 20th WALTHAMSTOW; 21st BOURNEMOUTH; 22nd Odeon, MANCHESTER.

## WAYNE FONTANA

### AND THE MINDBENDERS

October: 28th Gay Towers, BIRMINGHAM; 29th Central Pier, MORECAMBE; 30th Pavilion, BUXTON.

November: On tour with Herman and the Hermits.

## GEORGIE FAME

### AND THE BLUE FLAMES

October: 26th-30th Tour of SCOTLAND; 31st Coatham Hotel, Redcar.

November: 3rd Flamingo, LONDON; 6th Olympic Ballroom, RAMSGATE; 7th Starlight, GREENFORD; 12th Domino Club, MANCHESTER; 13th Pavilion, FELIXSTOWE; 14th The Downs, HASSOCKS; 19th Empire Pool, WEMBLEY; 22nd ELTON Baths; 26th Wolton Hall, ALYESBURY.

## THE STROLLERS

October: 24th-31st Beacholme Holiday Camp, GRIMSBY.

November: 6th The Folk Club, COVENTRY; 7th Down Folk Club, KENT; 10th The Folk Club, ACCRINGTON; 11th Village Folk Club, SALFORD; 12th White Lion, COVENTRY; 13th Leofric Hotel, COVENTRY; 14th Two Brewers' Club, Regent Street, MANCHESTER.



# MIKE VICKERS . . .

## MUSICAL DIRECTOR



Mike Vickers

**W**HEN one reads about Manfred Mann, the spokesman is usually either Manfred himself or Paul Jones. I don't know why the spotlight always falls on one of these two—but it's a pity that lead guitarist Mike Vickers doesn't get a chance to say more on behalf of the group.

He has a wide knowledge of music, proof of which was shown recently when A and R man John Burgess signed him to a long-term contract for E.M.I. in the capacity of a musical director.

"I noticed that on sessions he always seemed to come up with exciting ideas", were John's words. "I also knew of the quality of his writing and the way his talent for composing and arranging was blooming."

Mike's first record in his own right was an instrumental, his own composition, "On The Brink". This was released on August 6th, but heaven knows when the follow-up will be, particularly after the tremendous success of "If You Gotta Go".

"I honestly can't devote a lot of time to this side of my career at the moment", says Mike. "But this is definitely what I

will do when I stop playing with the group—although when that will be I just don't know.

"Before I met Manfred and Mike Hugg to form the group, this was what I was aiming for. But we have been so busy these last couple of years that it slipped into the background and to tell you the truth, it had virtually left my mind until John mentioned it to me again."

Music has always had a firm grip on Mike and he wanted to go to the Royal Academy. He failed his audition and so lived at home in Southampton playing in dance bands and dates with odd groups.

Mike was proficient on guitar, saxophone, clarinet and piano—besides being able to read—so, as you can imagine, he didn't have any trouble getting work.

The turning point for him was his decision to travel to London and write for anyone who would employ him. He linked up with Manfred Mann, and since has achieved more than he ever dreamed.

Yet he still has a long way to go.

As John Burgess says: "I hope to build Mike into a new young musical director with fresh ideas. I am convinced he will become a big name in the world of music."

**FOOTNOTE:** For those who don't know, a Musical Director is the man who works in the studio itself with the musicians, not in the control room as do the engineer and A and R man.

His job in short is to book the musicians, conduct the orchestra and decide upon the arrangement. He also writes the score.

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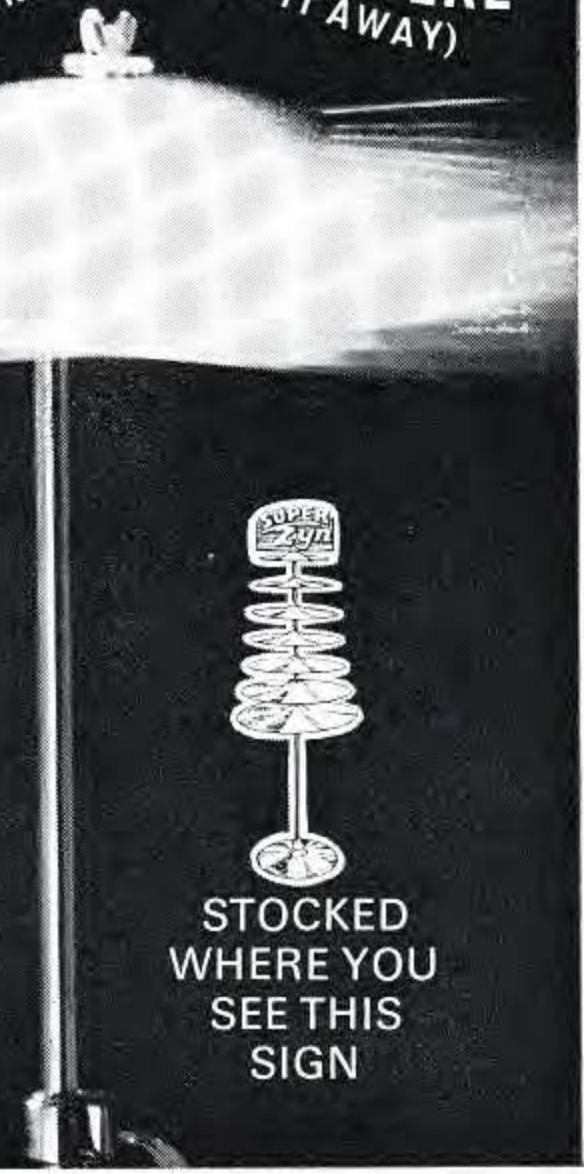
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# "I'M EIGHT YEARS AHEAD" CLAIMS BO

By KEVIN SWIFT

Out on his own, that's Bo Diddley, and he's proud of it. When I spoke to him at his hotel recently he had a few things to say about his relationship with British groups.

"I am eight or nine years ahead of them", he told me. "What I was doing in the 'fifties, they are only just starting to do now."

But he's not a knocker. He's rather proud that so many of our groups derive much of their material and style from him. On the other

hand it makes him sad to see them pulling in the bread which he should have had years ago when he was forging ahead with new sounds and songs. Still, he has the satisfaction of knowing that he is unique.

He even has a beat named after him. How many times have you read in record reviews, "This one has a Bo Diddley beat"? How about that beat? How did he arrive at it? "First came across it when I was a kid", he told me. "All of us used to do it, with our hands, our feet, or anything we could get hold of. We just used to clap, stamp or beat it out. All I did was to relate it to the guitar."

As a matter of fact, Bo has quite a collection of guitars. Some of

them he made himself, some he designed. These are the ones with which one associates him. Are there any secrets in the electrics of those weirdly-shaped Gretsch guitars? Bo denied it. "The pickups are standard", he said. "I just designed the shapes to make my guitars individual." His favourite model? "The square one", he said. "I don't take that one around with me though, means too much to me. I'll give it to my son when he gets a bit older. He's ten now and shaping nicely." Bo calls his range of custom-built guitars the Jupiter Thunderbirds.

On tour he surprised quite a few people by using a straightforward, non-souped-up, tremolo-less Selmer Stereo Master amplifier. It was generally believed that he would turn up with a very special amp of his own, something like a wardrobe with half a dozen speakers. I asked Bo if such a monster existed. "No", he replied. "I haven't anything like that at the moment, I'm using a Fender Bassman back home, this one has 4 x 12" speakers instead of two." He wouldn't say if he had done anything special to the Fender amplification unit. When asked, he smiled, shook his head and said, "There are some things I just won't tell anybody." It was the same when I asked him whether he tuned to a chord. "I ain't saying" was his reply. He was much more eager to talk about the amps he's had and the ones he hopes to have. "I made a great one around '57", he said. "It had eight 10" speakers, two 12" and a 7". Gave me about 70 watts. I also had a Japanese amp called a Sony. I liked that but it got stolen."

## MAKES AMPS

Bo also made a few amps with a friend of his called Bobby, who lives in Chicago. "I met him on the grocery round I used to do back in '51", said Bo. "I had to go through his workshop to deliver the groceries to the apartment behind him. He was making radios at the time. We got talking and later on we worked out a couple of ideas together. He's making me an amp right now. It'll be a beauty, it'll have the lot man. It's going to cost me around 1,500 dollars, if he ever finishes it, that is.

"I'll use the radio beam principle with the new amp. I'll do away with leads altogether. The beam will

have a 4-ft. radius and should work up to a block away."

He talked about his then current trip, and the difficulties he had encountered when recording for radio. Evidently he gave the engineers a bit of a rough time trying so hard to get his distinctive sound. "They couldn't see why I was so worried", said Bo. "This guy even turned to me and said, 'Look, I have recorded thousands of artists in my time, I usually spend an hour at the most on each one. Now why must you be so different?' This guy couldn't recognise that I am not an average artist. I have a sound of my own and I can feel when it's coming across. I am Bo Diddley and Bo Diddley has his very own sound. I must say that everyone down at the studios did their best for me, but I heard the finished product and, well, it wasn't Bo Diddley."

## JAMES REPLACES JEROME

Why no Jerome this time? "Got married", said Bo. "His wife didn't want him to come along with me, mind you, there was a bit more to it than that, but, there again, as I said before, there's some things you boys can't have. I'm using my good friend Clifton James this trip. He'll probably stay with us for our gigs back home."

Not many people realise that entertaining is a business. Bo Diddley puts as much effort into it as he used to put into one of his previous occupations, boxing. He said, "Me and my musicians work at this thing night and day. I've worked out a lot of head and arm movements which are signs for the others to follow when I'm going to do something special on stage. I am always looking for new angles, gimmicks if you like. This is a serious business and you must aim to please."

The Chess Studios, Chicago, home of the Bo Diddley sound, came into the conversation.

Strangely enough Bo didn't have much to say about the studios themselves. He seemed more anxious to pay tribute to the owners, Leonard and Phil Chess. "They picked all my big numbers", he told me, "and they have been a wonderful help throughout my career. I'd even go so far as to say that without those two guys you wouldn't ever have heard of Bo Diddley."

In these studios Bo is the boss, he feels his sound and acts accordingly. "There must be atmosphere for a Bo Diddley record, this is why I feature distortion, I don't like everything neat. I think distortion helps people make believe that they are there in the studios with me."

Finally, I asked him which of his gigs had been the most memorable. He didn't need to think. "Brooklyn Paramount, New York", he answered. "I broke my ankle on stage. The kids loved it. They thought it was all part of the act!" Knowing Bo Diddley's devotion for his music and the kids who listen to him, it might well have been.



Bo Diddley with his favourite guitar





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## A "BEAT GROUP" AND PROUD OF IT!

**I**T was third time lucky for Coventry fivesome The Sorrows.

Their first two singles on Pye, "I Don't Wanna Be Free" and "Baby" failed to make any impression on Britain's record-buyers, then along came their third, "Take A Heart", and before they knew it, the disc had climbed into the charts, providing them with their first hit.

Who are The Sorrows? What sort of music do they play on stage?

I went along to the Pye Studios to find out, and had a long chat with group leader Phillip "Pip" Whitcher, who, with their manager David Owen, had been discussing the group's first long-player with A and R man John Schroeder.

"Pip" told me: "We all go for wild, gutsy music, regardless of trends. We were around when The Beatles broke big—at that time we had really long hair, too—and we've been raving it up around the country ever since. The kids never seem to get fed up with rock 'n' roll. If it's played with genuine enthusiasm and verve you can't go wrong."

Here's an example of the receptions they receive—particularly now that they can boast a record success: they played at The Oasis Club, Manchester, recently, and were re-booked **TWICE** for **DOUBLE THE PRICE!**

The Sorrows' intention is to liven up what is undoubtedly at the moment a "nothing-happening-scene" with numbers like Larry Williams "She Said

Yeah" and "Slowdown", Little Richard's "She's Got It" and "Kansas City", James Brown's "I'll Go Crazy" and Rufus Thomas' "All Night Worker"

The Sorrows are a "Beat Group" and don't deny this. They are proud of it—and are concerned primarily with a big, wild, gutsy sound coming over at every performance.

As "Pip" says: "Our ambitions and aims at the moment are just to play as often as possible. We never get tired of going on stage. We just love what we do, have our own personal jokes, and generally try to get the happy atmosphere amongst us to rub off on the kids watching".

### THROAT TROUBLE

A description of their music must really be a cross between rock and rhythm and blues. One of their key factors is their singer, Don Maughn, who at 6 ft. 5½ inches, even tops Long John Baldry in height. Don has suffered a lot of throat trouble in the past, as a result of which he has developed a husky, soulful-type of voice. Consequently, the boys don't want it cured.

"He gets just the right feel for our numbers", says "Pip".

"I know it's been said before about others, but because of this throat trouble Don can really sound very Negroish when he wants to."

"Pip" himself plays lead guitar and uses a Fender Telecaster through a Vox, to which he has fixed tweeters; Wez Price is on Epiphone Casino with another Vox (which also has adapted tweeters); Bruce Finley hammers out the beat on Ludwig drums—and he

hasn't left it at that. To give a better "thud" to the sound of the bass drum, and to make the set louder all-round, he has taken off all the skins and put metal inside.

Bass player is Phillip Packham, who uses a Gretsch with an Ampeg amplifier, and has his eye on a Fender Jazz bass.

### GERMANY

The boys have also had the experience of going to Germany and when they were there (they only stayed a month) they found it regular practice to play up to four hours non-stop at a time. "Our repertoire then went right up to 250 numbers", said "Pip". "We scraped the barrel for every old rocker we could find!"

When a slowish number is called for on stage—and they find it necessary to include one or two just to get some breath—they favour items like Ray Charles' "Georgia", "I Can't Stop Loving You", and The Platters oldie, "Smoke Gets In Your Eyes".

They are all great admirers of Cliff Bennett, and name as their influences artists such as Little Richard, Larry Williams and Rufus Thomas.

"Take A Heart", the group's passport to wider travelling and much more work generally, came from their A and R man John Schroeder. He found it on the flipside of an old "Boys Blue" disc. The styling of this one was very different to The Sorrows version. It just jogged along and was a lot sweeter.

Both the "A" and the "B" side, "We Should Get Along Fine", were recorded at Pye, and the session was over in about two hours.

The pitter-patter opening of the song was done by drummer Bruce. He did it on both tom-toms, which were muffled by pieces of cloth over the skins. As the song continues, you'll notice this "pitter-patter" sound carries on in the background while the drums begin to hammer out a beat. This wasn't done with the aid of double-tracking, but by "Pip" who took over his Telecaster. He muted the sound of the guitar to get a similar effect.

The group have three managers—Drew Harvey, Barry Clayman and David Owen. David was the first to spot them.

"I saw them playing in a working men's club in Coventry", he recalled. "I remember they played for two and a half hours for £5. I asked them why I had not seen them around before, and learnt that they had been 'in hiding' for six months practising solidly, collecting good equipment and perfecting their sound."

How about that!

**JOHN EMERY**



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# FACES IN THE ALLEY

**WALKING** down Denmark Street the other day I ran into Small Face Jimmy E. Winston. He had a plectrum gripped between his teeth. "Hello", I said, "Recording?" "No", he hissed, "We're running through the numbers for the film. Coming in?" I followed him into Central Sound Studios.

Inside the scene was one of chaos. There was a Marshall amp here, a Rickenbacker guitar there, a set of Ludwigs at the back of the studio, and a Gretsch Tennessean propped up near the front. To my right there was a remarkable piece of equipment. It was a "Sammy Samwell", and we all know that there is only one of these in the world.

## WROTE 'MOVE IT'

Sammy is the guy who wrote the very big "Move It" for Cliff as well as many other successful numbers. Now he's musical director for The Small Faces. He says what is OK for them to record and what is not, and he generally gives them a lot of useful direction on the music side of things.

The session had not yet started. Ex-Quotation Graham Dean, was busy directing Stevie Marriot's efforts on a beautiful big Jumbo. While Graham sang, Stevie backed him with chords. They were work-

ing on a song, which Sammy and Graham had written. Over on the left Jimmy Winston was plugging his Rickenbacker into a makeshift amp. "No organ?" I queried. "Bust", he replied. "It's being fixed. Doesn't matter—we're only getting the numbers worked out." Stevie left the Jumbo to Graham Dean and walked through the leads to get to the silver-glitter Ludwigs and started belting them. Conversation stopped.

## MIRRORS ON HIS GUITAR

Stevie left the kit and made the last stop on his musical rounds at the Gretsch Tennessean. I noticed that he had a couple of mirrors on the body and head of the guitar. "What are . . ." I started but I was too slow. The Marshall screamed at me. The Small Faces were all set. Jimmy Winston took the piece of paper from Sammy and had a quick read. "Don't worry", said Sammy, "Sing the same words over and over again". This was sound advice. Graham and Sammy had only written one verse. Graham decided to remedy this and taking the paper back from Jimmy, left the studio to seek inspiration in the adjoining restaurant.

Jimmy started off with a few chords and a grimace. His speaker wasn't behaving properly. He sang the first line and bass player Plonk Lane and Steve came in with hearty "hey, hey"s. Plonk had his bass and amp on full treble to push his sound out because he hadn't brought the whole set-up. Stevie

picked out a quiet intermittent figure, which was something like the distinctive passage in "Hog For You". But we were not going to get away with a quiet afternoon's practice. Good job too. We had the lead break to contend with. In it came with a whiz! Ear-piercing treble drowned all but the neat work of drummer Kenny Jones. Steve stopped a few bars later and turned to Jimmy. "Your guitar's not coming across, Jim".

"It'll do", said Jimmy. "Plug into the Marshall with me." "OK", said Jim, and he plugged into Stevie's unit.

"Ah, that's better." Off they went again. In came Steve's screaming Gretsch. Once more I made a mental note to ask him if he had "fixed" it in any way.

## 'ONE IN THE CAN'

After various entrances and exits on the part of Graham Dean, the first song was sounding OK. So they left it and went on to a semi-instrumental. As Steve belted away at his strings he turned to me and yelled, "Of course, it'll sound better than this when we actually record it, as there are going to be voices in the background going Aaaaa-Hhhhhhyeeeee!" At least I think that's what he said. Every now and again, Sammy would stop them and suggest improvements. Steve passed these on to the group relating the instructions to the various instruments. "No", he would say to Kenny, "Where I go da-da-da-deeow! You should go ka-ka-zakak."

It took shape and other numbers were soon on the way to becoming recording material. The boys took a break. It was fags and coffee all round, as they say. "How about the Gretsch", I asked Steve. "Have you souped it up at all?" Unfortunately I had picked the wrong moment to speak because Plonk's harmony bass had made up its little sunburst mind that it was going to feedback. Plonk, innocently looking all around him for the source of the feedback, went on stirring his coffee with his thumb plectrum. Jimmy helpfully put his hands on the strings. Silence reigned. Evidently Steve hadn't heard my question.

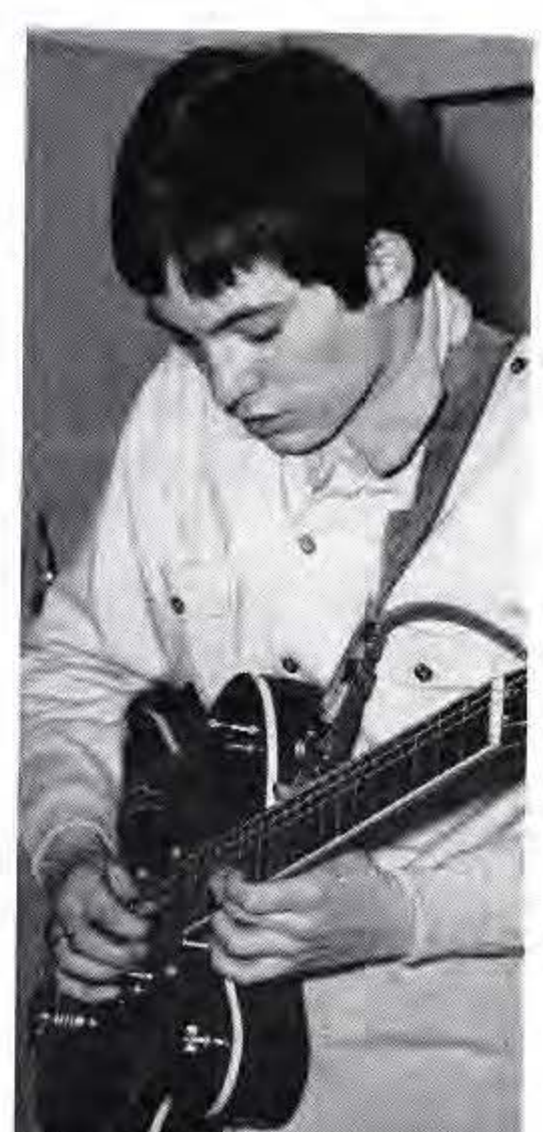
## SOUPED-UP GUITAR

He pointed at his Gretsch. "I've souped this up", he said. "I've changed the wiring of the pickups so that in fact they are reversed. See what I mean? The treble pickup is now in the bass position, but it still gives me plenty of whine and the bass pickup is in the treble position, so that gives me plenty of bite." He demonstrated. My ears proved Steve's technical skill.

"Great", I said. "What about the mirrors?" "They're for flashing idiots", he explained. "You get these blokes in dance halls who come up to the front and try and stare you out. I just catch the stage lighting in the mirrors and try and blind them."

I wonder if the camera crew made him take them off for filming? If you want the answer, go and see "Diamonds For Danger" when it's released. If The Small Faces attacked the making of that with the same enthusiasm as they did the rehearsal I witnessed, it will be very, very exciting . . . and deafening.

KEVIN SWIFT



The Small Faces show tension, thought, enthusiasm and concentration while working on their new single



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# INSTRUMENTAL NEWS

## STONES

THE Rolling Stones are due to leave for the States today (October 25th) but hope to delay it until the 28th of the month.

They are supposed to arrive at Montreal on the 29th to commence one of the most gruelling trips of the States and Canada ever undertaken by a British group.

They will be travelling, with a few intermittent days off, until December 5th when they do their last date at the Arena, San Diego. On the day of their arrival they have a Press conference and open the tour at the Forum, Montreal.

The five will then stay on in America for a week of recording at the R.C.A. Studios.



Kink Dave Davies reading the September "Beat Instrumental"

## 8 DAYS A WEEK!

The X'Caliburs, a group in the Barron Knights' mould from Sheffield, may not have a hit to their credit but they are finding it virtually impossible to fit in any more work.

They are working eight days a week all over England, doing two stints on a Sunday, and are so popular that doubling in cabaret at the La Strada Clubs in Sunderland and South Shields for one week recently, they broke all attendance records. Not bad considering they followed people like Val Doonican and Joe Brown.

The group's first try at disc success doesn't seem to have come off though. They released a song called "We Will Love", on CBS, but weren't satisfied with it. The boys felt there wasn't enough to it, and are looking for a real solid beater for their follow-up.

## You can find 'em in Room 10

THEY met in a dressing room! Yes, they really did.

Jonathan Burn, 22; Bill Kenwright, 20; and David Charkham, 18; who make up newcomers' Room 10 were put into the same dressing room (No. 10) for the West End musical "Passion Flower Hotel", and in between shows developed a musical understanding.

Their spare time "jam sessions" have led to the release of their first record on Decca, their version of "I Love My Love", a song from the show. Jonathan plays organ on this, Bill takes the lead vocal, double-tracked, and David plays drums.

They made a demo disc of the song at their own expense at Regent Sound and it eventually reached Simon Napier-Bell, who is now their manager. He arranged for it to be done again—this time properly—at Advision in Bond Street.

## NEW FOLK NAME

Harvey Andrews is a new name in folk—but he won't be for long. Just five songs on a long-player called "The Second Wave" on the Transatlantic label has aroused interest in this 22-year-old former teacher.



Harvey Andrews

Harvey's introduction to singing was with the local church choir, but whilst at teachers training college he came across records of Ewan McColl and Dylan for the first time, and began to take an interest both in the folk tradition and contemporary song writing.

His breakthrough onto the folk scene in the Midlands—where he was born—came through the Ian Campbell Group who auditioned him and put him on at their famous Birmingham club, the "Jug O' Punch". He is a great favourite there now and will begin travelling far and wide soon.

## Another EPSTEIN Bet

Brian Epstein has bet the manager of The Marionettes, who are now on the Everly tour, that their new record will make the top twenty. Brian has laid out £35 to back his belief that "At The End Of The Day" will be big. The group do it on their tour spot and it goes down a bomb.

## BURNS TAKEN OVER

Now that Burns have been taken over by the American Baldwin Organ and Piano Company, they are concentrating on the production side of the business so that they can clear up an export backlog as quickly as possible. When these have been cleared, production will start on the Mini-bass. Jim Burns remains Managing Director although the name of the firm is now Baldwin-Burns. The firm will be distributing the Baldwin organ over here and several models will soon be exhibited in the firm's St. Giles Circus showrooms.

## Dave on the lookout

Dave Davies, lead guitarist with The Kinks, is looking for a brand of strings that he bought while the group were on their last trip to the States.

"They're called 'Ernie Ball Rock Rock 'n' Roll Strings,'" says Dave. "I bought quite a stock while I was there, but I haven't got many left. I hope they're not only sold in America."

Dave is now playing a Gibson Flying Arrow guitar—after having two models stolen. He mislaid an Epiphone, then bought a Guild and lost that.

## SEEN ROUND THE WORLD

Dallas musical instruments are to be featured in TV documentaries that will be televised all over the world as part of Britain's export drive.

The programmes show Carlton drums and Grafton Acrylic saxes amongst other Dallas lines. Various recordings and film sequences were made to suit different countries.

Dallas say that they expect a lot of interest to be shown in the Grafton alto sax because its pitch is not affected by extreme heat. "Should go well in the hotter countries", say Dallas.

Completely new lines from Dallas are the Bauer single manual organ at 219 gns., the Martin Coletti 12-string acoustic at 27 gns., and the Martin Coletti Jumbo at £23.12.6.

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## SEARCHERS' 12-STRING

When The Searchers arrived in Amsterdam for a couple of gigs recently they found that their Burns 12-string had been left at London Airport. Luckily they found a friendly Dutch dealer who lent them a spare 12-string for their performances.

## Tubon used by Jet Set

The Jet Set are now using Livingston Burge's new instrument, the Tubon. The group has a record out on Parlophone called "Too Late To Say You're Sorry". For the purposes of TV and radio exposure, the group's lead singers, a girl and a boy, have taken label credit. They call themselves The Soul Mates.

## NEW BASS FOR PADDY, KLAUS AND GIBSON

JENNINGS have produced a revolutionary bass guitar for Klaus of Paddy, Klaus and Gibson. It is an 8-string model designed by Klaus and is the first one of its kind ever. Reg Clark of Jennings says:—

"The guitar has turned out much better than anyone ever expected. We are waiting to see what the reaction is like before we decide whether or not to go into full-scale production."



Klaus with his new 8-string

## G.M.S. DO ADVOCATE "E" TUNING

General Music Strings have pointed out that we were wrong when we stated last month that they do not advocate "E" tuning for 12-string guitars. They actually produce two lines for these guitars: the Monopole G-12 set suitable for Jumbo-type guitars; and the G-29, which are ideal for electric, solid 12-string guitars. Both lines were specially designed in co-operation with the individual guitar manufacturers a couple of years ago when the 12-string came into vogue.

## RIOT SQUAD DISBAND

The Riot Squad, one of the most musical groups around, have now broken up. This was due to disputes in the group regarding the type of numbers to play and record. The boys are still the best of friends and are pursuing separate careers. Mitch and Bob—drums and sax—are doing session-work, bass guitarist Brian is joining another group, singer Graham Bonney is making a solo record, and organist Mark Stevens is studying music in Cardiff.

## Danelectros Continuing Range

Until recently, Danelectro had decided to discontinue many of their models. This decision has now been reversed and all makes of the guitar can still be obtained even though there is a considerable waiting list. Groups currently using Danelectro guitars are The Hollies, The Who, and session guitarist Jimmy Page.

## NEW JAYWALKER

The new member of Peter Jay and The Jaywalkers is 15-year-old Terry Reid. He was discovered by Peter when the group played at Peterborough, Terry's home town. Although looking for an organist, Peter decided that Terry was so good, both as a guitarist and a singer, that he asked him to join.

As soon as The Jaywalkers have finished their current stint of ballrooms, about the beginning of November, John Schroeder wants them in the studios to record a new single featuring Terry.

## URGENT CALL TO MARSHALL

It's all happening for Marshall. Roy Orbison, who took a set of Marshall equipment back home with him after his last tour, rang the firm from America recently and asked for another amp to be sent to him because he had added a new member to his backing group. Marshall obliged by putting one on a plane for him straightaway.

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## INTERNATIONAL PENNIES

**T**HE Four Pennies are going international! Having managed a successful return to the British charts, the group plan to record "Until It's Time For You To Go" for the French, German and Italian markets.

In addition to this, the boys are looking forward to recording a "live" long-player at The Star Club, Hamburg, for release in Germany. It may also be on sale here.

The success of their new one, of course, means the group has to fit in a tremendous amount of extra work, TV shows, radio dates, and personal appearances, etc. This is nothing new to Lionel, Mike and Alan, but it hasn't happened to lead guitarist Dave Graham before.

He joined the group in May this year replacing Fritz Fryer, and this is the first "hit" record he has been part of.

Dave first met The Pennies at the Majestic Ballroom, Reading, when he lent Lionel his guitar. A friendship was formed, so when Fritz decided to leave, the rest of the group went straight to Dave's home in Reading to offer him the job.

JOHN EMERY

## The Symphonic 30 N

Hohner explain that their Symphonic 30N is a new version of the standard Symphonic 30 organ. The 30N has a new styling and also features a treble booster. No other revisions were considered necessary. Price is £208.19.0.

## NEW AMPS FOR BEATLES

Vox have just delivered a new set of amps to The Beatles. The old ones were still functioning perfectly but their cases had received so many knocks on their travels that they had begun to look shabby.

Vox took their guitar organ to the Amsterdam Electronics Fair and it attracted a lot of interest. Whenever a demonstration was started people flocked from all parts to see it.

## NEW SOUNDING CASTAWAYS

Tony Rivers and The Castaways are making a return to the scene after the car accident that tragically killed one of the members. They are now back with a new look. They now have two lead singers, Tony and new member Kenny Rowe, who was previously with The Saracens. They are cutting a new disc at the end of this month for release on November 26th.

## NASHVILLE TEENS'

**W**ILL The Nashville Teens' latest disc change their luck and put them back in the charts?

"I Know How It Feels To Be Loved" is the Teens' first record since "Little Bird" was released on the same day as Marianne Faithful's version of the same number. The reasons for Decca's decision to release both discs simultaneously are still somewhat obscure but the outcome was all too clear. Whereas Marianne's "Little Bird" flew straight to the top of the charts the Teens' never really left the ground.

In spite of their natural disappointment at the disc's failure the Teens' were magnanimous enough to say it was a case of "the best girl winning".

As pianist John Hawken commented good-naturedly, "Although a lot of fans said they preferred our version, they obviously hadn't got as much money to spend".

The Nashville Teens' first disc "Tobacco Road" was a great hit. This was followed by "Google Eye" which also went down very well. Unfortunately, their next effort "Find My Way Back Home" went by almost unnoticed.

Although they still attract large and enthusiastic audiences for their one-night stands up and down the country they are well aware that they need another hit to restore their reputations.





# 'You've got to be Stubborn'

says **CAROLINE CARTER**

**H**OPE you don't get the wrong angle from the photo. It might give you the idea that Caroline Carter is nothing more than a "glam girl" probably possessing an average voice and using the guitar as a prop. If that's the way things strike you you'd have a very pleasant surprise if you met her and got talking.

Instead of giving out with a load of typical girly-chat about hairdos, fashions and people who are "fab", she might be able to give you a few tips on guitar playing. She would describe her favourite chord sequences and fill a good few hours with gen on inversions, right-hand technique, variations and many other facets of guitar playing, which blokes don't really expect girls to know about. Why is there a widespread belief that girls cannot play guitar properly?

Caroline, who takes her guitar very seriously, gave me her views. "Girls are thought of as weak creatures and there are, in fact, a couple of obstacles for them to overcome when they learn guitar. Most of us have shorter fingers than the boys and this means we have difficulty in making our barres. I get round this problem by covering as many strings as I can and then bringing my thumb round for bottom E. The tips of my fingers are quite hard now so there's no trouble with delicate fingers, but I do find that I lack strength in them. I use light-gauge strings. I tried thick ones to start with, but found them hard to manipulate with the result that I couldn't get enough life out of my guitar."

Why are there no "top" female guitarists to rival male representatives such as Wes Montgomery, Charlie Byrd, etc? "It's a question of tenacity", answered Caroline. "I honestly don't think that women have the same sticking power as men. To put it another way, they're not as stubborn. You really need to keep at guitar playing. You have to treat it like a science."

Caroline doesn't set aside a certain amount of time to practise each day, but she rarely does less than two hours. When she started she copied Joan Baez unashamedly. Now she's proud to say that she has branched out a great deal. She refuses to stop talking about the greatness of Davy Graham but she also loves Jack Elliot's work.

How long would she be on her feet if she was asked to offer her entire repertoire? "A long time", was her answer, "But I usually concentrate on about ten numbers at a

time. Now and again, I feel like digging up an old one that I used to play, but I find that I've forgotten the words.

Is she a participant in the "folk boom"? Caroline answered quickly and emphatically, "Oh no! I am not in on that particular scene. I'm happy to be called a pop singer. I play the type of music, which people are calling folk, but I am not a folk-character. I have never, ever, worn jeans in my life and I wouldn't like to get the 'much travelled, seen a lot of trouble' image."

Caroline talked about the session which produced her first, very striking release, "The Ballad Of Possessions". She told me that she felt as if it was her first day at school, surrounded as she was by such cool, seasoned pros like Jim Sullivan.

She said, "There was this aura of professionalism about everybody . . . but me! I felt a bit lost. Mike Leander A and R'd the session and I really feel that he did a marvellous job. The backing comes across beautifully, but it's mellow, and I still come out on top." Besides the cool, clean guitar-playing of session man Sullivan, the sound of a cymbalo was featured on the record. "This", explained Caroline, "is a Hungarian stringed instrument with a very distinctive tone."

I asked her what she thought of the standard of guitar playing today, especially in her particular field. "Some are pretty good", she said, "but others are just a bit off course." She elaborated, "They either try to be too revolutionary, without first mastering the basic guitar work, or they are lazy. They don't bother to look round for different progressions or interpretations. There are so many to be had, even without digging round for obscure LPs. In this respect I'm very lazy. You hear people talking about the obscure LPs which they have had imported from the States. I just couldn't be bothered. We have most of the good stuff over here."

If she does go from strength to strength what guitar will she splash out on? Her answer? "None, I'm sticking to the Martin I bought from a building labourer. It was made in about 1935 and it's got a clear, quality tone. I love it and wouldn't trade it for anything. I'm so fond of it that I can't bear to see anyone else playing it." Must have been very dear you would think. But no . . . Caroline says that it cost her £30. The bloke didn't play it and he didn't want to let it waste. That old Martin certainly isn't being wasted now!

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**THE** amazing point about The Art Woods is that they were one of the first and most authentic blues groups to emerge, yet have never announced this in any way, or said things like "We won't pander to commercial tastes" or "If the people don't like what we play, that's too bad".

Nothing like this from the five West Londoners—they just enjoy playing as often as possible. And play they do—up to six nights a week regularly at clubs, colleges and ballrooms.

Reliability and a good stage act has kept them working solidly since they turned professional nearly a year ago. They were due to go to the States in exchange for Bo Diddley, but met difficulties over work permits. They will probably still go, but it won't be until the New Year now.

The group is led by Art himself, who handles the lead vocals on stage with the help of a Shure microphone and a Selmer 100-watt p.a. He also plays harmonica but doesn't feature it so much now.

On organ is Jon Lord. He ranks high among keyboard men in the group-world and uses a Lowrie model through a 50-watt Leslie system.

Derek Griffith is the guitarist in the group and plays a Gibson ES.335 with a Selmer Zodiac amp.

Malcolm Pool plays an Epiphone Rivoli bass through a Selmer amp.

And on drums is Keef Hartley with Ludwig.

Their collective musical knowledge is very wide and they take their "job" seriously. Since they began, their repertoire has broadened tremendously from Bo Diddley and Chuck Berry stuff to include more complicated arrangements. For example, their act now includes a great instrumental version of "Walk On The Wild Side".

The group has no SET REPERTOIRE, but vary their act to suit the audiences in different parts of the country.

#### CLUB GROUP

They are very much a club group, having been "brought up" in this atmosphere and still thrill at the possibility of playing to a jam-packed audience full of enthusiasts, in a makeshift hall above the local pub, particularly in the Midlands area. "It's a great scene up there", says Art. "Whereas excitement has dropped in London—probably because the fans have got such a wide choice in clubs and ballrooms—they are still as wild as ever around Brum."

Before they left our office, I asked them why they hadn't made a hit. They laughed. "A hit? What's that", said Art. "Seriously, we would like a hit and are really going to try with our next one."

The discs the group have had issued have been "Sweet Mary", "Oh My Love" and "Goodbye Sister". None of them registered.

Lead guitarist Derek came in: "I think they may have been a bit out of reach for the average

# The Art Woods



From left to right: Malcolm Pool, Derek Griffith, Art Wood, Keef Hartley, Jon Lord.

record fan, so I think we'll have to go more commercial for the next one. After all, it would be handy to have one in the charts."

They didn't seem really worried.

But they have no need to be—for as their agency told me on the telephone, "The boys are busy, busy, busy!"

JOHN EMERY.

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Fourteen tracks definite for the next **BEATLES'** LP, due late this month . . . but at the same series of lengthy October recording sessions a further nine or ten titles were "canned". **GEORGE MARTIN**, A and R man, now working independently, said **PAUL** and **JOHN** had a "flurry of song-writing production". December 17: John and Paul host a 50-minute Granada TV show in which some of their latest batch will be performed.

**SEEKERS**, hit by bad luck through illness of **JUDITH DURHAM** during the summer, are watching the progress of their delayed **TOM SPRINGFIELD** -penned single "The Carnival Is Over"—Tom has been on a U.S. tour picking up material for the Aussies' second LP, to be cut December for early New Year release.

Surprise R and B star in the charts in recent weeks has been **WILSON PICKETT** with "Midnight Hour". Tapes of his current LP "In The Midnight Hour", out on Atlantic in the States, have been flown to Decca in London for release as a tie-up with Pickett's tour of Britain. Wilson wrote nine of the songs; stand-out tracks, "I Found A Love" and "That's A Man's Way".

The **YARDBIRDS** have finished their second LP but, at the time of going to press, no release date has been given. Album has been tailored by **GIORGIO GOMELSKY** to show the versatility of the boys. Despite "permit problems", they've been registering strongly in the States. Album will be boosted there, too. In fact, some of the tracks were recorded in Memphis—the same studio where **SAM PHILLIPS** first recorded **ELVIS PRESLEY**.

**HOLLIES** had to cram in several recording sessions in a hurry mid-October to find follow-up single to "Look Through Any Window". Reason for the panic: singer **ALLAN CLARKE** had to have his tonsils out and would be unable to work for the best part of a month. **RON RICHARDS**, recording manager, reckons he has three titles to choose from.

**JOAN BAEZ**, with extra musicians featured, has an LP "Farewell Angelina" booked for mid-November. Features the usual quota of **BOB DYLAN** items, one of which "Hard Rain's A Gonna Fall" goes on for nearly eight minutes. She also features **DONOVAN'S** "Colours"; says it is one of the best new numbers in years.

Nothing new announced from the **McCOYS**, American hit-makers of "Hang On Sloopy", but it's hoped to have a new single out either November 26th or December 3rd, to coincide with their first-

ever visit to Britain. But their American LP, selling well, will be out here in time to catch Christmas trade.

**ROLLING STONES'** single "Get Off Of My Cloud" in the States is being described in advertisements as "the dividing line between art and commerce"!

Recent **IVY LEAGUE** recording sessions were filmed, in glorious colour. Reason: for American TV inserts, showing the boys as writers and singers and boosting their fast-rising "Tossing And Turning". Film expected to go out here in cinemas towards the end of the month—also shows the boys working over their recent single "Our Love Is Slipping Away" and "Gonna Make You Fall In Love".

**ELVIS PRESLEY** LP "Elvis For Everyone", out November 19th, features titles like "Your Cheatin' Heart", "Finders Keepers, Losers Weepers", "Memphis Tennessee", "Santa Lucia", "In My Way". Several tracks have surprisingly long instrumental breaks, mostly guitar.

Correspondents say they are baffled by **PAUL McCARTNEY'S** "Yesterday", not coming out here as a single, after its number one smash status in the States. But the Beatles don't like picking out tracks from already released LP's. Anyway, Beatle-man **GEORGE MARTIN** supervised and arranged the "cover" EMI version by **MATT MONRO**!

High hopes of the **ACTION**—first disc out on Parlophone is "Land Of A Thousand Dances". Five-piece group has been fully pro for two years and have built up a big following in the R and B clubs. Word-of-mouth praise from top groups and blues-men led to the contract.

Out in time for Christmas: a new LP by **CLIFF RICHARD AND THE SHADOWS** in which the theme will be Latin-American rhythms. Said Cliff: "South American rhythms have always fascinated me but I've found if you go too far with them they can be a bit un-commercial. We've tried to tone them down."

The **ANIMALS** will switch from EMI to Decca in February, next year. Trend of using piano instead of organ on their last single "It's My Life" (recorded in Los Angeles) is described by the boys as "just a change"—**DAVE ROWBERRY** will carry on featuring organ.

Biggest money yet paid to the **STONES** for their current tour of Canada and America—a massive itinerary which will still leave them time to record in Chicago and on the West Coast. And protest song-star **BARRY McGUIRE** said on American TV that he thought the Stones one of the most exciting

groups in the world. That boosted **HIS** fan-mail! He was hosting a new TV pop show.

For Midlands' fans wondering what happened to the **BEAT PREACHERS**—they are now the **CARIBBEAN** and are out on disc on Pye with "Inside Out". Disc shows how they have changed from their original wild R and B. EP out now by the **HONEYCOMBS** features and is named after their come-back hit "That's The Way", on Pye.

Split between **WAYNE FONTANA** and his **MINDBENDERS** hasn't changed plans for his new LP. And the Mindbenders hope to carry on recording in their own right. LP is widely varied—ironic, though, that it gives a sleeve angle slanted at the mateyness between leader and group!

Former **CRICKET**, **JERRY NAYLOR**, plagued by ill-health over the years, is now a regular on American TV's "Shindig", and has a new record "Green Lights" out there. He says he still keeps a letter from the **BEATLES** saying: "We heard you praise 'Please Please Me' and we take it as a great compliment"!

Something out now for modern jazz fans who don't like their music too far-out: "SHAKE KEANE with the KEATING SOUND", on Decca. Shake's real name is **ELSWORTH KEANE**—got the nickname because he spends his spare time quoting Shakespeare. Shake plays flugel horn.

"Baby Don't Go" is the title of a new American LP, with big picture and billing of **SONNY AND CHER** . . . but with the added item "and friends" in small type. A bit of a take-on, because three tracks are from the **LETTERMEN**, three from the **BLENDELLES**, three from the **RIGHT-EOUS BROTHERS**. If it comes out here, be warned.

"Cast Your Fate To The Wind" earned sales of over 250,000 for **SOUNDS ORCHESTRAL**. New single is doing well—and, in response to queries, features the same instrumental line-up: piano, bass, drums, six violins and cello. Just that.

Look out for a further reduction in records directly slanted at the Christmas market. Special songs angled round Yule Logs, snow and reindeer have proved disastrous flops in recent festive seasons.

On the folk scene: the **SPINNERS** sell well, but not fast enough to click in the charts. Their new single is following this pattern: "The Orange And The Green" and "Mrs. Loulighan's Christmas Cake". Group is doing stand-out business in the folk-club chain.

**KENNY BALL'S** "break-with-

tradition" single "I Wonder What Became Of Life" came up as a last-minute selection after a long session at the Pye Studios. They'd tried several possibles without success . . . then **PADDY LIGHT-FOOT** timorously announced he'd written a little number. Folk-ballad styling for Kenny has paid off.

Rolling Stone **BILL WYMAN** is getting more and more busy with his recording plans as an independent producer. The **END**, with "I Can't Get Any Joy", is the most recent . . . before that, "A Talented Girl", on Decca. Question: Who IS new recording artist, **FINGERS LEE**? He used to play piano with **SCREAMIN' LORD SUTCH**.

So you thought the sound on "What's New Pussycat?" was good? Well, wait until you hear the newie from **TOM JONES**. It's the theme music from the next James Bond film "Thunderball", and features a 57-piece orchestra under the baton of **JOHN BARRY**. The session was held at the C.T.S. Recording Studios, in Bayswater, and the song was written by **John Barry** and **Don Black**.

The **KINKS** will be in the studios on October 24th-25th-26th to record their new single, and from November 1st to 10th will be taping tracks for the next LP. Both sessions will be at Pye studios with A & R man **SHEL TALMY**. As per usual the single, and many LP tracks, will be **RAY DAVIES** compositions. **BRIAN JONES** wrote a song for the **CHECKMATES** on their recent tour together which will be recorded in the near future. "No Good Without You" is the newie from the **BIRDS**, a song so different from that recorded by their State-side counterparts, that any confusion is out of the question. The song was discovered on an obscure LP by **MARVIN GAYE**.

The sound of **CLIFF RICHARD**, recorded in Nashville, can be heard on "Wind Me Up (Let Me Go)". This was recorded on a recent visit to America, and on it, Cliff is backed by the almost legendary Nashville session-men. The record was still produced by **NORRIE PARAMOR**, so there's something British there. A new brother and sister team known as **THURSDAY'S CHILDREN** bow in with the pleasant "Just You", while **DINO, DESI AND BILLY** try again with "Not The Loving Kind". **DONOVAN'S** new single is out next month, but his new LP called "Fairy Tale" will be on sale much sooner.

Established pianist **MARK WORTZ** produced, arranged, directed, and played on the new record from **RUSS LOADER** titled "Count The Stars".





## BEATLES' NEW SESSIONS

It's funny how one expects certain people to do certain things. If, say, Ken Dodd went on stage for half an hour and raised no laughs, or Hank Marvin played a series of "bum" notes in a performance, it would put the audience right out of their stride.

In the same way, everyone has come to expect good singles, and good discs generally, from The Beatles. If they came up with something really bad, or even plain ORDINARY, it would be a surprise.

"B.I." was with John, Paul, George and Ringo when the four were discussing the series of sessions which began in October at EMI's studios in Abbey Road, London.

Experimentation is always the underlying factor in all their recordings. They don't stick to any set routine, but play around until something good comes up that they all agree is different and worthwhile enough to record.

Conversation moved on to the subject of the equipment the four wanted in the studio during the series of sessions. Besides the usual accessories such as electric and acoustic guitars, drums, tambourines, electric piano and organ, there were other requests.

Paul surprised equipment manager, Mal Evans, by asking him to get hold of an E flat brass bass. "A what?", replied Mal. "An E flat brass bass", repeated Paul. "It's like a euphonium. You know, I think the Temperance Seven used to have one."

"I want it to give an 'oompha' noise in one of the numbers."

Mal made a note in his book.

That wasn't all. "We must get a melotron for Paul", said John. "Must we?", interrupted Paul, looking puzzled. "Don't worry", John went on, "I'll show you how it works."

George is also keen on trying out different instruments in the studio but he didn't burden Mal with any problems. He already had what he planned to use—some Indian instruments to provide an "oriental" touch.

### SONGWRITING

Songs, these days, are no problem for The Beatles. Road manager Neil Aspinall said: "It just seems to get easier every month. Of course they have more time now. Back in

'63 and '64 they had to write numbers late at night in hotel rooms. They would work into the early hours of the morning and in the dead of night you would hear Paul yell across the room something like: 'Hey John, what rhymes with girl?'"

"Nowadays they get together at John's house and there are no interruptions, no guitars tuning in their ears, no bangs on the door for autographs. They have complete peace and quiet and this has been one big reason why they got half of the songs for these sessions written in one week, which is very good going."

Had George come up with any? "Yes, I've got a couple but I'm not playing them to you", he grinned. "You probably won't appreciate them until they've been properly arranged with the rest of the group. I'm going over them with John this afternoon."

The entourage moved toward Studio Number Two to join the team that has worked with them from the beginning—A and R man, George Martin and sound engineer, Norman Smith. Besides the foursome and the two road managers, there was nobody else.

There is a very strict ruling where The Beatles are concerned that no one, but no one is allowed into the studio when the world's top group is recording except . . . the woman with the tea and biscuits.

Before they started working "B.I." asked Paul how many songs he had written. He said six. But John pointed out there were seven. They were both emphatic on one point—and that was that "we" had written, which means, in short, that the names Lennon and McCartney will remain bonded together as far as composing goes.

On to the subject of "Yesterday", a track from their "Help!" long-player, which soared to the top of the American charts.

George talked about the song. "Paul came up with it rather suddenly and we didn't have much time to work out an arrangement. So we suggested that he used something like a string quartet. The next day Paul got together with George Martin and explained what he wanted the arrangement to be like. Then George put the dots on the paper and it became a big hit."

## Really doesn't want a hit...



How many times have you read the old statement: "We don't want a number one" or "I don't want a hit"?

Last month we told you of a singer/guitarist Donovan had great admiration for, Bert Jansch. He is still a mystery to many of our readers, so we managed to get him to visit our office.

And the first words he uttered were . . . yes, the inevitable "I don't want a hit". Yet this fellow was sincere in what he was saying.

Why is he so different? Simply because he has no single on the market and has no intention of recording one.

Few people besides the folk purists know much about Bert so let's get a few facts down.

A guitar is never more than an arm's reach away if he can help it—yet the strange thing about him is that he hasn't got one of his own! He uses other artists'.

His first guitar, bought when he was 16, was stolen after three months. He maintained the payments and never bought another.

He refuses to label his music, but judging by his first long-player issued on Transatlantic, titled simply "Bert Jansch", he specialises in what you might call folk-blues, a cross between the two.

He was born on November 3, 1943, in Glasgow and the songs he writes are not really "comment" songs as such, but descriptions of places he has visited and things that have happened to him.

For example, "Finches" is a well-known ravers pub in London. Bert has written a song with this title illustrating the nightly flood of petty crooks, artists, beats and just plain characters that come and go.

It's hard to believe that this bloke shuns commercialism, but he seems quite happy making albums, mainly for the benefit of those people who watch him at the folk clubs in and around London. He is really becoming quite a household name in folk circles.

JOHN EMERY



# YOUR QUERIES ANSWERED

Dear Sir,

I have often seen artists on R.S.G. and similar programmes using mikes which have masks over them. Can you tell me the purpose of these covers?

C. KING,  
Selby, Yorkshire.

**ANSWER:**—These masks prevent condensation caused by the artists' breath from corroding the delicate parts of the mike. They also lessen that harsh effect which is produced when artists "explode" consonants like B and P.

Dear Sir,

I have decided to lay down my guitar to have a bash at the piano. I only want to know how to form chords, so I don't really need a full-scale tutor, which sets out the scales and things in a long-winded way. Can you recommend a tutor which gives chord diagrams similar to those found in guitar tutors?

WENSLEY BAILEY,  
Thirsk, Yorkshire.

**ANSWER:**—There are many good piano tutors on the market but I think the one which is most suitable to your needs is Paul Hill's Piano-Master Chord Chart.

This gives some excellent diagrams of portions of the keyboard with finger positions clearly marked on. Price is 5/- and it is obtainable from Francis Day & Hunter, Ltd., 138-140, Charing Cross Road, London, W.C.2.

Dear Sir,

I have recently seen a pretty good sax in a local dealers. It's a second-hand model and its only fault seems to be a dent in the bell. Do you think this will have affected the tone of the instrument?

I. McKELLAN,  
Dudley, Worcs.

**ANSWER:**—One dent will not make any difference to the tone of an instrument, unless it is deep enough to affect the wind flow, or the movement of the keys.

Dear Sir,

I would very much like to become a musical arranger. Can you tell me how to go about it. What qualifications do I need?

H. KNOX,  
Kilburn, W.2.

**ANSWER:**—You must have a good musical knowledge to be an arranger, but this does not mean that you need a classical education. You should be able to work fast but accurately as scores often have to be finished within a few hours.

Many arrangers start as copyists. When the arranger has written a complete score the copyist has to prepare separate scores

for the individual instruments. There are never many vacancies going but you could try all the publishing firms around Denmark Street. Each one usually has an arranger and two copyists. This is an occupation for which you acquire the "know how" and it does not follow that the bloke with the best qualifications will get the job.

Dear Sir,

I was wondering if you could possibly give me the fan club address of a group called "The Right Of Man". I was looking through one of your old editions and came across a Welsh Beat feature in which they were mentioned. I've been trying for ages to get in touch with them. I think they come from Cwbranx or Cambraïn (not sure of the spelling) in Cardiff, South Wales. No-one else can help me. I don't know why but it seems as if nobody cares about amateur groups.

All I know about this group is that they come from the place I mentioned and that their drummer's name is Adrian.

K. HALEEDY,  
14, Blackdown Grove,  
Parr, St. Helen's,  
Lancs.

**ANSWER:**—ED.—Any Welsh readers able to help?

Dear Sir,

What voltage is used in the States? If a British group goes over there do they have to have drastic changes made to their amps?

T. LODGE,  
West Bromwich.

**ANSWER:**—The voltage in the States is between 110 and 115. Usually no changes have to be made because most amps incorporate a voltage selector.

Dear Sir,

Can you tell me anything about "Thumbs" Carlisle? I have been able to find only one single track of his playing so far, which is on an LP of assorted Nashville guitarists. How come this bloke is not a really big name? I hear he has a unique style of playing. He lays his guitar across his knees and plays in the same manner as a steel guitarist.

D. TURNER,  
Willesden, London.

**ANSWER:**—"Thumbs" is now playing with Roger Miller. His earlier releases can be obtained on the Starday label. You might have trouble in getting these; try the big record importers. The label was formed by several top Nashville guitarists for their own amusement more than for financial gain.

## *Instrumental Corner*

### MORE STRINGS FOR BASS

**I**T seems that more and more bass players are getting tired of the conventional four-string bass and are going for the five- and six-string models.

The conventional bass guitar is tuned E, A, D, G. On the five-stringer the same tuning is used with an added top string tuned to C. It is not true that the adding of strings means that the reach of the bass is both lowered and highered. The open E, remains bottom note. Anything below this would be impractical.

On the six-string bass the tuning is E, A, D, G, B, E.

Why do bass guitarists bother with additional strings? Well, it's not, repeat *not* because they want to play full chords. They can get away with several two- or three-finger chords, but anything more ambitious just wouldn't happen. With the lower bass frequencies, a collection of notes doesn't come across clearly because there is a lot of interaction between the different notes and the result is one confused mixture of sounds. They go rather for the extended range which they are allowed in the top regions.

It might be thought that an extra string, or extra strings, would make a great deal of difference to the pressure exerted on the neck of a bass guitar. But this doesn't happen because, although the neck has to support the extra strings, the one or two which are added to a five- or six-string set are of a lighter gauge than the usual sets of four. They're thinner, and are specially made to produce a full, clear, round sound. It is a fact that the strings of a bass guitar exert less pressure on the neck of an instrument than the thinner strings of an ordinary six-string guitar. The explanation is this. Although ordinary strings are light, they have to be so taut that they exert more pressure than the thicker but slacker bass strings. The bass strings have to be slacker because they must vibrate at a much lower frequency.





# THE SESSION MEN

## No. 4 REG GUEST

**REG GUEST**, one of the top pianists in the country, should be called "Mr. Versatility."

Besides having played as a session man for just about EVERY artist that matters—and that's no exaggeration—he has also entered many other sides of the business.

He is a SONGWRITER and has had about 20 of his compositions published. Most of them have been "B" sides, album tracks or instrumentals.

He is a RECORDING ARTIST and made a few singles for E.M.I. under his own name. He is under contract now to Decca who are releasing an LP of his in the States shortly titled "The Magic Piano Of Reg Guest". This will also be in the shops in this country in January.

Another arrow in his bow is as an ARRANGER. His work in this direction has increased so much lately that he is finding it difficult to cope with both this and session work.

So Reg may face a decision soon—sessions OR arranging?

He hopes he won't have to make a choice because he has taken part in literally thousands of sessions and has made many friends. I asked him if he recalls his first big one.

"Oh yes. It was on the 'Sound Of Fury' long-player, Billy Fury's first album, and I remember Joe Brown was playing guitar."

### BIG BREAK

Reg, born in Birmingham, had his first big break on the disc scene when Don Lang was looking for a pianist-organist for his "Frantic Five".

Reg was recommended, joined, and with this group—one of the first really swinging outfits on the scene—he took part in all the big

TV shows of the era, "Oh Boy", and so on.

Here he also got to know the stars that were going to last—Cliff, Adam and Billy Fury. He still works a lot with Cliff.

Before his introduction into the disc-biz, Reg freelanced with various dance bands in and around the Birmingham area. He started on the road when he was 18—after three years of solid practice and tuition by a private teacher, who taught him to play properly and to read music.

His first job, he recalled, was with a 10-piece outfit led by a guy called Sammy Ash. He travelled to Manchester to play with them on a residency the band had at the Ritz Ballroom. This was a good start. From here he came to London and played with Phil Tate at the Hammersmith Palais for several years.

At the beginning Reg wanted to be a concert pianist but he says "It would have taken about ten years of preparation. And although I was willing to really work at it, I wanted results quicker. So I took to 'pop' instead.

"It was a good move for me, but now, after doing a lot of different things in the business, I find I am very keen to progress on the arranging side. I started when I was with Don Lang, and since then it has built up tremendously. I would like to have my own orchestra one day."

Reg has been very successful so far on his excursions into this field, for he was arranger on Lulu's recording of "Shout", Dave Berry's "Little Things" and "The Crying Game", and The Bachelors' "Charmaine."

But let's hope that he doesn't have to make that decision—he'd be a great loss to the session ranks.

JOHN EMERY

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you  
heard?



By the  
**BEATMAN**

**You, Yes I Do**". It has bass guitarist **Billy Kinsley** singing lead under the direction of their new manager **Kit Lambert**, who also handles **The Who**.

The **LIVERPOOL** four have been out of the limelight since their big hit **"I Think Of You."**

**Room 10** is the name adopted by a new outfit who debut on Decca with a song called **"I Love My Love"**.

There are three of them, two from **LONDON** and one from **LIVERPOOL**, and their rather ginchy name is the number of the dressing room they occupy at the Prince of Wales theatre in London where they are appearing in the successful **Wolf Mankowitz** musical **"Passion Flower Hotel"**.

**ESSEX** group, **The Paramounts**, now with **NEMS Enterprises**, try for the top with their sixth disc, out now on Parlophone. The most successful of their previous releases was **"Poison Ivy"**, released in December 1963, which reached the top thirty.

Their newie is called **"You've Never Had It So Good"**, a contemporary blues-styled number written by **P. F. Sloan**, composer of **"Eve Of Destruction"**.

While on the subject of Mr. Sloan, he has released one of his songs himself titled **"The Sins Of A Family"**. This has been highly praised by critics, and it's such a powerful song that **The Ivans Meads**—yes, it's a strange name—

from **MANCHESTER** have had their version issued through E.M.I. The group produces a powerful sound and reorganised recently from a three-guitar and drums line-up to include organ, electric, string bass, saxophone and drums.

"Time to meet the most exciting sound in the country—the sound of **Boz**". That's what the hand-out says about **Boz** and **The Boz People** from **KING'S LYNN**.

That bit of praise has some truth in it because the boys, although still young, refuse to dabble in "soul" material because everyone else is doing it. So they play their interpretation of a lot of jazz numbers, with "safe" favourites such as **"Ride Your Pony"**.

They used to be known, by the way, as **The Tea Time Four** before they acquired an organist.



Boz—leader of the Boz People

A letter from a **BIRMINGHAM** reader tells us that **The Moody Blues** were originally formed by singer **Danny King** but were turned down by **Norrie Paramor**.

**Danny** is now backed by **The Mayfair Set** and is recording for Columbia with his new group. They have postponed a tour of **GERMANY** in November to promote their new single.

Big bands are coming in! That's the theory of vocalist **Dave Anthony**, who hails from **Zoot Money's** home-town of **BOURNE-MOUTH**. **Dave** is now in London working in the clubs and is making quite an impact with his **SEVEN-piece** backing group.

**Roy Tempest's** group, **The Cherokees**, from **LEEDS**, have been around for some time. Their latest recording on Columbia is **"Dig A Little Deeper"** coupled with **"I Will Never Turn My Back On You"**.

Both these sides were produced by the "man with the magic touch", **Mickie Most**, who has made hits with **The Nashville Teens**, **The Animals**, **Herman's Hermits**, and more recently, **The Pack**.

**The Pack**, five instrumentalists from the **WEST COUNTRY**, are just about the first to succeed in getting a hit since **The Cougars** and **The Eagles** were chart-challenging. And that was ages ago!

They are all set to start on a "merry go-round" of clubs, ball-rooms, TV shows, and so on, as a result of their successful single **"Do You Believe In Magic?"**

Folk, rhythm and blues, or country and western—they're all the same to **ISLINGTON** group **The Buckingham's**, a very versatile bunch.

They are not a "copy" group but play the different types of numbers to their own interpretation.

They used to be known as **The Dean Royce Four**, and for a three-guitar and drums line-up get a big sound going on their new **Pye** offering **"To Be Or Not To Be"**.

Reader **Louisa Scott** informs us of a **GRAVESEND** group called **The Pandas**, who came second in the **Southern Counties Beat Contest** recently.

She says they shined particularly with their own composition **"No Special Name"** and feels it's good enough to be on the market.

Twenty-year-old **Alan Bown** from **SLOUGH** was leader of the **John Barry Seven** for 2½ years until, in May this year, he formed his own group.

**Alan** plays trumpet and has a tenor sax, organ, bass, lead and vocal line-up, one that impressed **A and R** man **Tony Hatch** so much that they have their first single out now on **Pye**. It's called **"Can't Let Her Go"**, an American number which features an organ sound.

From the same stable as **Them** come **The Wheels** from **BELFAST**. They come up with the ravy **Van Morrison** composition **"Gloria"** on Columbia.

Personnel from groups and bands around **BELFAST** were auditioned and the new line-up has some of the best musicians in the city, as was evident by the reception the "new" group received at some of their earlier bookings. The group say they have hit on a new concept of pop music called **"Soul Jazz"**.

Another Irish group, **The Stellas** are in the German regional charts with their version of **"Woolly Bully"**. They are doing well over there and recently returned to **IRELAND** to sign on new men to make their sound even bigger.

On the showband scene, **IRELAND's** premier **"Royal"** showband are considering an Australian tour due to the fact that their **"Hucklebuck"** discs are selling well there.

Attention all girl musicians! An attractive 20-year-old drummer from **CHELSEA**, dubbed **"Union Jill"** by her publicist, is looking for girl instrumentalists with the intention of forming a group and filling the gap left by **Goldie and The Gingerbread**, who have now split up.

**LEEDS**-based outfit **"The Blues Train"** features two coloured girl singers and is led by bearded organist **Victor Brox**, who wears an old snakeskin jacket on stage.

They have been a tremendous draw in **Yorkshire** for a long time but found it difficult to break on to the London club scene, so their agency, **S and D Enterprises**, wrote to us asking for advice. We forwarded the letter to **Giorgio Gomelsky** at **Marquee Artists**—the result was a booking at **The Marquee** and the possibility of bigger things to come.

News from **The Merseybeats** about their latest single **"I Love**

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# FROM SPAIN WITH STRINGS

By **PETER TATE**

**When the front shutters are up to let in the sunset breeze off the Mediterranean two old men sit on the threshold of the Bar El Sombrero in the Street of Carmen and pluck dog-eared guitars in a conversation of chords.**

They don't care much for the bar visitors who have managed to find them among the juke-boxes of Lloret de Mar. They show them their backs.

It could be significant.

In the last five years, possession of a Spanish guitar has become a British "in" thing. The Spaniards, masters of catering for British "in" things—chip shops, discotheques, transistorised troubadours—acted accordingly.

We were mourning guitars.

The old luthiers still labour for love in the back streets of Barcelona, Madrid and Valencia, and it is possible to buy a classic model.

But not easy.

The contemporaries of Enrique Garcia, Ramirez, Santos Hernandez, Hauser and Esteso, who produced the concert guitar, which overrode initial contempt to become an essential part of any Spanish composition, have three eyes on the export market.

Besides, what tourist pays the fancy price of authenticity when the two-guinea, three-guinea, four-guinea jobs are in such abundance.

Thus Spain, home of the guitar, assumes a kind of false image. Or perhaps it isn't false. Perhaps it is real, only nobody wants to believe it.

The masters who provide the instruments for Britain's Julian Bream and John Williams, and the inspiration for local classical guitarists like Sainz de la Maza, Narciso Yepes, Alirio Diaz, go about it with a concealment foreign to the open Spanish nature.

The art tipica—the flamenco-dancing, the folk-singing—has retreated to the outskirts of Spain's most crowded tourist resort, Lloret de Mar.

The juke-boxes are new. So are the records of Los Beatles, Los Rolling Stones, Los Animals. The Cheyennes, The Gratsons, The King's Men, are all winding up the summer season on the Costa Brava.

Sales figures in the largest music shops of Barcelona and Madrid show that more solid, Shadow-style guitars are sold to Spanish teenagers than any of the home-made jobs.

Those who buy guitars buy imported models. Those who sell, sell for export.

Ten years ago, any Spanish guitarist turned his eyes to Andalusia like a Moslem does to Mecca.

It could be the end of the sequence—a sequence which began 2,000 years ago when Roman colonisers brought an instrument called the cithara, itself "cribbed" from the Greco-Assyrian heritage, when they occupied the Iberian peninsula.

The history of the guitar would fill a volume—has done so several times.

In short, its most progressive development came between the 16th and 19th centuries, during which time the classical model went its own way and the lighter model, giving a shallower more brilliant tone, was born to satisfy the folk-singers and the dancers.

The theory that the Moors and then, from them, the Spanish gypsies, fathered the Spanish strumming tradition, has been abandoned. Their instruments were more in the violin-style, their contribution more in the dance.

Today's guitars, whatever they may not be, are still too bulky to be stowed in a suitcase—or anywhere else.

The gentlemen of H.M. Customs & Excise are not on record as being soothed by a few well-chosen chords.

The fact is that duty on these particular souvenirs completely counteracts any advantage that might have been found in the gift-shops.

It is cheaper, in fact, to buy better guitars in British music shops. They are just as Spanish—perhaps more so.

## NEW INSTRUMENTAL GROUP

**A**T last we can tell you about an instrumental group!

Not since the days of The Shadows and The Tornados has an outfit of this type emerged on the scene.

There has been Sounds Incorporated, of course, but a lot of their time is spent backing various artists.

Their name is Peter B's Looners, and they are led by organist Peter Bardens, who started off with The Cheynes, went on to join Them—and has now branched out on his own.



He plays a Hammond organ with a Sonyne speaker which, Peter believes, can reproduce the true sound of Jimmy McGriff and Jimmy Smith. "I had a lot of trouble finding something like this, and eventually came across this Sonyne in a shop in North Harrow.

"We plan to do mostly instrumentals (Booker T., Jimmy McGriff and Jimmy Smith) and a few vocals, which will be very select. I will do the singing and the material we will use will probably be that of Mose Allison and Bobby Parker."

Someone who has faith in the group is Andrew Oldham, who wants them to record for his new Immediate label.

He is not too sure, though, about releasing an instrumental disc. "This market is definitely wide open", he said. "But if you're going to push out an instrumental it has to be about five times stronger than a vocal—it's that more difficult to take off."

But don't get the impression he's against the idea. On the contrary. He told the boys: "Try and find a good strong one and I'll definitely release it".

The group had a trial for Andrew at the I.B.C. Studios in Portland Place and Peter, in particular, impressed with some good work on his Hammond.

The rest of the line-up has Mike Parker playing lead on a solid Gibson through a Selmer. Mike used to play with The Interns.

Dave Ambrose plays bass on a Gibson with a Marshall amplifier. He came from Tony Colton's Big Boss Band, but before that, played with Peter in The Cheynes.

Mick Fleetwood is on a Ludwig kit and is formerly of The Bo Street Runners.

After chopping and changing they are together now in the group that could put instrumentals back in the charts.

JOHN EMERY



# PROFILE



**A** MILLION words have been written on each of The Beatles. But how much has each one changed in the years of stardom? Take Paul McCartney, for instance . . . the down-to-earth Beatle, the one who seems to have the largest fan-following. Where does one start in appraising his personality profile as it is now?

In the earliest days, Paul was the one who handled the introductions. He'd come forward, hand outstretched for shaking—and announce, "I'm Paul—who are you?"

But the hazards of being the communicative Beatle are now beginning to tell. Paul, frankly, hates to put up a barrier, or to tell a reporter or photographer that they've no time to be interviewed or photographed. He'll agree to do something, to see somebody, to turn up somewhere . . . and later on find that it's very difficult to keep the appointment. But, equally, he will end up being the only Beatle to make an arrival.

There's nothing pompous about Paul. He's part of the most famous group in the world, yet he avoids being blasé . . . and talking very much about his individual talents. For instance, he played on the Silkie's recent hit, had a hand in the production, contributed some great ideas. But he gave the credit to the Silkie, and John Lennon. Even about "Yesterday", his solo song which hit number one spot in the States, Paul says: "It was just lucky. Just an LP track from all of us which clicked. . . ."

Dick Lester, Beatle film director, says Paul has the "most fantastic appreciation of harmony of anyone I know"—but Paul admits he couldn't even start to explain what this tribute really means in technical terms! He just won't talk about the creative side of his make-up.

About folk who knock The Beatles, Paul says: "You get these characters who say a bit of criticism never hurt anyone. Well, I do get hurt. Nobody likes being criticised, whatever the reason. Most of the knockers are simply determined to give us a bad time. And too many of them seem to be wise after the event—you know, they say: 'I could have told you that you were wrong about THAT'."

Paul remains desperately UN-show-business. He hates lavish, meaningless praise just as much as being roundly criticised. Those people who say: "You were just GREAT" . . . they appal him. Because, unlike Paul, they are not sincere.

Recent trends in pop music show Paul to be as thoughtful as ever. "Protest songs? Well, really it's all rather a load of nonsense. You could take any song and say it is a protest against something or other."

Paul's marriage prospects remain near and dear to him. He is NOT married, despite all those searches through Somerset House by wedding-information seeking journalists. "When I get married, people will obviously know about it. Meanwhile, I want to keep my private life just that . . . private!"

PETE GOODMAN



# STILL ON TOP

**THE EVERLYS** make strange records. They are strange because most of them don't register at first playing, but grow and grow on you until you accept them as all-time listening material. People who bought "Price Of Love" because it was in the charts will probably have found that it hasn't yet lost its appeal. They can still listen to it and find something else to intrigue them every time.

It's the same with every new Everly Brothers release, except perhaps, the early ones, which featured very few instruments.

Even their "B" sides are good. Sometimes they even overtake the topsides.

Why is this? How is it that so many people can listen to an Everly

Brothers record over and over again while they give other records away because they've heard too much of them?

Ask anyone connected with the Everlys' recording sessions and you will get the answer.

The Everly Brothers record in Nashville and Los Angeles and they especially like Fred Foster's studio in Nashville. They do a lot of work there. Ask Fred why every Everly release is a masterpiece and he'll probably tell you about the boys' devotion in the studio. The hours they put in. The things they think up to make their discs distinctive.

He'd also be able to tell you about the top session guitarists, who the Everlys pick to provide the bite behind their smooth vocals.

Remember that very successful record "Temptation"? It stuck to our charts like glue for weeks and weeks. Everyone seemed to like that hit. What made it stand out? My answer is its big sound.

Fred Foster told me how that big sound was produced. He must have been very surprised when guitarist after guitarist trooped into his studio for that session. On the finished disc there were no less than four highly respected guitarists all making different contributions. Their names? Chet Atkins, Harold Bradley, Hank Garland and Grady Martin.

This record presents quite a challenge for the blokes who claim that they can tell different makes of guitar by their sounds. On this session there were a couple of Fenders, a Gretsch and a weird Japanese guitar. The Everlys, themselves, don't remember who was using what and it's not surprising when you remember that they have done literally hundreds of sessions and have used so many guitars that they forget some of their names. They

are hardly ever able to say, "On . . . we used so and so". I asked Don if he could give me a list of the guitarists that had played on sessions in the past. "Phew!", he went. "There's been a whole lot. Let's see. We've used Chet Atkins, of course, and . . . Sonny Curtis, who's with us now; James Burton, Hank Garland, Harold Bradley, Glen Campbell, Grady Martin, and a few more I can't think of right now."

I asked The Everlys if they ever played electric guitars. "Only in the studio", said Phil. "And then it's usually Don who plays".

Do they own many guitars? "Quite a few", said Don. "Although we only use the Firebirds or our own custom-built acoustics. We've got one of the first Gretschs that Chet Atkins designed and we're rather proud of that."

Still on the subject of recording, I asked The Everlys if they ever consciously tried to make their records so intricate that no one could possibly copy them. Phil answered, "We try and make everyone of our records outstanding", he said, "and now and again we will try to get intricate for our own amusement."

On stage The Everlys are using Jim Gordon, drums; Dale Holcombe, bass; and Sonny Curtis, guitar. These musicians cull almost as much attention as The Everlys because of their sheer artistry. They give The Everlys just what they want which is, in Don's words, "A solid sound behind us and the knowledge that they are right there with us as a backing group, not just three solo artists each trying to assert himself." But which of these artists needs to assert himself? Surely being chosen to help retain The Everly Brothers' quality reputation is proof enough that they are the cream of America's session-men. If you were chosen to back The Everlys could you bear to drown out those impeccable harmonies which have been the inspiration of thousands?

KEVIN SWIFT



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# YOUR LETTERS

Dear Sir,  
 Congratulations "B.I." on your ability to foresee trends.

I was looking through some old copies of the magazine the other day when I came across a feature on James Brown in the April issue.

You were dead right when you said his stuff was going to catch on. All the groups play his numbers now, "Out Of Sight", and "I'll Go Crazy", etc., and he has even entered the charts with "Papa's Got A Brand New Bag".

How about looking in your crystal-ball and telling us what's coming up next?

**R. Montgomery,  
 Barking, Essex.**

Dear Sir,  
 Following the current rage for protest songs several rumours have sprung up. I wonder if you could help me out by verifying or disproving the following examples.

Is it true that Donovan is saving up all his royalties to throw a gigantic party for all disabled servicemen?

Is Barry McGuire really organising hate-seeing trips to Red China?

Did Joan Baez once work in a N.A.A.F.I. canteen?

Are Bob Dylan's words really written for him by a three-year-old fan?

**S. Vernon,  
 Dulwich.**

Dear Sir,  
 It's a fact that good groups are not getting as much work as they deserve and I'm sure that I know why. Stupid promoters and leaders of youth centres, etc., are killing the scene and are making a lot of very good groups disheartened. There are many, many groups about and not all are good. The stupid people already mentioned book about two months in advance and they make it their policy to give everyone a turn. Even if they haven't heard some particular group they'll bung them down in their date book as long as they're cheap enough.

The really good groups who go down a bomb aren't asked back because there are no foreseeable vacancies in the schedule. This is very silly and I wish promoters and amateur agents would realise that they are cutting their own throats with their stupid policies. If they keep giving the kids a load of rubbish for their hard-earned five bobs, that money will soon be taken elsewhere. Then the place will have to close down or stop featuring groups. If this happens there's one less venue for the good groups to appear at.

**L. H. Mann,  
 Loughton, Essex.**

Dear Sir,  
 I have been taking "Beat" since the first edition in May 1963. During this time I cannot remember having seen an article on Wout Steenhuis, who is, in my opinion, one of the

finest guitarists in the country, at present. The only knowledge I have of this fine musician, I have obtained from record sleeves. Surely a write-up on an artist as talented as Wout Steenhuis would not be too difficult a task. I should like to know, for instance, the makes of his many varied instruments and how his multi-track recordings are made.

May I point out, however, that this is only a suggestion and not a complaint.

**R. W. Thomas,  
 Southampton.**

Dear Sir,  
 It's a surprising fact but many British artists seem to think they are God's gift to the world of music when they get into the top 20. They strut about, offer their advice to the world in general, and actually think that because they are in the charts the world will listen to them. Most of them are morons and haven't been in the business more than five minutes. For an example of professionalism they should look to the big American stars like Chuck Berry, Bo Diddley, The Everlys. These blokes are immersed in their

music; they are entertainers and they don't pretend to be anything else. Even though they have tremendous followings and are highly respected they never knock other artists or dabble in affairs which are beyond them. This makes them all the more great.

**J. M. Berry,  
 Abington, Lanarkshire.**

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# GERRY'S FUTURE

by  
John Emery

WHAT is the way for Gerry Marsden? After coming into the business with a bang, having pulled off a hat-trick of enormous hits with his first three singles, his initial impact seems to have died down.



One point, particularly, that stands out is the delayed period over the past year between each of his singles. "Ferry 'Cross The Mersey", for example, was out in December '64, and fans had to wait until March '65 for the follow-up "I'll Be There".

Now, seven months later, we have news of his next single, the oldie "Walk Hand In Hand" coupled with one of his own compositions "Dreams".

Why the wait in between each one? Tony Barrow, Press officer at NEMS says, "It's only because he is very choosy about the material he uses for singles. He's been looking around for a song for ages and it's a wonder he didn't think of this one before".

What sort of work will Gerry be doing in the future? Tony said that besides the usual promotional work for his single, Gerry has some cabaret dates lined up in the North and a Christmas show at Shrewsbury. And this, following a summer season at Blackpool, puts Gerry very much into the role of a "Family Entertainer".

## TOP TWENTY—FIVE YEARS AGO

(AMALGAM OF FIRST TWO WEEKS OF NOVEMBER 1960)

- |                                   |                             |
|-----------------------------------|-----------------------------|
| 1. It's Now Or Never              | Elvis Presley               |
| 2. Only The Lonely                | Roy Orbison                 |
| 3. Rocking Goose                  | Johnny and The Hurricanes   |
| 4. My Heart Has A Mind Of Its Own | Connie Francis              |
| 5. As Long As He Needs Me         | Shirley Bassey              |
| 6. Dreaming                       | Johnny Burnette             |
| 7. Man Of Mystery/The Stranger    | Shadows                     |
| 8. Save The Last Dance For Me     | The Drifters                |
| 9. Kommotion                      | Duane Eddy                  |
| 10. Goodness Gracious Me          | Peter Sellers, Sophia Loren |
| 11. Let's Think About Living      | Bob Luman                   |
| 12. McDonald's Cave               | Piltown Men                 |
| 13. Nine Times Out Of Ten         | Cliff Richard               |
| 14. Blue Angel/Today's Teardrops  | Roy Orbison                 |
| 15. Walk, Don't Run               | John Barry Seven            |
| 16. Mr. Custer                    | Charlie Drake               |
| 17. How About That                | Adam Faith                  |
| 18. Sorry Robbie                  | Bert Weedon                 |
| 19. My Love For You               | Johnny Mathis               |
| 20. Milord                        | Edith Piaf                  |

Arriving in the Top Twenty later in November, '60

- |                       |                   |
|-----------------------|-------------------|
| Lively                | Lonnie Donegan    |
| Little Donkey         | Nina and Frederik |
| Old McDonald          | Frank Sinatra     |
| Poetry In Motion      | Johnny Tillotson  |
| Strawberry Fair       | Anthony Newley    |
| Gurney Slade          | Max Harris        |
| I Love You            | Cliff Richard     |
| Kicking Up The Leaves | Mark Wynter       |

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