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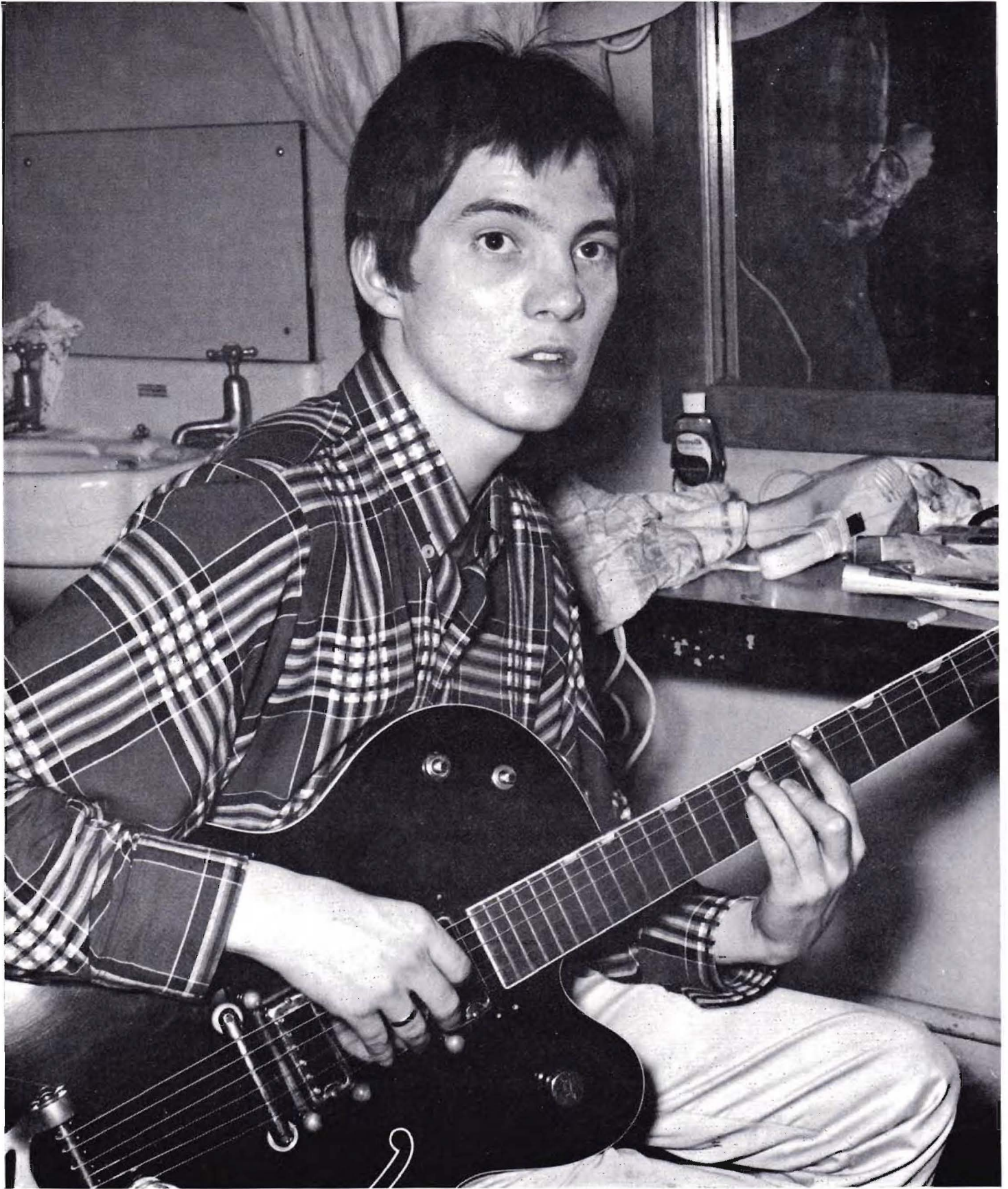
# **INSTRUMENTAL**

**DEC 1965**

**No. 32**







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**STEVE MARRIOTT**

*of The SMALL FACES with his Gretsch Tennesseean*



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## Editorial

Your votes have been pouring in for our Poll to find the best recording artists and instrumentalists of 1965. The final count, of course, cannot be made until this issue is on the news stands but a preliminary check, just before we went to press, showed that the only probable winners so far are Paul McCartney and John Lennon under the "Best Song-writer of the Year" section, and it was obvious that we would have to wait until all the votes were in before the other winners would be known. But there were indications that the final results will produce a lot of surprises.

If you're in need of a new instrument or some other piece of equipment, now is the time to start dropping subtle hints into the ears of parents, friends and rich aunts. Don't forget to remind them that many of today's top artists started with a guitar or set of drums given to them as a present one Christmas many years ago.

"Beat Instrumental" is going to start the new year with a bang by having another great instrument competition. The prize this time will be a piano. Also in the January issue will be the first in a new series of features on song-writing, giving all the secrets of the famous tune-smiths and how Tin Pan Alley works and, of course, the complete results of "Beat Instrumental's" 1965 Poll, so don't forget to put your order in now for the next issue.

All the writers, photographers and staff of 'B.I.' would like to wish you a very happy Christmas and an extremely instrumental New Year.

The Editor.

## FRONT COVER

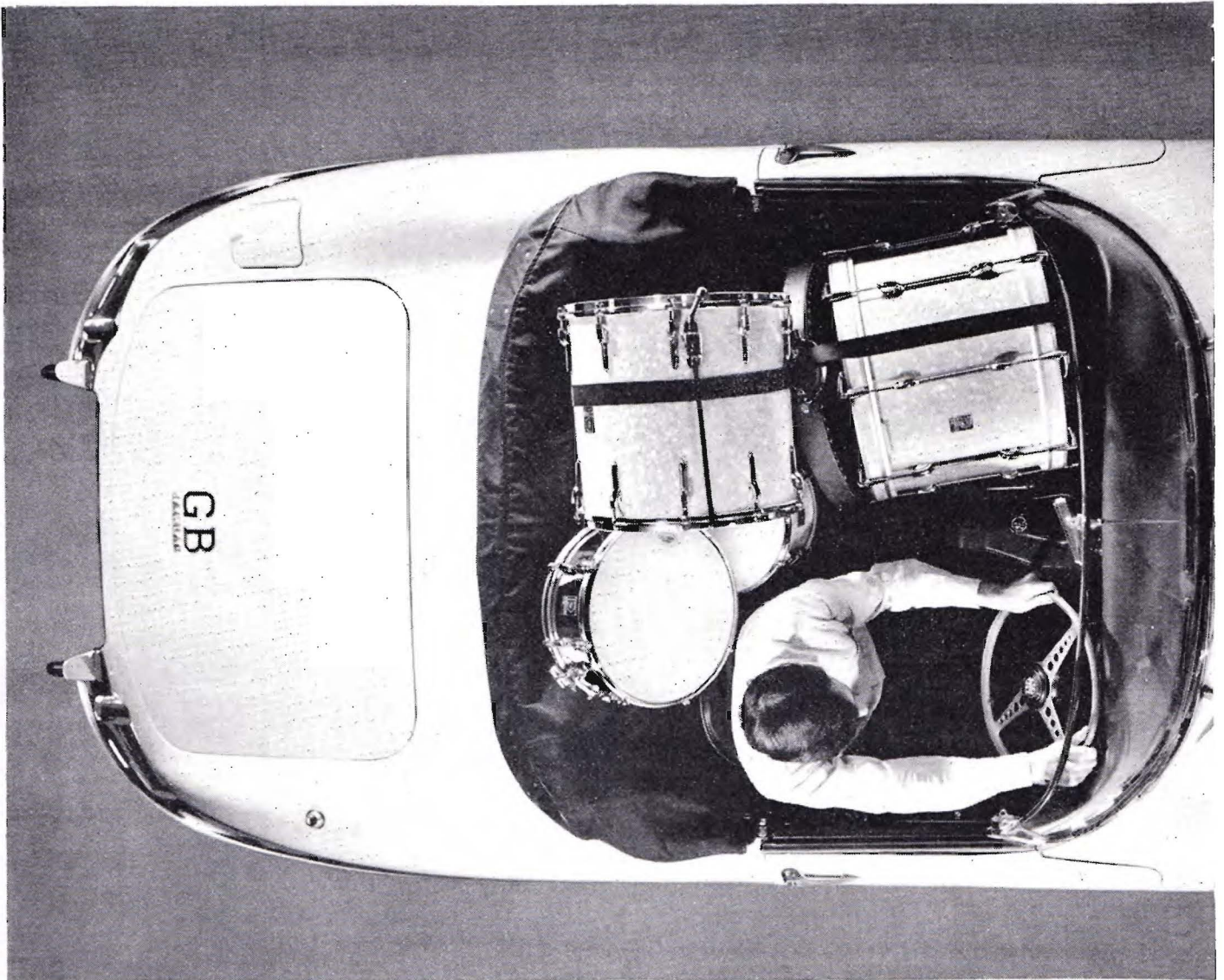
Recognise them? Yes, that's Keith Moon and Peter Townsend of The Who caught in characteristic action poses.

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## SPENCER DAVIS

# PLAYER OF THE MONTH

"CALL it Negro pop music", said Spencer Davis, talking about his group's style of performance. "That about sums it up and avoids getting into arguments about Rhythm 'n' Blues." Spencer Davis, graduate of Birmingham University with an MA degree, always thinks carefully before talking about his own position in music.

He's a six-footer, slender-built, with green eyes and brown hair. "First instrument I ever got was a mouth-organ—I wanted one after seeing a fellow play one at a picnic. I was nine then. Couple of years later, I got a small piano-accordion, used to play all the pop tunes of the moment . . . I wasn't a specialist enthusiast in those days. And at 16, I got a £5, second-hand, acoustic guitar."

In those days, in fact, he was a follower of Big Bill Broonzy and Ledbetter, and formed his own group to play skiffle on a very semi-pro level. "We worked pubs in the London area. It was before I went to university."

One evening he wandered into a club, the Gyre and Gimble, in Soho, and saw Long John Baldry operating with a 12-string guitar. "I loved the sound, bought one—and I've still got it."

Meanwhile, back at the university, Spencer tried his first attempts at amplification. "I had a Selmer contact mike, which worked well on a piano as an amplifier. But I strapped it on my 12-string with Sellotape and the result was a diabolical noise. Appalling. No tonal variation. But we got our own group going then. Steve Winwood had a Hofner Club 40, so he sold me his Harmony Stratotone. I got another 12-string and that was it."

Spencer says that the group is organised on American lines. Steve plays lead, or first guitar. If he switches to piano, then Spencer plays lead guitar, otherwise he's on second, or rhythm.

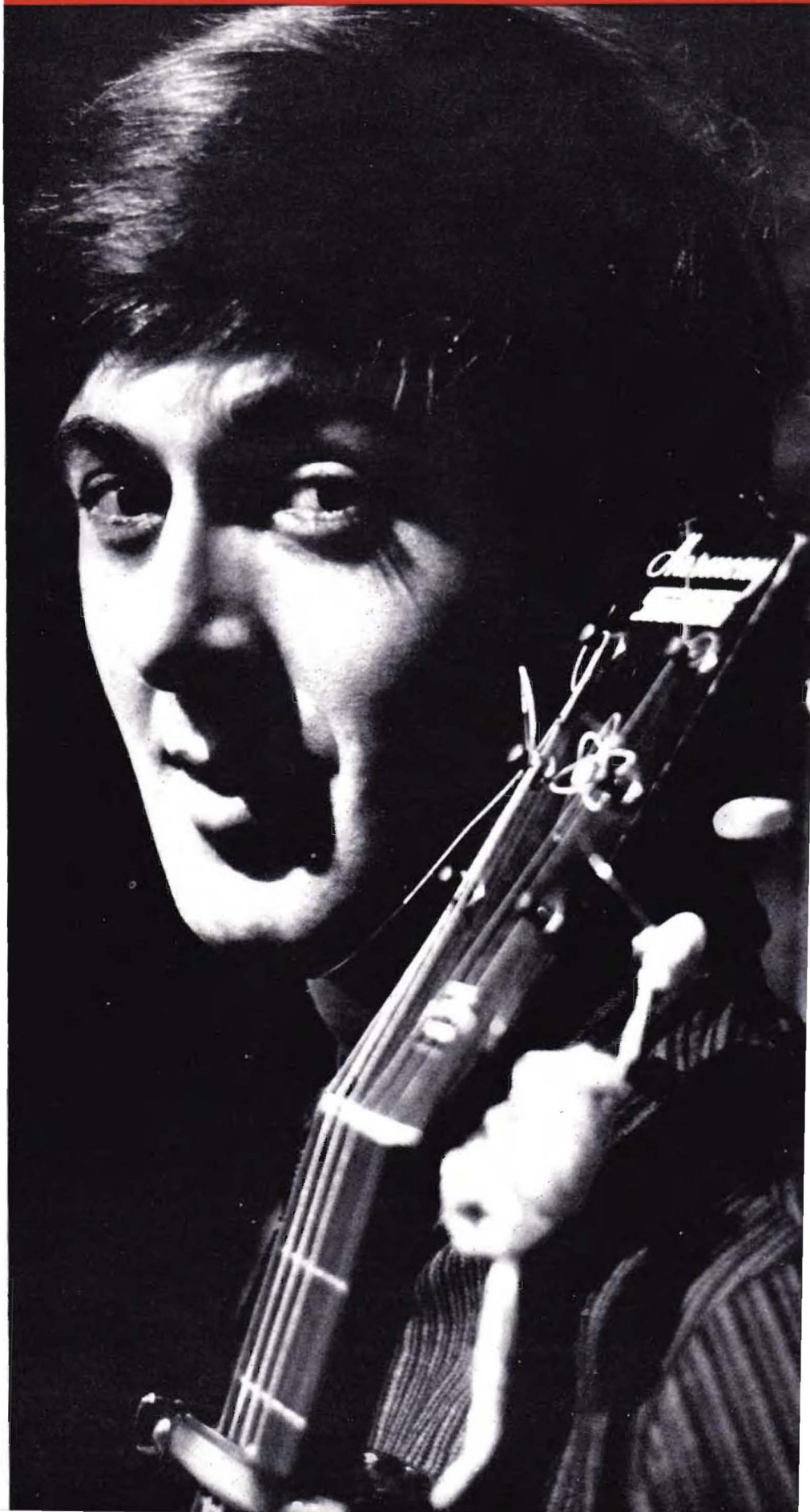
"Forgot to tell you I bought a clarinet at one stage. I managed to teach myself to get a few tunes out of it. One day, I'd like to get an alto sax, but I'd have to get a tutor for that. Too complicated otherwise—though I've always taught myself on other instruments.

"Main thing, though, is this striving after improvement. One day, I'd like to try A and R work. I don't think it's essential for a recording manager to be a musician, but he must have a good ear."

Spencer admits to putting in little practice but regards group rehearsals as all-important for building up a repertoire. "We're having a big sort out of material right now. You get cheesed off playing the same stuff night after night. We want to be like The Animals—they scrubbed round all their old stuff, built a new programme and say they feel much better for it."

The Spencer Davis Group is on the verge of something really big—they're much admired by fellow groupsters. But Spencer himself won't rest. He believes there is always room for improvement. Which is a pretty refreshing attitude in itself.

PETE GOODMAN





# BILL WYMAN'S COLUMN



Once you are working steadily with a group you'll find new riffs and runs coming to you. It's just a matter of having a feeling for your music. Experience is the very best tutor I know as long as it is backed up by spare-time practice now and again. Some weeks your playing will improve in leaps and bounds, whilst in others you'll find that you can't get any life at all from your guitar, you're stuck in a rut. Don't worry when this happens—everyone experiences it. Although you might think that you have "gone off", look at things sensibly and you will realise that you couldn't possibly have "unlearned" everything you've been doing in the past. It's just an attitude of mind. Really you are playing just as well, using the same stuff that once made you proud. You've just gone a bit stale. I always found that a successful booking jogged me out of a stand-still period.

As soon as you are playing smoothly it's time to start contributing to the group's vocal efforts. You might have noticed that I was a late starter with the Stones' vocal department, but I'm singing a lot more now and I'm glad. I have had to change my stage position to join Keith on his mike. It's strange but it's like a brand new experience. Before, I could hear Charlie and Brian. Now it's Mick and Keith. I like the idea of two people on one mike instead of separate ones. The harmonies blend better, you cut your balancing problems down and on top of that you give a much better show.

See you next month.

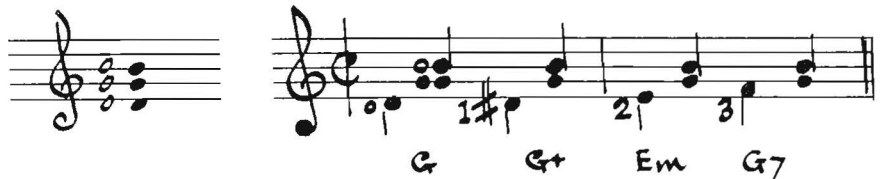
BILL.

# More about reading on guitar

by THE TUTOR

Comments in correspondence indicate that some of you found your way about the fingerboard last month so let's have a further go at practical fingerboard harmony.

In the example which follows you have (1) the simple open string chord of "G". Think about its formation . . . root, third and fifth . . . G, B and D. The fifth is in the bottom voice. Now let us raise the bottom voice a semi-tone at a time as a melody and play the other two open notes as an accompaniment (2).



EXAMPLE 1

EXAMPLE 2

Dead easy; all you do is to lay down your first, second and third fingers successively to make the changing note. Think again. That one half-tone has changed the chord on each occasion. The symbols show the changes that have occurred.

Now think about the theory. You started with an inversion of the G chord. You raised the fifth of the chord half a tone making it an "augmented chord". You again raised the fourth string note half a tone to E, which then became the root of the E minor chord. You can check the minor chord by the sound and for comparison put your first finger at the first fret third string and you'll get the E major chord . . . E, G sharp and B. Finally you made a shift to the note F on the fourth string and you got the G7 chord which is root, third, fifth, and minor seventh although the fifth is omitted in this inversion.

The simple changing note was in the fourth string. To find our way around let us try the changing note on another string. Don't be scared of the music. It's fully fingered. Hold the G chord and play the changing note this time on the SECOND string as marked.



Our final experiment is to take the same changing note on the third string and you'll find this time that you are an octave higher than you were originally; think this way all the time. Learn your fingerboard the practical way by thinking where you can get the same note on different strings and by thinking of the intervals which make up the chords. It's fun finding out!



Later in this series I hope to touch on other inversions with "runs" built on the chords.

# It's second time round for BRIAN GREGG

**"DO You Believe In Magic?"** was a good start on disc for The Pack. It didn't shatter the charts, but made enough impression to get the group's name known.

They are five from the West Country and as we said in "Have You Heard?" last month, they are the first from this part of the world to have a hit since the days of The Cougars and The Eagles.

Without any doubt, the bloke responsible for their success is Brian Gregg, bass guitarist with the group, who is no stranger to the business having played with Johnny Kidd, Billy Fury, Eden Kane and The Tornados to name a few, apart from composing "Shakin' All Over".

Brian left Tin Pan Alley about a year ago to move to Calne in Wiltshire to run a

club of his called "The Pad". In the process of booking groups he came across The Pack.

He was impressed with them and on his next visit to London told his friend Mickie Most about the group and asked if he had any suitable material for them to record. The result was "Do You Believe In Magic?" and Brian was asked to play on the session.

All the boys were mad keen on him joining the group full-time after hearing the play-backs. Brian accepted and is back once again in the hustle and bustle of group life.

Brian, aged 24, could be onto a very good thing, because, although the group play mostly rhythm and blues on stage, they can produce a very commercial sound in the studio.

They are a colourful enthusiastic lot—Andy Rickell, 19, was an electronics testing engineer before turning professional and plays rhythm; Ian McKay, London-born, a keen antique preserver and a fan of

Ray Charles plays lead guitar; Bob Duke, 19, who also worked in electronics before turning to music is the drummer; and doing all the lead singing is Rod Goodway, 19, who used to work in his father's grocery shop. He had a narrow escape when he was younger being nearly killed in an accident. It was seven weeks

before he regained consciousness.

How about the follow-up to "Do You Believe In Magic?"

Mickie Most will again produce this, and has great faith in the number he has found for the group. It's an American song called "Searching For Some Place".

BRIAN CLARK.



From left to right. Standing: Bob Duke, Andy Rickell, Brian Gregg, Ian McKay. Front: Rod Goodway.

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# IVY LEAGUE on the lookout for TALENT

**TERRY KENNEDY**, recording manager of The Ivy League, told me Ken Lewis was a good bet for a "Talk On Recording Techniques" having had a considerable amount of experience in this field.

So Ken came along to "B.I.'s" office for a big discussion on A and R men, engineers, studios and so on. Ken spoke at length about recording but had so much else to tell me that he was soon straying onto other interesting Ivy League topics that make them just about the busiest threesome in the business.

They all seem to thrill at the possibility of work, work, work. Of course, they moan when they are charging around from job to job, but really they enjoy every minute of it.

Besides running a very successful vocal trio, they have worked as session men, still do songwriting, are keen on arranging, help Terry Kennedy in the production of their own records and are also capable of playing instruments.

## NEW VENTURE

And they have just added another string to their bow.

"Our newest venture is independent record producing", Ken told me. Perry Ford plans to start a company called "Persha" and Ken and John Carter are going ahead with another which will probably be titled "Summit".

Ken went on: "As far as John and I are concerned we are looking for talent of all kinds to record. Already we have a folk singer and a five-piece group. We will probably start working with them in November or early New Year.

"Perry, I should imagine, will work on much the same lines, looking for talent of all kinds. Because now ANY-ONE—male vocalists, female vocalists, even comedians can get into the charts as long as they have the ability and the right song.

"We will be writing all the material for our artists and when leasing the Master Tapes we will not tie up with one company but try and spread them out to everyone."

## STUDIO WORKSHOP

All the recordings will be done in the same studio that produces all The Ivy

League tracks—Ivor Studios (recently re-named Studio Workshop) in Denmark Street. Engineer there is Peter Atwood whom The Ivy League praise very highly. When Ken and John start their recording venture, Pete will be at the controls and John will be alongside him acting as A and R man. Ken? He will be on the floor amongst the musicians as MD—Musical Director.

This is a job he loves and has had some success already in having worked on "Silhouettes" with Herman and "Catch The Wind" for Donovan.

Also among future Ivy League plans is a radio show of their own. This is awaiting confirmation, but if it comes about this is the format they would like to use for a half-hour show: Three or four numbers from them; a sketch lasting six or seven minutes featuring someone like Dudley Moore; and a guest appearance by a personality in the business. "Mick Jagger or Eric Burdon", says Ken, "talking about things that happen behind the scenes."

## CUTTING DOWN ON ONE-NIGHTERS

One thing The Ivy League have decided upon is to stop playing at ballrooms and cut down on one-nighters generally. They want to make more time for songwriting and recording. Ken told me that many top artists have been asking them for songs—but they just haven't had the time.

They also have a lot of work to do on the recording side of things. They are working hard on a cracking new single to make up for the disappointing "Our Love Is Slipping Away".

"We liked this song so much", said Ken, "that I reckon we didn't really think if the public would as well. It took much more grasping than the others. On 'Funny How Love Can Be', 'That's Why I'm Crying', and 'Tossing And Turning' the first four bars sold them. So we're really getting our heads down for the next one."

Also approaching is the release date for their next LP. Their first was very well received by the critics and has sold steadily. On the next Ken says they would like to try some old standards, "things like 'Autumn Leaves' and one called 'Where Are You?' which my father courted my mother with." The album will probably be titled "We Three".



Ken Lewis

## AGREES WITH ZOOT

Before he rushed off I asked him his opinions on the Zoot Money article we published in the October issue of "B.I." Zoot attacked recording techniques in this country, slamming A and R men, engineers and their methods. "They are all uninspired and tea-break minded" was how Zoot described them.

Ken replied: "Zoot is right. But we never experience this because we NEVER record in a company's studios. They probably are tea-break minded but we make sure we're not brought into this scene. They restrict you. You are usually given a time limit of 2 till 5 p.m. and all the time you're looking at the clock wondering how long you have left. This makes for a rushed recording and bad results.

"And that's the reason we always record ourselves under Terry Kennedy. We could use the Pye studios, but as we are we can take our time and continue until all hours. We consider this 'do it yourself' method is best, because we don't stop until EVERYONE is satisfied. Then the Master Tape is leased to the company."

Over and out.

JOHN EMERY



# A New SMALL FACE...



*The Small Faces with new member Ian "Mac" McLagan on the left*

**I**T happens often. Suddenly a group for whom everything had been going right find that they are not clicking in the highly efficient way they must to hold their own in such a competitive scene. Sometimes one member doesn't like the fast life of success and wants to make the break before things get too much. Either way there's friction. Someone goes. Rumours circulate.

Jimmy Winston left the Small Faces. "B.I." is going to forget the rumours and look at the Small Faces as they are now.

Firstly, I chatted to newcomer Ian McLagan and asked him how he was fitting in.

Ian, an ex-member of the Muleskinners and more recently the Boz People, was naturally very pleased about his inclusion in what is now a big name group. He had this to say about his new found partners. "I like their approach. Their ideas are so fresh and of course they are all immersed in their music. They have their very own brand of material. If they get any outside

stuff from records, it soon gets an arrangement which makes it Small Faces' property."

Ian also likes the sound which surrounds him on stage with the Faces. He sits very near one of Ronny Laine's bass speaker cabinets and likes what he hears. "He uses a very trebly sound" he says. "I like it, it's different." With 50 watts worth of bass thump each side of him, liking the bass sound is part of the battle for sanity.

Ian has a Hammond L.102 but will double as rhythm guitarist on his white Fender Telecaster. He has a very powerful amplifying set-up which consists of a Leslie 125 unit miked through a Marshall 100 watt amp. He also uses the full system for the Telecaster. Vocally Ian has been singing falsetto for some time but for the present he will concentrate on the instrumental side of things. Talking to Ian, I was immediately struck by his modesty. He didn't say too much about Boz and the Boz

People, although he admitted that the stuff they were doing was just a bit too advanced for him. It was always a struggle to keep abreast of the material. When asked about his vocal achievements he said quietly, "Well, I try, put it that way".

Stevie Marriott was nothing like as restrained in his assessment of the new organist-cum-guitarist. With Ian well out of earshot he literally raved about him. He loved his organ sound, he loved Ian's technique and he was very impressed by the way he had picked up all the numbers in such a short time.

"The very first thing we ran through together was the Booker T. 'Comin' Home'" said Steve. "I didn't like to expect too much but I was really knocked back, he was so good. At the first booking the Hammond really slew me, it did something to me inside. It's a wonderful sound. I was so moved I could have cried."

## CHRIS ANDREWS NEVER GAVE UP

**D**ETERMINATION and complete faith in himself are the qualities that have made Chris Andrews a tremendous success in both the fields of songwriting and recording.

Two years back, after failing to make it as a vocalist with his group "The Ravers" he began to concentrate on composing. But publishers are usually very slow to sign up newcomers, so it was a hard fight.

The only person who believed in him was Freddie Poser, who had set up his own publishing company only a few months before. Previous to that he had worked for a large organisation, where he handled material for Adam Faith.

### WORKING WITH ADAM LED TO WRITING FOR SANDIE SHAW

Chris was introduced to Adam's manager Eve Taylor, and he proved to be Adam's "Saviour" by supplying him with two hits "The First Time" and "We Are In Love" at a time when the upsurge of groups threatened to swamp him.

Then along came Sandie Shaw. Being under the same management as Adam, Chris was asked to write for her and since has given her nearly half a dozen hits.



*Chris Andrews*

His song-writing achievements had made him known and in time Chris did what he always wanted to—make a hit himself.

### BELIEVED IN HIMSELF

And here again, his belief in himself and his work showed through. On the first week of its release, "Yesterday Man" appeared at the bottom of the charts. Freddie Poser telephoned Chris and asked him just how high he thought it would go. "To the top Freddie" Chris confidently predicted—and he was only one out. It made the number two spot and but for the Rolling Stones might well have done it.

Now, due to the tremendous success of his hit single, Chris is charging all over the country on ballroom and club dates and has selected a group to back him consisting of the basic lead guitar, bass and drums line-up, plus two tenor saxophones.

To make the sound even bigger, Chris also features himself on organ in his stage act.

"I'm not too certain what make it is" he said. "But it's an Italian portable model of some kind. I use it through a Vox AC 30".

He calls the group "The Hook" and they have been together about a month now.

"We had about two or three days rehearsal", says Chris, "and feature numbers like 'Lucille', 'Sick And Tired', '16 Candles' and one called 'Yesterday Man'."

JOHN EMERY.





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# When is a Showband not a Showband..?

by BRIAN CLARK

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YES, looking at that photograph I'd say they're a showband—but for heaven's sake don't call them that! "We left that scene a long time ago" leader and vocalist Ron Ryan told me when I met them at E.M.I. Records in Manchester Square.

They are called "The Blue Aces" and used to play the Irish circuit alongside Dickie Rock and The Miami, Butch Moore and the Capitols and suchlike—until they got fed up with playing top twenty numbers all the time. "There's no room for originality or playing numbers from your favourite artists," added Ron.

The boys broke away from the scene, travelled to this country and are currently doing very well. They are working solidly and have a recording contract with E.M.I. after having made three singles for Pye.

And best of all, they are playing the stuff they really want to — James Brown, Solomon Burke and Otis Redding material. Admittedly a lot of groups are doing this now, but this outfit really puts it across with their big-sounding line-up of trumpet, sax, organ, bass lead and drums.

They really flip over this

type of music, but as they want to be recognised as a versatile outfit, they realise that they can't limit themselves to just this material.

To cope competently with the varying kinds of work they do, they have rehearsed six different acts—one each for the Irish clubs they play over here, U.S. bases, typical Palais-type ballroom, club, cabaret and the "in" clubs such as The Marquee.

Singer Ron Ryan has a rather unique p.a. system that consists of a Philips amplifier with 140 watts coupled with two sets of speakers. They are not exactly columns, but V-fronted cabinets with six ten-inch speakers in each. To give the vocals a "lift" a Schaler echo unit is also used.

Ron, by the way, is not just content to sit back and cope with the lead vocals. He plays guitar himself and is currently learning trombone. Four of the others in the line-up also sing, so one can deputise if he features it in the act soon.

The first single for their new label, Columbia, was released on November 12 and is called "All I Want" an original by group member Charlie Cheevers.



# BEN'S NOT DRIFTING ANY MORE

**S**AYS Ben. E. King, "It took me 18 months to become accepted as Ben. E. King rather than one of the original Drifters." He was talking about America, where one-nighters give him plenty of exposure. But what is his image here?

Think of a record, which featured this great artist, and you will probably come up with either "On Broadway" or "Save The Last Dance For Me" which he recorded with the Drifters. One tends to forget the records, which he has released since his break. "River Of Tears" was a success in America, but what happened to it in this country? For many people Ben. E. King and his records belong to the past, their younger days. They'll spin one of his records and remember the time when they were going



Ben E. King

out with so and so . . . or swotting for their G.C.E.

In America the Ben. E. King scene is a big one. He does many, many one-nighters and is very well received wherever he goes.

Backing him is the Ben. E. King's Kinsmen, a group consisting of tenor sax, guitar, bass and drums. He plays a Gibson Jumbo on stage, but is very careful not to overplay and spoil his singing. He does a lot of theatre work and the

group has a very impressive P.A. system, which they take around with them. It consists of a 100-watt Binson unit with built-in reverb and echo, and two cabinets from the Gibson Titan set-ups. Each contains two 15" speakers. Drums are Gretsch, lead guitar is a Gibson E.S.175. Bass is a Fender Precision and amplification is Fender.

The bass player and guitarist back Ben vocally, using top harmonies. As Ben sings in the lower octave no bass harmony is required. "Most of my songs are in E", Ben told me. "But when I get up as a guest with some band I usually tell them F".

## STANDING OVATION

Ben's most successful gig was at the "Auditorium" in his home town of North Carolina. He was playing with stars like Wilson Pickett, Jackie Wilson and Solomon Burke, but still he stole the show. The audience gave him a standing ovation. "First time I ever saw everybody standing up at once", he remarked.

Ben doesn't play the big man by surrounding himself with an entourage. He uses a chauffeur and a valet. The gear goes by station-wagon and the group and he travel in a private car. Evidently the man who is responsible for the masterpieces released by Ben. E. King is Tommy Dow, an engineer with Atlantic records.

He's always on the control panel for me", Ben told me. "I record at the Atlantic studios, New York." He remembers that his best-ever session was for "Amore" when everything just clicked smoothly into place. That must have been some session to stand out above the rest of the superb Ben. E. King productions.

KEVIN SWIFT

**T**HE Fortunes have often been seen on television without their instruments, and such is their emphasis on vocal harmony that one begins to wonder whether they consider the additional task of playing to be just a drag.

Would the group like to put their instruments down altogether?

This is the question I put to group leader Rod Allen and manager Reg Calvert.

Rod, speaking on behalf of the group, was quite clear. "Although we do use session men in the studio so that we can concentrate on the vocals, we would never like to stop playing. We get tremendous satisfaction from doing both and I don't think it affects the vocals in any way. We wouldn't sing any better if we didn't have guitars."

Reg Calvert added: "The reason the boys often do television without their instruments is that they can use better choreography when they have nothing tied to them. As for dropping them completely this might be done if they appeared in cabaret and there was a very good band available. But it's highly unlikely because they have been playing ballrooms for about two years now and the instruments have become part of them."

## BASS INTERFERENCE

Up to now, The Fortunes have been using a big 150 watt amplifier for p.a. to enable their vocals to come across as clear as possible. But they have decided to change their equipment completely to Vox, and will now use a 100 watt p.a. They have also had a little device made to improve their vocal sound.

# FORTUNES STICK TO THEIR INSTRUMENTS

It's a one valve unit specially devised by Rush Equipment in Portland Mews, W.I, and costs £5. "The purpose of it is to stop the sound of the bass guitar being picked up by the group's microphones", Reg told me.

Bass guitarist Rod Allen plays a big part in the vocals and in the past when he moved toward the mikes to sing, the thud of his Epiphone Rivoli was picked up—thus re-amplifying the sound of the bass.

"This new gadget cuts it out completely and only the voice can be heard" Reg went on. "Also, the group now have three new A.K.G. microphones. They are the D12 models used in recording studios and whereas most stick mikes can only be used by singing directly into the mouthpiece, these have ninety degrees reception."

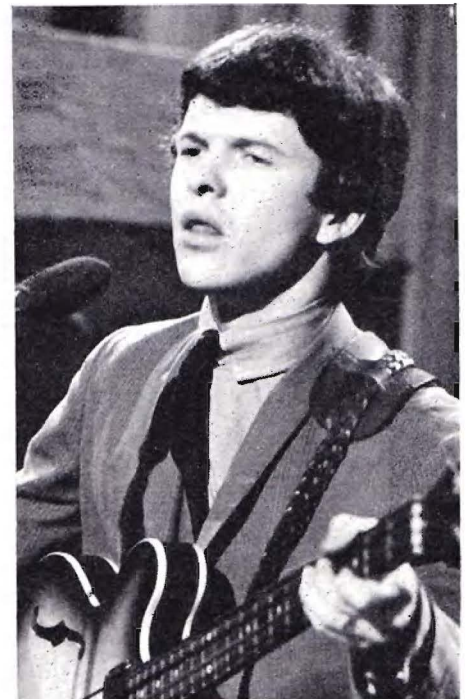
Manager Reg is, in fact, a very happy man at the present time.

He spent several years grooming The Fortunes and now is reaping the rewards.

The group is currently on Herman's Hermits tour, and at Christmas go to the States for three weeks.

They will be back by January, in time to go into the Decca studios in West Hampstead to record a batch of numbers from which the new single will be selected. It is anyone's guess which one it will be. Chris Andrews, Mort Schuman, Les Reid and the Greenaway and Cook partnership are working on songs for consideration.

BRIAN CLARK.



Rod Allen



# THE TEENS Flip over FATS

by BRIAN CLARK

**T**HE Nashville Teens have gone Fats Domino crazy!

The six Teens, back in the charts with "I Know How It Feels To Be Loved" have shuffled their stage act around a bit to make room for Domino material.

They are all very keen on this particular artist—who is, incidentally, due to visit this country quite soon—and it certainly makes a change from what many of the other groups are doing.

## TERRIFIC BEAT

Says pianist John Hawken: "‘Rainin’ and Rainin’ and ‘Hands Across The Table’ are two of his numbers, and this is only the beginning. We find his music goes down very well because the lyrics are good and there is nearly always a terrific dancing beat attached to his songs".



*The Teens have only one comment on their return to the charts "Great!"*

This could be the start of something new. Could Fats succeed Chuck Berry, Bo Diddley and James Brown as the next big "influence" to a large percentage of our groups.

There's a lot of his songs untouched at the moment, and a wealth of terrific material on his albums.

Fats, though, is not the Teens big American idol.

John D. Loudermilk fills that spot. It was he who gave them their first hit "Tobacco Road" and a reasonably successful follow-up "Google Eye".

The boys have heard a lot more of his material recently and it's a strong possibility that their next single will be one of John's originals.

## UNUSUAL INTRO

One of the big-selling points about their hit single is that unusual piano intro. I asked John Hawken how he managed to obtain the sound.

He used a Steinbeck piano in Decca's West Hampstead Studios, apparently, and amplified it through a Marshall 50 watt amp with a contact mike. "To get the odd effect I put the Marshall amp on slow tremolo". John in fact, is a great one for experimenting with sounds. He was using a specially made fuzz-box for his piano months before they became mass produced.

The man who found "I Know How It Feels To Be Loved" for the Teens was Dennis Lambert, an American.

Dennis met the boys last Christmas when they were in the States and since then has kept in touch with them.

He is so interested in the group that he paid his own fare over here to A and R the session.

The Teens are very grateful for what he has done, for as their last "Find A Way Back Home" failed to make the charts, they were in a precarious position.

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# ON STAGE with.. The UNIT 4 + 2



**SOME** groups belt out regular ravers on stage and fling themselves about without having any musical finesse behind them. Wiser groups wait until their music is fluent and then start to fit movements to it. Unit Four Plus Two are now working on a new image. They belong to the latter class of groups. They are not trying to become a soul group, but they are doing their best to break away from the "Good group but not much appeal" tag.

Everybody is moving around more. It's no longer a case of "Stand up and play, Tommy Moeller will do the fan appeal bit". Everybody is making a determined effort to make Unit Four something more than a showpiece-vocal-ensemble.

Naturally the new image will take some working on, but the group's vocal and instrumental achievements bear witness to the fact that when they learn they learn thoroughly.

On stage Unit Four Plus Two break away from their record and T.V. image. They don't give out with a happy-but-mellow-sound and they don't spare the volume.

The lead guitar of "Lem" Lubin is the loudest, or rather most strident of the backing instruments. He likes to hear what he's playing so he selects a decent volume and sticks to it. He's not the sort of bloke to break up the happy, well balanced proceedings with a screaming, whining lead break.

Fellow six-string guitar operator "Buster" Meikle doesn't allow his guitar to become a prop. With ample volume he gives a full backing to Lem's lead work.

Drummer, Hugh Halliday, is a happy little soul and some of his humour comes across in his playing. He has a vicious style for someone of his size and he plays with a

swing, but without getting too tied up in flashy fill-ins or crashing crescendos.

Bassist Rod Garwood swings along nicely underneath the rest of the instruments. He's not a member of the "Booming Club" of bassists, but is right there with all that is expected and a bit more.

Vocal Gents., Tommy Moeller and Peter Moules, have a very hard job to do. Their work is even tougher than that of the average Beat vocalist because they are not presenting the type of music which lends itself to interesting stage movement.

## PROFESSIONAL MOVEMENTS

Tommy has a certain "star quality" about him. He's a good vocalist and an intelligent performer. Although some of his movements tend to be slightly exaggerated they flow with a steady professionalism which he has no doubt worked on since the early days. He succeeds in relieving the others of the task of putting on a face while they are very, very busy with their musical endeavours. He is the ideal bloke for the job of filling the spotlight.

Peter Moules is to be admired for his work with the Unit. He is literally a spare part in all but the group's vocal set-up. He has no instrument and he is eclipsed by the attention-culling Tommy. While Tommy plays to the audience he has to stand out in the extremities of the stage and try to get his own personal scene going. He differs from Tommy completely in approach and appearance. Tommy is the swarthy long-haired-movement-monger while Pete is gifted with an appearance and bearing which are more suited to a young executive. But he tries and succeeds in playing his part. Well rehearsed yet seemingly spontaneous movements allow him to hold his own.

The instrumental sound of Unit Four Plus Two is full, busy yet not wild. On top

of the strings and skins, the group places a layer of vocal competence. Experience and of course, natural aptitude have been combined to make Unit Four Plus Two the top exponents of vocal harmonies on the British group scene.

At times all five of the front men are singing at once. It makes for some very striking interaction of voices. Now and again Lem Lubin takes the lead vocal. His best number is "New York City", the Adlibs' hit. Harmony readjustments in the background add depth and variety to the proceedings while Lem, the proud possessor of a strong, clear voice entertains.

Think of all those numbers which feature top-notch vocal work and you will know 98% of Unit Four Plus Two's material. Doris Troy's "Watcha Gonna Do About It", The Temptations' "Since I Lost My Baby", and the Everlys' "Temptation" are amongst the offerings, although on the whole the Beach Boys and Drifters take the credit for supplying the numbers.

Right now the group is working hard. They don't seem worried that they are not a dynamic force on the scene. They don't expect fan adulation but are quite content to be playing well and often. I saw them at a venue where the patrons are notoriously cool and unappreciative and I was very impressed with the way the group, particularly Tommy Moeller handled them. A less business-like outfit would have given up after about three numbers, Unit Four kept their smiles and their enthusiasm right through to "La Bamba" which is, by tradition, their last number. After this Tommy said over the mike: "Goodnight and thank you for being such a good audience". The demo of a massive hit should have landed at his feet just as he finished talking. They deserved it!

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 SMALL FACES

November: 25th Glen Ballroom, LLANELLY; 26th Marine Ballroom, MORCAMBE; 27th Astoria Ballroom, RAWTENSTALL; 28th Odeon, GUILDFORD; 30th Starlight Ballroom HERNE BAY.

December: 1st Tower Ballroom, GREAT YARMOUTH; 2nd Starlight Ballroom, CRAWLEY; 3rd Regency Ballroom, BATH; 4th Pavilion Ballroom, BUXTON; 5th De Montfort Hall, LEICESTER; 6th Town Hall, TORQUAY; 7th City Hall, PLYMOUTH; 8th Bruce Grove Ballroom, TOTTENHAM; 9th Austral Club, SIDCUP; 10th LEICESTER University; 11th LEYTON Baths; 12th A.B.C., ROMFORD; 14th EXETER University; 16th "Flying Fox Club", R.A.F. Cottismore, STAMFORD; 17th Floral Hall, MORECAMBE; 18th Meccano Hall, MARCH; 19th Embassy, PETERBOROUGH; 21st Winter Gardens, MALVERN; 22nd Locarno, STEVENAGE; 23rd Victoria Ballroom, CHESTERFIELD.

## THE ARTWOODS

November: 27th College of Technology, BRISTOL; 28th Eel Pie Island, TWICKENHAM; 30th 100 Club, LONDON.

December: 3rd California Ballroom, DUNSTABLE; 5th Britannia Rowing Club, NOTTINGHAM; 7th 100 Club, LONDON; 10th Refectory, GOLDERS GREEN; 11th 100 Club, LONDON; 14th 100 Club, LONDON; 16th Technical College, ROMFORD; 17th Youth Club, BEACONSFIELD; 18th Sperry Gyroscope, BRACKNELL; 21st 100 Club, LONDON; 22nd College of St. Mark and St. John, CHELSEA.

## DONOVAN

November: 24th Tour of the United States.  
December: 1st SCANDINAVIAN Tour.

## THE YARDBIRDS

November: 25th Regal Cinema, CAMBRIDGE; 27th Granada, EAST HAM; 28th COVENTRY Theatre; 29th Savoy Theatre, NORTHAMPTON; 30th Guild Hall, PORTSMOUTH.

December: 2nd Granada, BEDFORD; 3rd Colston Hall, BRISTOL; 4th A.B.C. PLYMOUTH; 5th EXETER, A.B.C.; 6th Adelphi, SLOUGH; 9th Tour of UNITED STATES.

## THE BEATLES

December: 3rd Odeon, GLASGOW; 4th City Hall, NEWCASTLE; 5th Empire, LIVERPOOL; 7th Ardwick Apollo, MANCHESTER; 8th Gaumont, SHEFFIELD; 9th Odeon, BIRMINGHAM; 10th Odeon, HAMMER-SMITH; 11th Astoria, Finsbury Park, LONDON; 12th Capitol, CARDIFF.

## THE NASHVILLE TEENS

November: 25th BRIGHTON University; 26th California Ballroom, DUNSTABLE; 27th LIVERPOOL University; 30th MARYLEBONE.

December: 3rd Mansfield College, OXFORD; 4th Baths Hall, RAWMARSH; 8th WARWICK University; 9th Civic Hall, CONNAHS QUAY; 15th Pavilion, BOURNEMOUTH; 16th Thorngate Hall, GOSPORT; 17th College of Technology, SLOUGH; 18th Town Hall, LOUGHBOROUGH; 19th College Theatre Club, MANCHESTER; 20th Students' Union Debating Hall, BIRMINGHAM; 22nd Secondary School, CHEPSTOW.

## GEORGIE FAME AND THE BLUE FLAMES

November: 25th Ready Steady Go; 28th-30th PARIS.

December: 3rd Purple Onion, MIDDLESBROUGH; 4th Cavern, LIVERPOOL; 5th Manor Lounge, STOCKPORT; 9th READING University; 10th LEICESTER University; 11th CHELSEA College; 12th Flamingo Club, LONDON; 13th B.B.C. Jazz Club; 15th Queen Mary's College, LONDON; 16th BRIGHTON University; 17th Manor Lounge, STOCKPORT; 18th California Ballroom, DUNSTABLE; 19th Community Centre, SOUTHALL; 20th Baths Hall, IPSWICH; 24th Flamingo Club, LONDON.

## THE BARRON KNIGHTS

November: 28th Social Club, GREASBROUGH.

December: 4th Social Club, GREASBROUGH; 10th Lancaster College, COVENTRY; 11th Trench Boys School, OAKENGATES; 12th New Elizabethan Ballroom, BELLE VUE, MANCHESTER; 24th Pantomime at BIRMINGHAM Alexandra.

## PETER AND GORDON

December: 5th-12th Fiesta Club, STOCKTON.

## THE DOWNLINERS SECT

November: 27th CHELSEA College.

December: 4th WATFORD; 10th Town Hall, COLCHESTER; 11th Blue Moon, CHELTENHAM; 16th Delaware Pavilion, BOX HILL.

## THE WALKER BROTHERS

November: 25th Top of the Pops; 26th Scene at 6.30; 28th Odeon, GUILDFORD.

December: 3rd Ready Steady Go; 4th A.B.C., LINCOLN; 5th De Montfort Hall, LEICESTER; 10th A.B.C. CROYDON; 12th A.B.C., ROMFORD; 17th Ready Steady Go; 18th A.B.C. GLOUCESTER; 19th A.B.C. PETERBOROUGH.

## THE WHO

November: 26th Palais, WIMBLEDON; 27th LONDON School of Economics; 28th Oasis, MANCHESTER.

December: 1st Wolsey Hall, CHESHUNT; 3rd Goldhawk Social Club, SHEPHERDS BUSH; 4th Community Centre, HANWELL; 6th Baths, ELTON; 8th Corn Exchange, BRISTOL; 9th Guild Hall, PLYMOUTH; 11th SOUTHAMPTON University; 15th SWANSEA University; 16th Town Hall, KIDDERMINSTER; 18th Bird Cage Club, PORTSMOUTH.

## BILLY J. KRAMER AND THE DAKOTAS

November: 26th Ready Steady Go; 27th Civic Hall, MANCHESTER; 30th Marine Ballroom, EVESHAM.

December: 4th Rink Ballroom, SWADLINCOTE; 7th Starlight Ballroom, HERNE BAY; 8th Tower Ballroom, GREAT YARMOUTH; 9th Starlight, CRAWLEY; 10th Regency Ballroom, BATH; 11th Palais, PETERBOROUGH; 18th Winter Gardens, BANBURY.

## GERRY AND THE PACEMAKERS

December: On Tour in GERMANY; 18th Imperial Ballroom, NELSON.

## THE ANIMALS

November: 26th Ready Steady Go; 27th Rhodes Centre, BISHOPS STORTFORD; 30th Marquee Club, LONDON.

December: 2nd KIDDERMINSTER; 3rd Starlight, WEMBLEY; 4th Polytechnical, REGENT STREET; 6th-11th Touring in SPAIN; 17th Ready Steady Go; 18th Seymour Hall, LONDON.

## SOUNDS INCORPORATED

November: 25th Astoria, OLDHAM; 26th LEEDS University; 27th Palais, ILKESTON.

December: 3rd Continental Club, EDMONTON; 4th MANCHESTER University; 5th Embassy Rooms, SALE; 10th Lancaster School of Technology, COVENTRY; 11th Winter Gardens, BANBURY; 15th King's Hall, ABERYSTWYTH; 16th Training College, NOTTINGHAM; 17th Memorial Hall, ABERDARE; 21st R.A.F. OAKINGTON; 22nd Hillside Hotel, HEREFORD; 24th Bure Country Club, MUDEFORD.

## THE FOURMOST

November: 26th British Nylon Spinners Club, PONTYPOOL.

December: 3rd Rolle College, EXMOUTH; 4th BRISTOL University; 5th-11th Doubling at the Garrick Club, LEIGH and Towers Club, WARRINGTON; 13th Winter Gardens, CLETHORPES.

## THE FORTUNES

November: 26th Raith Ballroom, KIRKCALDY; 27th Gay Gordon Ballroom, BALLOCH; 28th Elizabethan Ballroom, Belle Vue, MANCHESTER.

December: 3rd HARROGATE; 4th BRIDLINGTON; 8th SOUTHAMPTON; 9th LLANELLY; 15th Disc A Gogo; 16th BIRMINGHAM; 18th LEYTON; 20th Tour of the UNITED STATES.

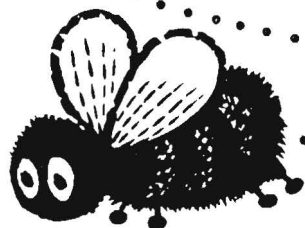
## THE MOODY BLUES

November: 26th Floral Hall, MORECAMBE.

December: 1st Town Hall, FARNBOROUGH; 3rd-12th On Tour with THE BEATLES.



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In the game of pop reproduction on radio there are many "Old Faithfuls" who keep plodding along week after week with their adjustable voices or multi-tone, all-purpose guitars. They are paid to reproduce current chart riders as authentically as they possibly can. The singers copy the chart artists' voices syllable for syllable, breath for breath, while their musical cronies reproduce the original backings note for note, tone for tone.

All this is fine, for some. The listeners who want a happy sound to back their bottle washing or to knit-along-with are quite satisfied. But what do discerning group members think?

On the whole, groups think the pop programme scene is wrong. They can't see anything in the copyists, who can sing just like Sandie Shaw or play a George Harrison lead break note for note. "No originality", they say, "Usually no personality either". Yet there's one bloke in this world of pop, who is genuinely liked and respected by a lot of groups. He plays hit tunes all right, but group members forgive him because he does them in an appealing way. This bloke has changed sarcastic leers into smiles of appreciation.

Wout Steenhuis, for that is the name of the well-respected man, has succeeded in capturing the imagination of group members with his tape recording methods, and the way in which he uses multitrack recordings to back himself on radio and stage.

#### TRIED JAZZ

By rights Wout is a jazz guitarist. He admits that his heart is really amongst the smoky little jazz clubs. But he's tried jazz and it seems that people are more interested in his other styles. He's foiled at every turn in his efforts to put some serious jazz across. First it was the German army of occupation. They banned jazz just when he was doing very well in his home country of Holland with the Dutch Swing College band, which he formed.

Next it was the producers of the radio programmes on which he made his guitar playing debuts: He'd try and work in the odd shining chord here and there but the producers would say, "Keep it simple, keep it simple."

Now he knows what the public wants and gives it to them. They enjoy his multitrack pop offerings so he doesn't deviate. When he makes his Hawaiian albums they sell with a speed which amazes and delights him so he keeps to that style. As a matter of fact he's writing new material for his next album right now.

In his home-built studio the centre point of the Steenhuis scene he has a great deal of equipment. He has guitars by Burns, Hofner, Gibson and Maton together with an ancient American Acoustic called a K.P., "Which", he said, "would make you laugh if you saw it".

He also has a Burns double 12 amp and a couple of Tannoy 12" speakers. On the recording side he uses three Ferrograph and two Revox tape

# STANDOUT STEENHUIS

by  
**KEVIN SWIFT**



*Wout with his old-model Burns Black Bison*

recorders, a home-built mixer and various mikes by Reslo and A.K.G. Extras include echo chambers, drums, tambourines and the hall of his house, when he needs a really true-to-life echo.

Here in this room with the help of a technically minded friend Wout records all the backing tracks for his radio and stage shows. They work by recording up to four separate, balanced tracks, reducing them to one track, and then starting the business over again, with different instruments.

#### PLAYS MANY INSTRUMENTS

Over the years Wout has become quite proficient on other

musical instruments besides guitar, and now his major triumphs have an orchestral quality about them. He even supplies his own three-part harmonies. "When I started," he said, "I only used the guitar, then I got more and more ambitious and wanted to use more instruments, so I set about learning them. Now I can get by on quite a few. On record, however, I bring in session men to do the important jobs."

When Wout goes out to broadcast or to do a show he always takes his friend along with him. He remains in the back-ground and operates the tape. As you can imagine things have often gone slightly wrong.

"At first", he said, "we took far

too much equipment with us. We didn't really need half of it. Now, I'm glad to say, we've got it down to a fine art; although I can't claim that there are never any hitches these days.

"When we first started doing stage shows we had a tape that was affected by other electrical implements. If, for instance, quite a few houses around a theatre decided to put on their electric fires or televisions the tape lost power and of course my backing went flat. That caused me some very embarrassing moments. Another time, I remember, we were appearing on a sort of gang show with a troop of boy scouts. We went on after them, but instead of going to their dressing rooms they stood in the wings to watch us. Unfortunately one of them fell over our mains lead and ripped it out. Everything ground to a halt. I didn't realise what had happened right away and for a few seconds overlap I was still going through the motions of playing. I felt very stupid."

#### TECHNICAL HITCHES

Technical hitches can crop up any time, but Wout's main fear is that with all the different songs and tunes in his head he will one day make the human mistake of coming in on the wrong key. "A backing group will follow the lead guitarist", he said, "they'll even change key to keep up with him, but a tape recorder just keeps going."

A very modest man, Wout doesn't have much to say about his own skill although he is completely self-taught, both on guitar and Hawaiian guitar. He admits that he dislikes chord books and tutors. Initially he found his various chords by placing his fingers in different positions and listening for the notes in harmony.

Like almost all good musicians Wout doesn't think of music as his personal property. It's for everyone. He takes a great deal of interest in the groups. Many, many people write to him asking for advice and he tries to reply personally to them all even with his very tight schedule of daytime business life and recording. Some of the local groups in Broadstairs even come round and record in his studio under his supervision.

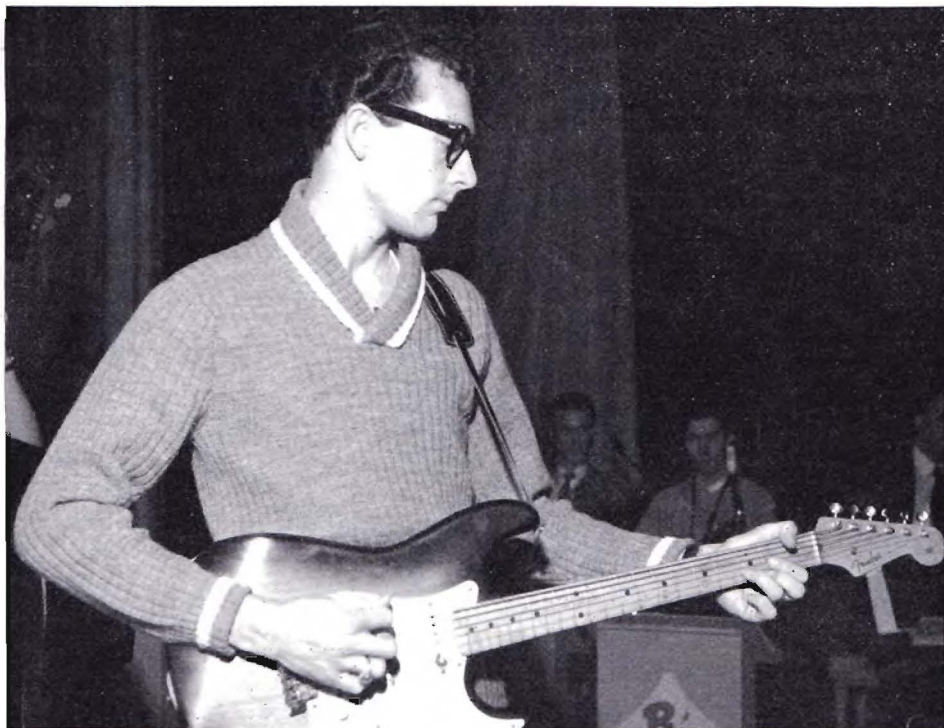
Wout has a lot to say about the group scene. "It is very wrong," he says, "for people to dismiss all groups as musical morons. Going from my own angle, there are many brilliant guitarists on the scene. Generally the standard of music has improved tremendously. Look at the Beatles, they have completely revolutionised the use of chords. Their sequences are fresh and unpredictable. I like playing their stuff because they use a lot of minor chords, which I love."

During the day Wout is a business man and he has always kept his business activities to the fore of his life. This means that he can't get about the country on tours and has to rely on radio and the odd show here and there for exposure. Judging by the letters we receive, his sound has made him very well known already.



# BUDDY HOLLY

By Pete Goodman



**E**VER wonder why the name of Buddy Holly keeps cropping up, constantly—seven years after his death? Ever ponder on why so many of today's pop stars name Buddy as their favourite singer even though there have been so many other excellent singers since then?

Or perhaps you theorise on why every tape-recording ever made by Buddy is carefully doctored and put on sale . . . to sell well, despite the often atrocious recording quality.

This long-living interest in a long-dead star isn't just morbid curiosity. It's a certain magic which Holly developed, one which blazed a trail through pop music and proved instantly irresistible. His brand of music influenced the entire pop scene more than anybody else . . . with the possible exception of Elvis Presley.

Today's top groups admit a near-worship of the original Holly sound. The Beatles and the Stones are fervent admirers, especially where his guitar sounds are concerned. Both have recorded Holly songs. Other top names who have been heavily influenced to a point where it shows in their own performances include the Kinks, Adam Faith and the Searchers.

His mother, Mrs. L. O. Holley wrote me about the formative years of Buddy. He was born on September 7, 1936, in Lubbock, Texas, youngest of four children. "His was an average home, with much more love than money." Usually there was the sound of music, with guitar, violin, accordion. Buddy started singing at the age of five. And at five he sang, in a

talent show, "Down the River of Memories" (a long and difficult song), but Buddy won the first prize.

Buddy played violin, then guitar. At 15, he was a professional singing in Clubs on a country and western kick. When he first went to Nashville, Tennessee, he was signed by American Decca but didn't sell many discs—and admitted to his family that stardom just wasn't for him.

Turning point, though, was meeting Norman Petty, who had a private recording studio in Clovis, New Mexico. They worked together, polishing Buddy's untutored vocal style. With the Crickets, Buddy wrote a marathon series of songs and they took the demos to Murray Deutsch of Southern Music, who in turn took them to Bob Theile, of Coral and Brunswick records. Theile signed the group to a contract and their first disc "That'll Be The Day" was issued on Brunswick.

People get confused about those early records. They were all billed just as the Crickets—but, in fact, Buddy wrote the songs and sang lead vocal on them, plus playing his trend-setting style of lead guitar. He also made records under his own name but which still featured the Crickets on the backing chores. First big hit by Buddy under his own name was "Peggy Sue". In that first year, most of Buddy's classics were released. "Oh Boy", "Rave On", "Maybe Baby", "Heartbeat", "Think It Over", "Listen To Me", plus other biggies.

In the meantime, Buddy had married. His bride was Maria Elena Santiago—he first met her at Southern Music. And

this is where the big mystery starts. Did his marriage have anything to do with Buddy's soon-to-be break with the Crickets? Close friends feel that the backing-group boys worried that fans would be lost through the marriage. But now neither the Crickets, Norman Petty nor Buddy Holly's family will speak of it.

But the break did come. Buddy cut his first solo discs with a big string backing. They did well. But a few weeks later, he was killed in a terrible plane crash. The Beechcraft Bonanza aircraft crashed five miles northwest of Mason City Municipal Airport, Iowa, at one o'clock in the morning. The pilot and three passengers (Ritchie Valens and Big Bopper who were also aboard), died; the aircraft was demolished.

Recently the background to the crash was revealed. The stars had been appearing in Clear Lake, Iowa—and were due to appear the next night in Moorhead, Minnesota. They'd had trouble with their touring bus and decided it was imperative to make arrangements to fly to the next date. Had the bus not broken down so frequently, Buddy and his friends would never have made the flight. . . .

## HITS CONTINUED

However, the hits from Holly continued after his death. "It Doesn't Matter Any More", "Peggy Sue Got Married" and dozens of others. His influence, if anything, became more widely felt. His style? It is really a mixture of country and western, Elvis Presley and Bo Diddley, though wrapped up in a truly distinctive way. His British cult status started when he toured here in March 1958 and when he had four discs in the Top Twenty in the same week—and it still continues. A plaintive sound, tragically cut off.

Though the Crickets left Holly, they made their own contributions. Original members of the group were Jerry Allison, Joe B. Mauldin and Niki Sullivan. They next took on a new lead singer, Earl Sinks, then guitarist Tommy Allsup. Earl, too, left to go solo—had a hit with "Look For Me".

Next in was Sonny Curtis, who also made solo records. But the Crickets also backed Buddy Knox, Eddie Cochran, Johnny Burnette, Bobby Vee and the Everlys. Both Cochran and Burnette have since died.

Extraordinary thing is that the biggest of all the still-going Holly fan clubs is in Britain.

Records by Buddy released since his death were frequently voice-only tapes, which meant dubbing in a backing. This practice, the only one left to Norman Petty, caused upsets in the industry—it was felt some of them had little sense of cohesion between the late singer and the instrumentalists. Not surprisingly, of course, but demand for Holly recordings was, and still is, so strong that almost anything was felt better than nothing.

But what is there left? I called Norman Petty who said: "I think we have come to the end of the LP's, anyway. The last one was 'Holly in The Hills' and, as usual, it sold very well. But I think the best that might be arranged is for a few, just a very few, new singles".



# THE WHO thought they were going downhill!

by John Emery

**T**HE WHO, as a group, have great potential. They haven't copied anyone. They have had the courage to put together a wild and dynamic stage act that no one would have dreamed of, and they match this colourful form of presentation by wearing equally colourful clothes.

Without a doubt, they are in a class of their own.

But, until their latest release rocketed up the charts, they were worried.

The entry of "Anyway, Anyhow, Anywhere" into the lower regions of the charts, disappointed them. To quote Pete Townsend they thought they were going "downhill" and this was the reason for the reported misunderstandings and arguments within the group.

"I was getting frustrated because of the limitations of the line-up", says Pete. "The only melody in our music was the guitar and three voices. All sorts of discussions went on as

to whether or not to expand. There was even talk of having two drummers at one time!"

Now it seems to be sorted out. Pete feels better about the overall sound because he uses his Rickenbacker 12-string ALL the time, not just here and there. This gives the group a much fuller sound.

## DELAYED SUCCESS

I asked co-manager Kit Lambert why it is that The Who have had a sort of delayed reaction. "Besides the mediocre success of their earlier discs", he said, "I feel it had a lot to do with some of their appearances outside London. At the beginning they couldn't go wrong at The Marquee and places like that where they knew many people, and the audiences understood what they were trying to put across.

"Then they started travelling—and many venues in the North, not particularly the clubs, more the ballrooms, didn't catch on. It seemed a bit beyond them.

"This affected the boys very much. They're not a group who play for themselves, but rely completely on audience reaction and if they're not appreciated they are tremendously brought down about the whole thing."

## PETER'S STUDIO

The sales of their new single, of course, have cheered them up. Peter wrote "Talkin' 'Bout My Generation" on a train going to Southampton a few months back and made a demo of the song on his own.

He did it all in his flat in Belgravia. With the equipment he has there—the group's old amplifiers, tape recorders and microphones, etc.—he sang the lyrics, double-tracked the guitar,

played bass and even supplied the backing voices!

Pete played it over to the boys and the next step was for all of them to attempt it. Another demo was made at a smallish studio in London (which they'd rather keep secret) and yet another at Lansdowne. The result at Lansdowne was a "bit watery" said Pete, so they did the fourth and final one at IBC in Portland Place.

## LATE SESSION

It was a late session, starting at midnight and continuing into the early hours of the morning.

A and R man was Shel Talmy, and the single was "in the can" in no time, leaving them time to record another, "The Kids Are Alright", also written by Pete.

This is the group's new release in the States—which brings us to another touchy point with the boys. They are very displeased with the way they are being promoted—or rather NOT PROMOTED—over there.

Their discs go out on American Decca and so far "I Can't Explain" and "Anyway, Anyhow, Anywhere" have been released. "They didn't do anything at all, except in Detroit, because they had practically no promotion at all. If it was Brenda Lee then it's a different matter—they'd probably hold a National Brenda Lee Week to promote her new single."

## DION—EVERLYS ERA

What about The Who's stage act? Have they changed it at all?

"We haven't added anything in presentation", said Pete. "But we're going to start using different type of songs. It's a drag scene at the moment. Everyone's playing the same stuff—James Brown, Otis Redding and Wilson Pickett. It's stalemate! So we're going right back to dig up some old numbers from the Dion-Everlys era.

"There was some good stuff out then that we could adapt to our style. And it's just the right time."

They are heading in this direction already, including two Everlys numbers in their act, "Man With Money" and the newer "Love Is Strange". They still feature "Heatwave", although a lot have latched on to the idea since they first introduced it—after Martha and The Vandellas, of course.



From left to right: Keith Moon, Peter Townsend, and with his back turned Roger Daltrey.



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# It's all happening again in LIVERPOOL



The Koobas

**"HEALTHY—soon to be wealthy."** That's a summary of the scene in Liverpool at the moment in the words of Bob Wooler, well-known expert on Merseyside beat.

News that the Clayton Squares, Beryl Marsden, The Krew Kats and The Koobas were entering the recording world, prompted me to look deeper and find out just what was happening up there.

"Yes," said Bob, "Things are certainly looking up. These three groups have worked hard on Merseyside and hope to break through now. And these are only the first of the 'New Wave' of groups we have here."

Joe Meek, Andrew Oldham and Kit Lambert have been among recent visitors to Liverpool on the look-out for talent. The groups that particularly impressed were The Hideaways, The Richmond, Earl Preston's Realms and The Masterminds, who have had a release already on Andrew Oldham's Immediate label.

Says Bob: "The year started slowly with nothing very much happening. The teenagers were still suffering from lack of big names. All the top groups they had followed had left to progress nationally."

But, by the Spring, groups began to emerge and revive interest in the club scene. "Things started building up again and still are. The New Year could see a big revival. The audiences are still as enthusiastic as ever. Here's an example. When Ben E. King appeared here at the Cavern a short while back, he was nearly pulled off the stage. That was a really wild night."

## NAMED AFTER CLAYTON SQUARE

Bob feels that the Clayton Squares are most likely to be the first "new" Liverpool group to make the charts. Their name is taken from a square in Liverpool, and when they were formed back in 1964, they went out on a limb by including two saxes.

The line-up has Denny Alexander singing; Peter Dunn on guitar (also proficient on organ and piano); Geoff Jones on bass; Mike Evans on alto sax; Les Smith on tenor sax (and flute); and Bob Scott, drums.

The group appeared on Decca with their first release "Come And Get It", and before they even started recording, they had worldwide exposure through appearing on programmes at The Cavern that were transmitted in U.S.A., France, Italy and Australia.

Beryl Marsden and The Krew Kats made the charts with "Who

You Gonna Hurt?" and look set to do even better with their follow-up. "Beryl deserves it", commented Bob. She started singing with various groups after leaving school at the age of 15. And she is known by all the famous Liverpool outfits as a real raver on stage.

She has sung with The Undertakers (the nucleus of whom have gone to Canada, present home of another ex-Merseysider Pete Best), Lee Curtis and The All Stars, and Paddy, Klaus and Gibson.

The Krew Kats are most definitely a swinging outfit and include Howie Casey on sax. The group also has a featured male vocalist, Steve Aldo, who stays on stage to duet with Beryl on numbers like "Mockingbird".

The Koobas have been around for some time and have a disc scheduled for release on Pye shortly.

Their name used to be spelt "Kubas" but they changed it just before they set out for London, where they are now based.

Drummer Tony O'Reilly comes from Liverpool but the other three are all from the Wirral side of the Mersey.

Roy Morris plays lead guitar and sings. He has a 12-string Gibson and a white Fender Jaguar; Keith Ellis plays bass and is lead vocalist. He uses a Hofner violin model; Stu Leathwood is the rhythm guitarist and plays a red Gibson; Tony O'Reilly plays drums on a set of Ludwig.

## CLUB SCENE

The club side can be judged by the fact that two more are scheduled for opening just before Christmas—The Beachcomber and The Globetrotter.

If there is room for more clubs, things must be looking up.

All the established ones are still doing very well, opening at week-



Beryl Marsden

ends and at various nights in the week.

There is the **Mardi Gras**, where The Escorts have taken over from the Swinging Blue Jeans as top favourites; **The Downbeat**, "second home" of The Big Three, now re-organised. Johnny Hutchison is still on drums with Ray Marshall on bass and Barry Walmsley on lead. **The Maggie May** features The Crescendos, an outfit that came over from Canada six months ago. **The Blue Angel** where Freddie Starr and The Delmonts are well received. **Hope Hall**, **The Grave** and, of course, **The Cavern**.

Bob Wooler has plans in the New Year to run a 30-hour beat marathon starting at 6 p.m. on a Saturday and finishing at midnight on Sunday.

And he is pretty confident that the kids will pack in to watch... just like the old days. It looks as though it might happen all over again.

JOHN EMERY



The Clayton Squares



# SOUNDS WILL NOT BE MOVED FROM THEIR INSTRUMENTAL SOCIETY

By John Emery

HOW long will it be until an instrumental group appears in the charts again?

"How Soon?", "Walk In The Black Forest" and "Il Silenzio" have been hits but these have all been big orchestral arrangements. Nothing from groups at all.

In fact, many instrumental outfits, including The Shadows, have turned to vocals on disc.



John St. John

But one group who "stick to their guns" is Sounds Incorporated. They refuse to be moved by trends and stick to their strictly instrumental policy with their new single "I Am Coming Through"—and as lead guitarist John St. John says: "Although it's distinctly hard to get an instrumental to really

break at the moment, we have tremendous faith that we can do it eventually."

Well, they came very near with the "William Tell Overture" and "The Spartans" and this new one is stronger than ever.

## MET BILLY PRESTON

The story of how they got hold of the number stretches back a few years to when they were appearing on the Little Richard Tour of this country. Richard brought with him a young organist called Billy Preston, who Sounds thought was absolutely tremendous.

"We have kept in touch with Billy ever since" says John. "And now he makes organ long players in his own right. He sent us a few and on one of these we found 'I Am Coming Through'. But we haven't taken it directly from his version. We also liked a certain phrase from another track on the LP so decided to merge the two."

Sounds recorded it in the States when they were on tour with The Beatles. During the Los Angeles stop-over towards the end of the Stateside-trek, the six of them went into the L.A. Recording Studios of Liberty Records to do the number and invited Billy along to the session.

"He seemed very excited about the way we had arranged 'I Am Coming Through'" added John.

## ORGAN PLUS SAX

Barrie Cameron's organ dominates all with the rasping sax sounds of Griff West and Alan Holmes supporting. On the flip is a very bright styling of Mike Vickers' instrumental composition "On The Brink".

Two good sides—but it seems that regardless of whether or not they enter the charts, Sounds Incorporated are here to stay. Their outstanding musicianship is such that they can supply first-class backing for ANY artist given reasonable rehearsal time.

But it's clear and only natural that they want to emerge as an act in their own right. And they have nearly achieved this—just one hit could clinch it.

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# INSTRUMENTAL NEWS



John and Paul seen deep in discussion during the recording of their special Granada programme, which will feature many top artists who have recorded their songs.

Amongst those taking part: Cilla Black, Lulu, Marianne Faithfull, Esther Phillips, George Martin, Peter and Gordon, Billy J. Kramer and Henry Mancini to name only half the stars!

This programme will be one of the highlights of Christmas viewing and will be screened on Friday, December 17th.

## AJAX DRUM DEMOS.

Top drummers, Bobby Orr and Andy White, will be undertaking a drum demonstration trip for Boosey and Hawkes, featuring the company's Ajax kits.

They will be at Watford on the 25th November, Exeter on the 28th, Swansea on the 29th

and Bath on the 30th. Tickets can be obtained from the dealers, who are working on this venture in conjunction with Boosey and Hawkes. They are, respectively, Hammonds, Bill Greenhalgh & Co., Picton Music and Duck, Son & Pinker Ltd.

## E♭ BASS for PAUL

Paul has bought that E♭ bass, which was mentioned in "B.I." No. 31. He originally borrowed a "Renown" instrument from Dallas for the latest Beatle sessions, and was so impressed that he decided to buy it.

## ACCORDIONS

Thought of adding an accordion to your group for a different sound? Hohner have found that accordions are very popular once again. "The instrument has been re-discovered" they say.

## BOOSTERS

The new range of boosters from Jennings are now in the shops. The mike, treble and bass boosters have been in limited supply, and the distortion booster has only just come into the shops because of a delay in production. Each of these input attachments costs 4 gns. Jennings also announce that the new dual manual Continental organ will be on sale in mid-December.

## Stones Gear

The Stones took every single piece of their own equipment on their latest American trip. They also took several spare amps. Keith bought a 12-string Guild before he left and also had to chip in with Brian to replace a Rickenbacker 12-string which had been stolen.

## Searchers

The Searchers are now using Marshall amplification.

## F.M.I. RANGE

Martin Music, of Harrogate, have their own range of amps and speaker units, which they market under the trade name of F.M.I.

They make two amp units, one for P.A. and one for guitar and they're both 40 watts and cost 45 gns. each. The matching units are 4 ft. columns at 47 gns. a pair, an 18" set-up for bass at £58 and a double 12" set-up at £60.

Martin are staging their own Christmas show at the Lloyd Park Pavilion Theatre, Walthamstow, on December 22nd and 23rd.

## WALKER 12-String

John of the Walkers has recently bought a Hagstrom electric 12-string from Selmers.

## NEW BEATER

There's a new bass drum beater from Rose Morris. They call it The World Beater. It is made out of wood and has a double head. One side is plain wood covered with leather but the other is slightly padded. Price is 8/9.



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Chris Farlowe

The much-respected Chris Farlowe has this to say about his backing sound. "I like to feature the lead guitar of Alby Lee, I like the way his treble cuts through".

Alby, guitarist with many top groups in his time and a much travelled musician, uses a Fender Telecaster, but he's adapted it. He has taken a Pickup from an old Les Paul Gibson and fitted it in the bass position of the Telecaster. He has also fixed the toggle switch so that it will give either pickup or a combination of the two.

Result? a bassy tone from the Gibson when required, a treble from the Fender or a combination of the best qualities of two different guitars.

**ROLLO ADVERT.**

Have you seen the latest Rollo advert? The group featured in it is The Checkmates. They are playing one of their own compositions which is as yet un-named. Could be the "B" of their next single.

**BURNS  
SELL ORGANS**

Following the takeover of Burns by the American firm of Baldwin, Burns' retail centre in St. Giles High Street is now selling Baldwin organs. At present they have the Baldwin 71s in stock. These cost between 399 gns. and 499 gns. They have dual keyboards and built-in percussion and reverb.

**NEW MOODY  
SOUND**

Moody Blues member Ray Thomas (the bloke with the flute) has added to his woodwind collection. He has bought a bass recorder. Only trouble is that the group doesn't do any numbers which require a bass recorder. "We'll write something specially for it", says Denny Laine.

**Independent  
Small Faces**

From now on The Small Faces will be doing all their own record producing. This decision followed the success of their latest sessions which Sammy Samwell was unable to attend.

**Joe Brown  
is Learning  
Trumpet**

One of the original greats, Joe Brown, has taken up trumpet. This looks like another indication that he has now found his home in the world of all-round entertainment. He's a very professional musician now well able to hold his own with even the most experienced session men.

**BARRONS DOUBLE-UP**

The Barron Knights have been doing so many "doubles" (two bookings in the same night), that they have decided to duplicate their equipment so that their road manager can have one set ready for action at each booking.

**SELLING POWER  
of  
"Your Local Equipment  
Specialists"**

Mr. Saville of Saville Bros. in South Shields has told us that, not only has his advertisements in *Beat Instrumental's* "Your Local Equipment Specialists" increased his local trade, but has also resulted in mail order sales to places many miles from South Shields.



Donovan with moustache

**BIRDS'  
LATEST**

Bird's lead guitarist Ron Wood made a special effort to get a wild sound on the group's latest single, "No Good Without You Baby". At the session he fitted two De Armond pickups to his Fender Telecaster. These he put on full bass and the original pickups on full treble. The result? Listen to the record.

**Next Stage for Don**

Donovan has had quite a few different images in his showbiz life. He arrived as the scruffy Denim boy. Then he became smarter and did away with the hat, then the jacket. Next he took to sunglasses. Now it looks like he's going to mix folk with fungus. He's sporting a moustache. Is this another step away from the Dylan image? I wonder if the new gimmick will catch on.

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# PAUL SIMON

## The folk singer who really sings



**T**HE whole essence of folk music is the message contained in the lyrics. As Ian Campbell says, this has been the main reason for its sudden rise to national popularity—people can now listen to a story instead of the slushy “I love you, yes I do, don’t make me blue, ’cos I’ll be true” type lyric.

Consequently, many folk singers, one now finds, talk their way through songs. Some of them even mumble. Although Dylan is rated as the incomparable “High Priest” of folk, the words of some of his songs remain a mystery.

So it comes as a pleasant surprise to discover a folk singer that really sings! His name is Paul Simon, and after listening to his first album on CBS “The Paul Simon Songbook” one is immediately struck by the quality in his voice. Besides playing good guitar on the LP (he plays a Guild) his own songs are enhanced by a singing voice that would be completely at home in front of a lush orchestral string backing.

Paul was born in America 23 years ago and has made this country his “Second Home”. He started playing and singing in 1958 in Washington Square, and began playing around the folk clubs and in this way met up with people like Jim McGuinn of The Byrds. In this country his songs have aroused interest in Dusty Springfield, Donovan and other artists constantly on the lookout for recording material.

But unfortunately Paul has also received setbacks in the world of folk. A few months ago he undertook a tour of Northern clubs and was so successful that the audiences wanted him back.

A return visit was organised—but later cancelled by the controlling entertainment authority in that area saying that he was not a folk singer but a modern poet putting his own poetry to music.

Paul told me that in and around the London folk clubs now there is a movement only to listen to traditional music or the “Real Thing” as the purists say. Ewan McColl, a leading traditional artist, has been known to criticise—in no uncertain manner—the “contemporary” type of singers, Tom Paxton, Bob Dylan, and so on.

Paul Simon is one of these. “I guess I’m not a folk singer at all. But there’s meaning and a story attached to the songs I write, so the only field we can enter is folk. My music NEEDS people to LISTEN to it. In folk clubs one can achieve this. People don’t come in to dance and scream, but to listen.

“The most uncomfortable moment of my life was when I appeared on ‘Ready Steady Go’.

“I would like to get my songs across to as wide an audience as possible.” And he is not anti-hit, either. “If a hit comes about while I am attempting this, that’d be fine.”

Already CBS have asked him to write two songs for his first single release.

JOHN EMERY

## THE TRANSATLANTIC LABEL

**T**HE Transatlantic Label has mushroomed from small beginnings to become the “Biggest Of The Small Labels”.

The original idea was evolved by managing-director Nat Joseph, 26. His earlier years had been spent at university and, in his own words, he felt a bit “green” towards life in general, so decided to visit the States in early 1960, not for any definite reason, “just”, he told me, “to learn”.

He was keen on records and spent much of his time in the big “diskeries” browsing around, and in this way noticed that many of the records were on sale only in the States and not in England because there was no channel.

So, on the spur of the moment, he decided to set himself up as an agency for the lines he thought would sell back home. He worked on the idea for eight months and returned to this country in December, 1960, to get to work on his brainchild.

His first “office” was a flat in Brondesbury. Here he worked on his own until things were bright enough to move to bigger premises and employ assistance.

This came in time, and Transatlantic’s next move was to offices in Heath Street, Hampstead, above a record shop.

The company was building all the time—and expanding. He dropped a few little agencies



Nat Joseph

which weren’t meeting with much response and concentrated on Language discs, his folk label, Folkways, and the Storyville Blues Line.

### REAL BLUES

Transatlantic has come a long way since those early days, but even now it tends to be recognised as a folk label. This is because their biggest sales are in this field.

They don’t go in for contemporary or commercial folk, but traditional music. Among their most popular artists are the Ian Campbell Group and Bert Jansch.

Jansch is particularly in demand. His first two albums have sold in great quantities and despite the fact that Bert says he’s not too keen on cutting a single, it might be necessary soon. The company is considering taking two of the most suitable tracks from his two LP’s and releasing them. If this is done, it might be their first chart entry.

Next to folk, comes the Storyville Blues Line.

This, in my opinion, needs more exposure. Not enough people know about it. And it’s a pity because on this label one can listen to some of the best blues artists singing some of the greatest material ever recorded.

Alexis Korner, Sonny Boy Williamson and Sleepy John Estes are three respected names that have appeared on the label. One of Storyville’s newer offerings is a long player titled “Chicago R ‘n’ B”, and looks destined for big sales. It’s the “gen” thing with tracks that were recorded years back by obscure artists such as Willie Mabon and T. V. Slim.

So there you are. A brief picture of a growing label. It may never get big enough to challenge EMI—but I don’t think they really want to.

Transatlantic and Nat Joseph have got a great thing going from their Marylebone headquarters—and just think, they have no worries deciding what is and what’s not commercial.

JOHN EMERY



# BRUCE WELCH

## talks about the SHADS

**B**RUCE Welch, rhythm guitarist of the apparently indestructible Shadows, was talking about the perils of being seven years at the top of the beat group ladder. Obviously, they were "perils" which didn't worry him overmuch. His only problem was fitting in all the things which he had to do.

He said: "Obviously we've had to cut down on personal appearances. You can say we work only three days a week in theatres or cinemas. What happened is that we apparently did O.K. with the music score for our pantomime with Cliff, at the London Palladium, and now we are getting more and more writing work.

"We've been doing ordinary office hours—you know, ten to five—to get out the new pantomime for Frank Ifield and for the film version of 'Aladdin'. We found we just couldn't work on songs as well as worry about touring. Some people can write on the back of cigarette packets . . . we can't".

Bruce talked about the boys new single, "The War Lord". "People keep thinking it's a different sound. Well, it featured only the four of us. But we recorded it once, then Hank dubbed on another guitar lead, using just a slight touch of fuzz. That's all. But we do try to vary each single, whether it's commercial or not. We don't make records deliberately to get into the charts—we just want to get something worthwhile each time. We just force ourselves not to get caught up in trends. . .



"Funny things have happened over the seven years we've been going. I mean, there was a time when everybody in sight seemed to be copying us—our stage movements and presentation. Then came the Beatles, when movements were

out and everybody sort of shuffled around the stage. Now everyone is on that sort of presentation and we're the only ones doing our sort of movement. Very odd."

"B" side of the Shads' latest single is written by John Rostill, "new boy" still of the Group—it's called "I Wish I Could Shimmy Like My Sister Arthur". Said Bruce: "That title came, as ever, from Hank. But John has joined in the writing side very nicely, though this was the first single he'd written on his own".

The two founder-member Shads, Bruce and Hank, have carved out an imperishable position in the business. And an imperishable bank balance. Bruce soon moves into a lush house, costing "many thousands", at Stanmore, Middlesex. It stands in three-quarters of an acre of grounds, has four bedrooms, a "laundry", umpteen other rooms, plus a double-garage for Bruce's two cars (one is a Rolls).

Said Bruce: "One of the troubles about all our touring, and we've spent a lot of time abroad remember, is that you can't keep really fit. So I'm converting my attic into a gymnasium, with all the equipment, so I can get away by myself and get a few muscles working. I've also got a movie-film coverage of all our major tours, so I can have film shows up there. Really, I suppose my films cover a pretty big area of British pop music. Funny to see how things change".

Things may change, but the Shadows make no conscious efforts to keep up. They rely on innate musicianship . . . and baffle competitors who wonder how they keep winning polls after such a long time in the limelight.

In conclusion, a rather harassed Bruce said: "We'd never give up the touring altogether. But we do find show-writing is a tremendous challenge and we enjoy it. A lot depends on our latest efforts, on whether the critics like them, but we enjoy our sessions stuck in an office, arguing and criticising—sessions which also produce new songs. Miraculously!" **PETE GOODMAN.**

tra132  
**bert  
jansch**



*it don't  
bother me*

the transatlantic group  
120 marylebone lane w1



# RECORDING

# Notes

BEATLES' disc that never was... "Boys", coupled with "Kansas City". It was planned for American release by Capitol as a single, but BRIAN EPSTEIN heard about it, stepped in to say it definitely was not in the current Beatle idiom. So mass-plugging was abruptly halted.

JOAN BAEZ has opened an "Institute For The Study Of Non-Violence", a long-standing ambition with her, in California. And members — or "students" — have been giving her folk-protest songs they have written, three of which Joan expects to use on her next LP, cut at the end of December.

American producer SHEL TALMY has taken his Planet label to Philips for promotion and distribution—a deal similar to that of ANDREW OLDHAM and Immediate. First release, featuring new talent, is planned, for mid-

December.

Strange explanation from ROGER DALTRY of The Who about that stuttering bit on "My Generation": "It was cold in the studio and I couldn't keep my teeth from chattering".

New American LP by JAMES BROWN and his 18-piece band "Try Me", includes following titles: "Maybe the Last Time", "Side Winder", "Every Beat of My Heart", "Out Of Sight", "Papa's Got A Brand New Bag" . . . previous vocal hits now re-created instrumentally. Booked for release here in New Year.

MICKY MOST recently completed recording HERMAN'S HERMITS sound-track of their big-starring American movie "No Place Like Space" and at least one of the numbers will turn up as a single, probably first in America via MGM.

Four STONE'S albums on sale via London in America and the trade advertising blurb boosting them runs, remarkably: "Big in both markets, the black and white of today's children, reflecting the small thing that took a moment to make and brought a lifetime of mis-interpretation—so look for the reflection of the Rolling Stones". Huh?

Ambition which may come off: BO DIDDLEY working with THE ART-WOODS on a recording session in London when, and if, he returns to Britain. He digs the group.

Currently in production: a new Topic "authentic" folk LP in the Sampler series, featuring the IAN CAMPBELL FOLK GROUP, THE SPINNERS, THE WATER-SONS, DOMINIC BEHAN, EWAN McCOLL, A. L. LLOYD, SHIRLEY COLLINS, RAY AND ARCHIE FISHER.

SORROWS have recorded "Take A Heart" in both German and Italian for Continental release—they learned the words phonetically and "trusted to luck". And if you don't normally like Christmas carols, do bend an ear to the IVY LEAGUE's just-out EP "The Holly and the Ivy League"—really way-out arrangements which may offend some but will please many more.

SHEL TALMY has signed group called "PLAIN AND FANCY"—it comprises lead guitar, drums, organ, plus three girls (singer, saxist, bassist). First disc out mid-December for this Brighton group.

YARDBIRDS still in the throes of a new LP—they wanted it out in time for Christmas but it now looks a forlorn hope . . . pressure of work is the cause. GEORGIO GOMELSKY plans even more experimental tracks. In the States, their music is known as "rave music". . . .

Story behind the SETTLERS new

single, "Woman Called Freedom;" a national magazine ran a competition for a song lyric and the winner was a 16-year-old girl, Brenda Coulter, of London. She gets £500, plus royalties. Variety-of-sound department: recording managers report sudden interest in trumpets, trombones and saxes among groups sending in audition tapes.

First of many planned tributes to next year's World Cup Soccer Tournament held in Britain: LONNIE DONEGAN and his merry men on "World Cup Willie" . . . that's the cartoon-emblem being used by the FA. DICK JAMES wonders if "Yesterday" will be the most popular, most-recorded, most successful composition—versions are flooding in all over the world. TONY BENNETT, ANDY WILLIAMS, ROGER WILLIAMS and SARAH VAUGHAN to name but four massive-sellers.

Somebody should record THE BARRON KNIGHTS when they're just fooling about in a studio prior to an actual session. Could prove the funniest, ad-libbiest since the Goons! New LP will herald the visit of LEN BARRY, the "1-2-3" man, in February.

P. J. PROBY's new EP, out early December, is "Christmas with P.J.", includes: "White Christmas", "Silent Night", "Christmas Song". SEARCHERS turn to P. F. SLOAN ("Eve Of Destruction") for their just-out single "Take Me For What I'm Worth". And there are ten RAY DAVIES' compositions on KINKS' December 1 LP "Kinks Kontroversy".

When will the recording companies learn? In the week ending November 19th nearly 80 singles were released, out of which only a few can ever reach the charts.

JOHN SCHROEDER is at it again. On November 26th, Pye released the theme music from the film "Thunderball", by SOUNDS ORCHESTRAL, and "Maria" by the JOHN SCHROEDER ORCHESTRA. It might not seem weird at first, but when you realise that John is the man behind both groups, and the same musicians—JOHNNY PEARSON etc.—play on both discs, then it makes you wonder why he is competing with himself. The next disc by MILLER tentatively titled "And Leave Us Alone", is another self-penned item in the same vein as "Baby I Got News For You". The "B" side will also be one of his own compositions but this time instrumental.

Comperes are trying to get into the recording scene again. RAY FELL sings "I'll Come To You" with a pleasant but not outstanding voice, while RAY CAMERON is cutting a comedy LP in the BOB NEWHART style, but based on

the pop scene. This will be recorded with a live audience from various sides of show business. How many realise that there was a twelve month wait between "Black Girl"—and "Until It's Time For You To Go" by the FOUR PENNIES. It's ridiculous but the same applies to the NASHVILLE TEENS. They have just had a seven-month gap between songs. It seems a question of "Where Have All The Good Song Writers Gone?"

Seems that time and age refuse to stop the EVERLY BROTHERS from making the charts. Wonder if they would have had the talking in "Love Is Strange" if they'd known it was to be a single. They looked most embarrassed miming it on the Television. LP's out next month include more hits by THE SHADOWS—its cheaper than buying all the hits anyway—GENE PITNEY's "Great Songs Of Our Time", which include "Maria", "Unchained Melody", and "On The Street Where You Live", THE SUPREMES singing "More Hits By The SUPREMES"—"Hitsville U.S.A." by all the TAMLA-MOTOWN CROWD.

ADAM FAITH'S old backing group, THE ROULETTES try again with the oddly titled "The Long Cigarette". These boys' harmonies are great. Anyone visited the BARRON KNIGHTS back stage at the London Palladium recently, were probably asked to help create a new comedy song. The result is now on wax titled "Call Up For Xmas". Hope for the boys' sake it does better than the very under-rated "A Very Good Year". Backing CILLA BLACK on her new LP are the MARIONETTES. Says Cilla—"On the Everly's Tour they accompanied BILLY J. KRAMER and impressed me so much I asked GEORGE MARTIN if I could use them on my next session. I wanted a good bluesy 'feel', and thought the Marionettes would be ideal".

SPENCER DAVIS tries again for that elusive hit with "Keep on Running", easily his most commercial song to date. It should be bought by more people than his regular fans. THE SMALL FACES EP of songs from their film "Deadline For Diamonds" will not now be released until January to coincide with the film's general release.

New groups on the scene include the GANTS playing BO DIDDLEY's "Road Runner", DONALD BYRD with "Boom Boom", and BILLY THORPE and the AZTECS with an up-to-date version of "Over The Rainbow". THE HOLLIES recorded again on November 17th and cut three master tapes. One of these could well be the next "A" side, but even RON RICHARDS their A and R man doesn't know what is happening yet.

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# YOUR QUERIES ANSWERED

## BEVERLY ADDRESS

Dear Sir,

I have just bought a set of Beverly drums and was wondering if you could give me the address of the Beverly Company. I would like some information and a price-list so that I can buy a few more accessories.

PETER DOHERTY,  
Liverpool 23.

ANSWER:—The address is:  
Beverly Musical Instruments Ltd.,  
West Avenue,  
Wigston, Leicester.

## CHING RING

Dear Sir,

In "Beat Instrumental" No. 30, in the Player of the Month article featuring Bobby Elliot, he mentions that he uses a Ching Ring on his Hi-Hat. Can you tell me which company manufactures these, and if they are on sale to the public yet? If they are available, what is the price?

A. G. MILLWARD,  
Stourport-on-Severn.

ANSWER:—The Ching Ring is on sale to the public. It is made by Jennings and costs £5 18s. 0d.

## OLD BEATLES' SET

Dear Sir,

In the Instrumental News section of November's "B.I." you stated that Vox had delivered a new set of amps to The Beatles although their old ones were still functioning perfectly. Could you please tell me what happens to the old amps?

G. ROGERS,  
Bideford.

ANSWER:—The Beatles' old amps have been completely overhauled and will be put into the stock, which Jennings retain for demonstration, hire and loan purposes. These amps could well be used for large beat contests and stage shows or by visiting artists who use Vox in their home country but don't want the inconvenience of bringing their own gear with them.

## TELEPHONE WIRE LEADS

Dear Sir,

I recently looked through my back issues of "B.I." and I came across a paragraph on "Telephone Wire Leads" in which you said that Dallas were handling these leads. On writing to them they told me that they had stopped handling them because of rising costs. Could you please tell me if they are obtainable from anywhere else in this country.

R. THOMAS,  
Rhondda, Glam.

ANSWER:—These leads can now be obtained from St. Giles Music Centre, 16-18, St. Giles High Street, London, W.C.2. They cost £2 2s. 0d.

## SOLID EPIPHONES

Dear Sir,

Now and again I see groups using solid Epiphones but I never seem to come across them in the shops. I can only find the semi-acoustics. Are these solids available in this country? If so, can you tell me a little about the range. If they are not available, how much would it cost to have one specially imported?

M. BARNET,  
Grays.

ANSWER:—Rosetti, who distribute Epiphone guitars in this country, used to import all the solids but found that there was little demand for them. Now they only bring them in on special order.

The solids cost from 96 gns. to 305 gns. There's a one-pickup job, three two-pickup models and a three pickup model. Rosetti will get any model for anyone who wants them at no extra cost.

For further information write to:  
Rosetti & Co.,  
37, Sun Street,  
London, E.C.2.

## CHORUS GENERATOR

Dear Sir,

In "B.I.'s" New Instrument Report ("B.I." No. 30) you mentioned that Bird were going to bring out a "Chorus Generator", a unit that would enhance the tone of a keyboard instrument or guitar. Has anything been done about this yet? If it is now in production, can you tell me how much it will cost?

G. KENYON,  
Darlington.

ANSWER:—Bird have not yet started production on the "Chorus Generator" but will probably have the first few models on the market within three months. Price will be around £58.

## HOLLY DANELECTRO

NOTE:—Many readers have written for information on the Danelectro Guitarlin which Graham Nash was using on the cover of "B.I." No. 30.

Its price is 70 gns. It has a 31-fret finger-board and is handled in this country by Selmer.

## Instrumental Corner

### VOCAL PERCUSSIONISTS

The early days of "group" activity saw evening suits, string basses, prim and proper lady pianists and of course the statue-like lead singer.

Over the years music became beatier and the stationary vocalist came to life. He took up claves. Then, off came the bow tie and in came maracas and tambourines. Now it's time for a change. Something different! Everybody says so. What is the lead singer going to take up now to add that money-spinning novelty to his group?

Roger Daltrey, of The Who, does a lot of cymbal crashing, as do many of his contemporaries on the London scene. One or two blokes have pinched even more of the drummer's equipment and use tom-toms which they belt with maracas. It all makes for a big sound and livens up presentation a great deal. But what are we going to see in the future?

With today's scene anything could go, and probably will. People in the music shops around London gave me their opinions on the subject.

A spokesman for one of the top percussion centres had this to say.

"The lead singer will always stick to something which doesn't take much skill and technique. He'll be bashing things for quite a while, but later on it's possible that he might go for quieter things such as finger cymbals. I think these would be a wonderful gimmick on stage. They are tuned and an enterprising group could really build round a few pairs. Mind you, these are rare in this country and cost about £140 if you can find them. But what's £140 to a top group, which wants to stay top?"

A rather novel idea came from a young shop assistant. "I think it would cause a sensation if a lead vocalist put some marbles or beads in a snare drum and used it as a sort of giant maraca," he said.

Several other music shop inhabitants considered that the lead singer, who needed to compete with his backing, would probably get himself a bass drum and pedal and belt that for all his worth.

Getting away from the percussion angle several people tried to suggest ways of getting weird effects from the mike. But they all seemed to be angled at feedback which has been done, done, done.

Can you think of any decent gimmicks? Anything new? If so don't send them to us. Use 'em. You'll soon be rich, and controversial.



# THE SESSION MEN

## No. 5 ROY WILLOX



**T**HE sound of brass and reed instruments on pop discs are becoming more and more familiar. Besides big band arrangements backing solo artists, trumpets, saxes and the like are being used to supplement the basic line-up of guitar and drums.

So having featured a guitarist, a drummer, a bass player and a pianist, we move onto the reed section of session work and introduce you this month to Roy Willox.

Roy is proficient on alto saxophone, clarinet, piccolo and flute.

and before he entered this field—like most of his colleagues—he had a varied career with many different bands. The experience has benefited him because he is rated among the tops when it comes to alto sax and clarinet work in the recording studio.

He spends most of his time on sessions but has also played on television shows with people like Tony Bennett and Mel Torme. On disc he has backed Kenny Lynch and Dusty Springfield, and still gets a kick out of working with Alma Cogan, Dickie Valentine and Dennis Lotis.

One of his proudest achievements is having played the prominent flute part with Max Harris on the "Gurney Slade Theme" which went high in the charts a few years back.

Roy's musical interest goes right

back to the age of 14 when he was encouraged to join his mother and father's gigband in Welwyn Garden City. It consisted of fiddle, tenor and alto saxes and one or two other instruments.

### TURNED PRO ON LEAVING SCHOOL

This was the start of a career. When he left school he turned professional right away and joined Claude Giddings Band at Gillingham, alongside drummer Ronnie Verrell, pianist Arthur Greenslade and Alan McDonald on bass, who are all session men now as well.

During this time, Roy was taking sax lessons from Harry Hayes, a prominent alto player during the war years. He stayed in Gillingham for nearly a year then progressed to join Henry Hall on tour for 18 months. After this he went into the RAF but even this couldn't keep his mind off music for he played in the Military band—on clarinet.

When he came out he found his feet by playing in a few club bands and in 1955 joined Ted Heath.

Then via Geraldo and Jack Parnell he became a member of the BBC Review Orchestra and at the same time began learning to play flute under the direction of Albert Honey.

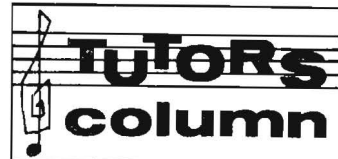
On average, Roy works on three sessions a day, six days a week and would "never give it up" although he admits it gets a bit tiring.

"I'd like to find more time to learn about writing and scoring and even learning to arrange" he says. "And I'd like to play much more jazz than I do."

His own taste is for good commercial music, with big band sounds coupled with good arrangements.

Roy is 36 years of age and lives at Bushey Heath in Hertfordshire far away from the hustle-bustle of the West End. He likes to play golf and look after the garden when time permits.

JOHN EMERY



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

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

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

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

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

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

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THE  
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SPECIALIST



# Have the Animals done the right thing?

**T**WO years ago, Mickie Most went along to The Scene Club in London to sign an unknown group to a recording contract. Mickie was then a singer and had aspirations toward independent record producing.

The group was The Animals and the partnership was one big booming success. Thanks to Mickie's astute judging of the disc market they have yet to experience a "miss".

So it came as a surprise, to say the least, when the news was announced that The Animals were dispensing with his services.

The hit-making combination that has launched the group to the top in this country and also to a giant crowd-pulling attraction overseas, will come to an end in February when The Animals switch from E.M.I. to Decca.

Why the split? "I couldn't meet the money offered by Decca" Mickie told me. "I'll be sorry to lose them but they're not little boys. They are men through and through and they all know what they want."

"If they'd have stayed with me for another 19 years I could have guaranteed them 19 more hits. Besides the whole financial aspect of record producing I am a fan of The Animals and always will be. I dig their type of music."

Up to now, The Animals have had continued success for two years establishing themselves deeper and deeper in the disc-biz as artists "here to stay". Many forecast a drop in popularity when Alan Price left. But no, even this hasn't affected them at all because replacement Dave Rowberry has slotted in perfectly.

## NO TURNING BACK!

Before they split, Mickie will, in fact, be recording The Animals again. "I'll probably be doing another album, possibly a live one at The Marquee, and if the market calls for it, another single."

But after this, there's no turning back! "If they had a few flops with Decca and wanted to come back, I wouldn't take them. It's easier getting an unknown group off the ground than trying to re-establish one."

This is only a business attitude, though, for Mickie has great admiration for all The Animals. He recalled the first time he took them into a studio. They started a session at ten o'clock at night and it stretched into the early hours of



*Hilton Valentine, Chas Chandler and Eric Burdon in action*

the morning. "They recorded 'Baby Let Me Take You Home' and some tracks for their first album and I remember they tried to create a club atmosphere by switching out all the lights and taking their shirts off".

Describing the five, he says Chas is normally the one with most

ideas; Hilton is always interested in what's going on; John is the reserved one; and the inimitable Eric always has a continuous flow of suggestions to put forward.

Then there is Dave. "He has slotted in very well" added Mickie. "He is very talented musically. How does he compare with Alan? Well

Alan has what I call a certain magic about him, a touch. For instance, his passage in 'House Of The Rising Sun' has been imitated by countless organists and influenced many more groups to feature the instrument".

On paper The Animals' new contract looks good. The offer has obviously been a very good one, and lasts for five years, offering the group security. But is it a wise move?

One point that is not generally known by the fans of The Animals and the general record-buying public, is that right from "Baby Let Me Take You Home" Mickie Most has chosen each of their singles. He has the LAST WORD on all their releases.

"With the exception of 'House Of The Rising Sun' I have decided what went out" he said. "Often they don't like what they're recording but they accept my judgement as to what will sell".

And he is yet to be proved wrong.

## HIP TASTES

At the moment, Decca don't know who will take charge of The Animals when they join the company. But whoever it is will have to be very adamant. "The boys are very, very hip in their tastes in music and if they're not controlled they might put out something that's miles ahead of the public".

Particularly as their jazz-influence has been strengthened by the arrival of Dave Rowberry. Dave used to play with the Mike Cotton Sound, who before they decided to play rhythm and blues, were a jazz outfit. So, who knows? Given a bit of leeway they might push out a jazz item! Great for the purists but no good for the average pop fans who run the charts.

## SMOOTHER ARRANGEMENTS

Hilton Valentine is very much a Rowberry fan. "With him, all our arrangements are smoother and quicker and far more proficient now. Our sound also is really beginning to swing more than it has before."

All the group realise the importance of recording and are going to spend much more time in the studio in the New Year. Up to now they have been recording at weekends and in any spare time they get. But under their new agreement they must produce a minimum of 48 tracks a year. Eric has a pile of lyrics up his sleeve. "But I've got to get together with Dave to work out melodies for them" he said.

I hope there are some more hits amongst that lot.

For The Animals are approaching the point when they can "climb the fence" to complete acceptance—just like Elvis, Cliff and The Beatles, for example, who have managed this after years of hard work and a continuous flow of hits. They could stop recording tomorrow and still get big work on their reputation.

It would be a pity to see the bubble "pop" when they're so near to becoming really established.

*By  
John  
Emery*



have  
you  
heard?



By the  
**BEATMAN**

For over two years, a group of five have been building up a big following in rhythm and blues clubs throughout Britain as professionals. Three of them come from LONDON, one from ROMFORD and the other from HENLEY.

But it took a change of name to really spark things off for them.

They were known for some time as **The Boys** but are now called **The Action**—and the group live up to their name by putting everything into their stage performances, and are particularly appreciated at **THE PONTIAC CLUB** in PUTNEY, where they have held a residency for a long time.

Their disc "**Land Of A Thousand Dances**" a Chris Kenner original has a tremendous beat for dancing and was a good choice for release.

It's rather ironic that **LIVERPOOL'S Spinners** were one of the first groups to be playing folk music in this country, yet they have been shoved into the background. Their booking sheet is still full and they don't seem too worried, but all the same still make records.

Their newest single came out on Fontana on the 19th of November and is called "**Our Men**".

**The Beatstalkers** have been mentioned in B.I. several times, and could make their chart debut with their Decca single "**Everybody's Talking 'Bout My Baby**" on sales from SCOTLAND alone.

**The Eyes** from EALING used to be known as **Gerry Hart** and **The Heartbeats** but in the early Summer of '65 decided to change their name and image.

They now take the stage as "**Super Mods**" wearing dazzling colours, and use the sound of a gong on their current Mercury release "**When The Night Falls**."

Bill Keith, owner of a club in

NEWCASTLE called "**THE MAN-HOLE**" hit onto a great idea that has so far gone to plan. He picked five top members of five top Northern groups and moulded them into one—dubbing them **The Chosen Few**.

Their future depends largely on the progress of their debut disc "**So Much To Look Forward To**" written by lead guitarist Alan Hull.

**The Image** are a group who remain anonymous. We can't tell you where they come from, nor do we even know their names. They make no personal appearances—just records. Their first was "**Come To The Party**" and did nothing. They follow up with one called "**Home Is Anywhere**".

Wonder what would happen if their newie clicked. Would they do a **Sounds Orchestral** and remain in the studio for recording only, or come out of their shells?

**Robb Storme** and **The Whispers** from NORTH LONDON have just signed with E.M.I.

Their first for the company is a number composed by the group's drummer titled "**Where Is My Girl?**" Piano intro. into beaty backing with a double-tracked bluesy vocal.

From the WEST INDIES come **The Marionettes**, two boys and two girls who were a smash hit on the **Everly Brothers-Cilla Black** tour.

They used to be recorded by **Marty Wilde** for Decca, but now their highly rated vocal styling goes through E.M.I. and first offering is an old **Gracie Fields** number "**At The End Of The Day**".

**The Ugly's** are determined to be the next big group to come out of BIRMINGHAM. Their first single "**Wake Up My Mind**" had what it takes but lacked air-plays.

Now they try again with a ditty penned by three members of the group **Bob Burnet** (lead guitar) **Jimmy O'Neill** (organ) and **Jim Holden** (drums). Title is "**It's All Right**" and its not a protest song like "**Wake Up My Mind**" so should cause no controversy and get the exposure it deserves.

The old **Lloyd Price** favourite "**Stagger Lee**" is out again—this time by a popular quintet also from BIRMINGHAM, the **Nicky James Movement**.

**Nicky** is the vocalist and does a good job with the number.

Moving across to LIVERPOOL we have two new groups trying to push their city back into the news.

**The Denny Seyton** Group offer "**Just A Kiss**" a softly, swinging number written by their lead guitarist. A bass guitar introduces the number and Denny takes the lead vocal as well as playing guitar.

**The Pathfinders**, a very established group on Merseyside, also try their luck with a Tamla-flavoured number "**Don't You Believe It**" on Parlophone.

**Zero 5** deserve a mention. They are the first pop artists to come out of CANNOCK in STAFFORDSHIRE. Although it's a comparatively small town there are some 25 groups working from there.

Their first on 45 r.p.m. is titled "**Dusty**" coupled with "**Just Like A Girl**" on Columbia.

A casual meeting in a Charing Cross Road music shop in 1961 was the beginning of a career for **The Hygrades**. After a lot of travelling, the four return to their homeland to plug their new single "**She Cares**".

They are a widespread lot—guitarist **John Culley** hails from LEEDS; other guitarist **Glyn Desmier** was born in CALCUTTA; bass player **Peter Howard** comes from WOKINGHAM in BERKSHIRE; and drummer **Eddie Thorpe** from EDGWARE.

**The Roulettes**, originally from ESSEX, have made a name for themselves as a very efficient backing group for **Adam Faith**.

Now they have parted company with **Adam** and hope to make it in their own right. New release is out tomorrow (Nov. 26th) on Parlophone. Sides are "**The Long Cigarette**" and "**Junk**".

How about this! A disc A and R'd by a woman. Yes, believe it or not this happened. **The Pentad**—they used to be known as **The Plebs**—recorded their latest single "**Don't Throw It All Away**" under the direction of **Anne C. Niven**, who knows her job. She is also personal manager of **The Roulettes**.

**WEST LONDON** six-some **The Persuasions** have a line-up of three guitars, organ, drums and vocalist and despite not having a hit to their credit, are doing great business.

They are working six nights a week all over the country and recently their performance caused

a near-riot at the Mojo Club in SHEFFIELD.

Our **Birds** try again with "**No Good Without You Baby**" on Decca.

**Steve Darbishire**, promoted as a solo singer by **Unit Four Plus Two's** manager **John Barker**, is also a proficient instrumentalist, particularly on piano.

**The Roving Kind** are three chaps from the WEST COUNTRY with a nice clean sound and arrive on the scene with an old **Andy Williams'** number "**Ain't It True**". There is no girl singer in this group—**Gary James** on 12-string guitar, **Barry West** on six-string and **Jimmy Burns** on bass.

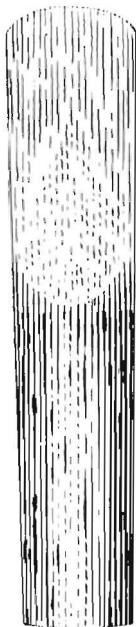
Another threesome who look as though they're really going to mean something before long are **The New Faces** from SCOTLAND.

This group does include a girl vocalist but let's get one thing clear they are NOT a folk group! They try to be as versatile as their talent allows them to be, and their act includes impressions and songs ranging from **The New Christy Minstrels'** "**Green Green**" to **Dave Clarke's** "**Glad All Over**".

Like to finish this month's page by telling all you raving club-goers that we're planning a detailed feature on the group that's currently tearing the West End apart—**Jimmy James** and **The Vagabonds**.

They're all coloured guys and **The Who** and **Manfred Mann** are only two of the groups that can't praise them highly enough.

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by Rosetti

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# STONES

## BRIAN JONES on GRAMMAR

by Peter Tate

It should perhaps be conveyed at the outset that Mr. Brian Jones, of the Rolling Stones, is a conversationalist of some depth and that his spoken "grammas, is" never less than impeccable.

Nor does Mr. Michael Jagger display any lack of rhetorical fluency.

It should be stated because, with such offerings as "I Can't Get NO Satisfaction" and "Get Off Of My Cloud" in positions of prominence, it does not become immediately obvious.

Make no mistake—Pete is not trying to play the Regius Professor.

My point, very simply, is whether the Stones should care about how the words come out.

Talking like the Rolling Stones is as essential to their followers as looking like the Rolling Stones, sounding like the Rolling Stones, doing like the Rolling Stones.

Does a group in such an exalted position have an obligation to provide something worthwhile in the image.

That is how Brian Jones and I came to be talking about their lyrics.

"I am afraid I cannot sympathise with your hypothesis", said Brian. Actually, he didn't, but his words were equally profound.

"First of all" he said, "I dispute that youngsters look to us for sunshine. We are entertainers, they are entertained. It is as simple as that."

I thought about times when the Stones were not entertaining, and the habit the adulation had of lasting.

"Well, even if you don't feel responsible for your fans, don't you think you ought to offer them something—educational?"

It was a bad word and I knew it.

"Enlightening," I said as he said "Schmeducation".

"Like good grammar, for a start", I said.

"You might have a point", Brian admitted, "but consider this—our type of music had its beginnings in the Negro quarters, in the ghettos where education was a luxury. This was how many of our numbers were produced, by emotion fighting against illiteracy. Who are we to change the pure expression of it?"

"But what about your compositions".

"Written in the classic tradition. What is correct grammar, anyhow? Only a set of rules."

The Stones' respect for rules, especially those made misty by age, is well-known.

But the rent-party authenticity is missing from lines like "Get Off Of My Cloud".

"If people know what it means, it has as much right to be right as any other phrasing", said Brian. "The kids get enough about unnecessary prepositions in school.

"We provide a little light relief, maybe."

And what about the contents of lyrics—"Satisfaction" was criticised on the boys' last States tour.

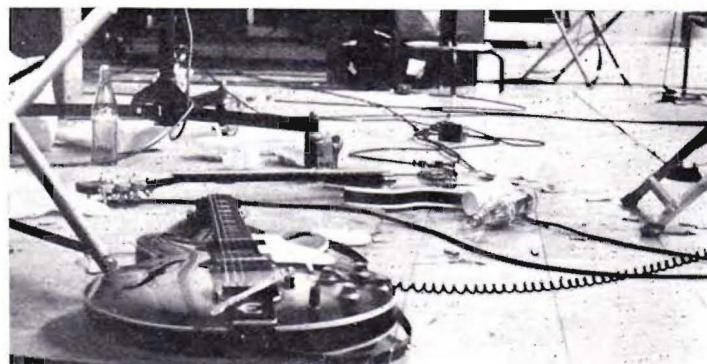
"The words were supposed to be suggestive", said Brian. "The thing about suggestion is that it means everything, or nothing. If something is suggested to you, it is because the idea exists within you already.

"So what is our sin? There have always been suggestive lyrics. Look at the welter of debauchery suggested by "Hey nonny-nonny-no. . ."

We laughed.

"I just wanted to hear you react," I said. "It's something different. These days, we have to think hard to inspire something new. Otherwise, we'd never get no satisfaction."

## Recording in Hollywood



Three photos taken during the last Stones recording session in R.C.A.'s Hollywood Studios.

Top: Brian, Mick and Charlie listen to an early playback. Centre: Keith and Mick about to dub on a vocal. The backing they have previously recorded is played back to them through those earphones whilst they are singing. Bottom: The studio floor at the end of the session with Coke bottles, fag ends and guitars littering the floor.



# PROFILE



**F**AIR-HAIRED, blue-eyed, only 5 ft. 8 in. tall . . . and a decidedly odd mixture. That's Keith Relf (middle name is William, or just "Bill"). Prior to taking over as lead singer, and harmonica-wailer, with The Yardbirds, Keith was an antique restorer, decorator and general odd-job man (alias "dogsbody").

Why an odd mixture? Because Keith roars it up on stage, says he "Loves getting looned and carrying on for 20 minutes on one number just 'cos I like the song". His on-stage movements are exciting, dramatic and telling. But off-stage, he likes being alone in desolate places—like going on top of a cliff and just sitting and looking. "I honestly enjoy the peace and quiet away from the madness of pop group life", he says. And I believe him.

Apart from his harmonicas and his guitar, Keith also owns 25 guns. Revolvers, rifles, shot-guns. He says of this aspect of his life: "I don't get much chance to shoot nowadays, but I still like going off to some wooded countryside and potting at rabbits or anything that moves."

And he adds with a wry grin: "I've not yet managed to hit a human being, but I'm still trying".

Keith paused momentarily, then said: "I can't stand the phonies in the pop business. All those in-crowders. They spend lots of money and stay up all night just to be regarded as being an 'in' person. Rubbish! There are people, too, who pretend to play various instruments and really have no ability. I take music very seriously indeed, more seriously than anything else, so I want everyone else to do the same. I don't pretend to be a great footballer or something—why should anyone else pretend?"

But Keith is very ambitious. He used to be, on his own admission, a bit of a beatnik in his earlier days, wandering round playing a battered guitar and listening to all sorts of remote British, American and Continental songs . . . "just to try and get some understanding of what's going on". He had a "thing" about the Modern Jazz Quartet some time ago and bought all their records.

"Now I don't get so fanatical. In fact, I don't get all that much time to listen to LP's. Sometimes I just stay in, with my girl friend, and listen to what's going. I bought stacks back from America . . . records, that is, not girl-friends."

Off-stage, quiet; on-stage, robust to say the least. He stands in a pub, drink in hand, and lets the other people get on with the talking. He is polite, understanding, genuinely interested in what the other man thinks. He rarely laughs at somebody else's expense.

Keith was born in Richmond, Surrey, on March 22nd, 1943, and now lives in Kensington. He's keen on the Brian Auger Trinity among the myriad groups, drives a red Volkswagen, is a Bacharach fan among composers . . . though he also likes Dylan.

P.S.—Should you happen to meet him in a pub, you'll find he'll be taking bitter beer, whisky . . . or possibly concentrated orange juice. In other words, even as a drinker, he's an odd mixture!

PETE GOODMAN



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# YOUR LETTERS

Dear Sir,

I am a member of a professional beat-group and I have been "lucky" to have worked with some of the very well-known groups at dances all around the country. However, one thing that almost always happens is that 75 per cent. of these groups are not even in the building when the dance begins, and while the supporting group is trying to capture the audiences' attention, in strolls a scruffy road-manager, carrying a load of kit. Immediately, he is spotted and girls dive out of the ballroom searching for their "idles" leaving the supporting group to play to a load of nobodies!

This, to my mind, is a most upsetting incident, because the hard-working supporting group has an even harder task trying to recapture the kids attention.

Then, to top it all, in the

middle of the supporting group's last session, the road-manager starts dismantling the gear because the "idles" want to go home to mummy! The poor supporting group is subjected to jumping over wires, jumping out of the way of amplifiers, and being put off by the clatter of drums being taken down.

I wonder why they can't come earlier to set up like the other groups do. After-all, they do have time or should have.

I think it's because they want to upset the supporting group so that they do not have so much competition! Because in nine out of ten cases the supporting group can play these chart-toppers off the stage!

I think that offenders should be brought to realise the discontent they are bringing to the other, equally as good, groups.

**Martin Fallon,**

**Bedford.**

Dear Sir,

I would be interested to know how would-be songwriters go about getting their music published. Is it necessary for scores for each instrument to be included as in a published copy or will the vocal score and words be sufficient? Can tapes be used instead?

**David Ward,**

**Halifax, Yorks.**

*In "Beat Instrumental," No. 33, we will be starting a series dealing with all the ins and outs of songwriting and publishing.*

Dear Sir,

As I am an ardent pop fan I like to see credit where credit is due, so please lend an ear to our first-class musicians such as Les Harvey (Alex Harvey's Soul Band), Alan Gill (played in more groups than he's had hot meals), Hume Paten (The Fab Poets) they deserve much more praise than they get. Please oblige.

**Angry Scots Pop Fanatic.**

Dear Sir,

I am a Nigerian and have been in this country for 3 years, during which time I have been playing with an amateur group. I have

been reading your "Beat Instrumental" since its first publication. Unfortunately I will be returning to Nigeria at Christmas, having completed my studies, when I go back I will be forming a beat group. I don't know what reception R. & B. music will get back in Nigeria, but I am prepared to go to the extremes. I don't know if you could supply me with "Beat Instrumental" magazines when I go back. I hope you can because I will like to keep in constant touch with the modern trend.

Believe it or not, in Nigeria it could be tough going!

I might even be able to send monthly news on Nigerian teen beat!

Will you please let me know how much it will cost per annum from Nigeria? My address in Nigeria will be:

Bill Nwoko G. Y., Esq., Army Base Workshops, N.A.E.M.E. Yaba, Lagos, Nigeria.

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# Problems for Sir Douglas 5

**T**HERE are dozens of them in the States—that is, groups who copy the British way of beat, complete with long hair and deliberate efforts to crib the British style of playing and singing. But few register. Even American fans prefer the originals. . .

But the Sir Douglas Quintet DID click, with "She's About A Mover". And it was by accident. I talked to Sir Douglas himself. He's got long, lank hair, wears the most outrageous clothes, was clearly regarded as a freak in the bar where we met. In fact, he's very quiet-spoken, courteous, polite.

He said, in a curious drawl: "We all come from San Antonio, got together purely for the purpose of making 'She's About A Mover'—the other guys were all in various outfits, all trying madly to sound British. We started growing our hair long before the disc was released, just to have the right image. It was all kinda planned.

"So the record went. I know your Radio London did a fine job for us in Britain and it was almost scary when we started registering there, too. We honestly figured the

British fans wouldn't want to know, but I guess it was a strong song.

"Then we had personnel trouble once it broke for us. Our bass player got called into the Army, so Louis Terraza came in as fill-in."

Sir Douglas himself admitted the dangers of becoming a pure-gimmick, one-hit group as far as Britain is concerned. "We had 'The Tracker' out here as a follow-up, the critics were kind about it . . . but it flopped. But we'd fixed to come here anyway for a promotion tour, so we figured it wasn't the end of the world. But we didn't know our new single was going to be 'Story Of John Hardy', which is a complete change of style anyway. We'd banked on promoting our U.S. single, which is 'She's Gotta Be Boss Babe'."

All the quintet agreed that the Stones were great—greater than the Beatles. Other British musicians they dig are Donovan, John Paul Jones, Mike Smith. Keith Richard and Brian Jones became "buddies" in the States, in Greenwich Village.

Sir Douglas—Sahm is the surname—does most of the writing for the group. He said: "There's all this talk about rhythm 'n' blues . . . you know, this is genuine, that is a fake. Well, we don't think it matters, just so long as it's good music with a good strong beat. They try putting Bobby Dylan into a category and he doesn't like that

## TOP TWENTY—FIVE YEARS AGO

AMALGAM OF CHARTS FOR FIRST TWO WEEKS OF DECEMBER, 1960

- |                                    |                           |
|------------------------------------|---------------------------|
| 1. It's Now Or Never               | Elvis Presley             |
| 2. Save The Last Dance For Me      | The Drifters              |
| 3. I Love You                      | Cliff Richard             |
| 4. Strawberry Fair                 | Anthony Newley            |
| 5. Little Donkey                   | Nina and Frederik         |
| 6. Poetry In Motion                | Johnny Tillotson          |
| 7. Goodness Gracious Me            | Peter Sellers             |
| 8. Rocking Goose                   | Johnny and The Hurricanes |
| 9. Gurney Slade                    | Max Harris                |
| 10. Lonely Pup                     | Adam Faith                |
| 11. Man of Mystery/The Stranger    | The Shadows               |
| 12. Dreamin'                       | Johnny Burnette           |
| 13. Perfidia                       | The Ventures              |
| 14. My Heart Has A Mind Of Its Own | Connie Francis            |
| 15. Ole McDonald                   | Frank Sinatra             |
| 16. My Love For You                | Johnny Mathis             |
| 17. Lively                         | Lonnie Donegan            |
| 18. Time Will Tell                 | Ian Gregory               |
| 19. Wild Side Of Life              | Josh McCrae               |
| 20. You Talk Too Much              | Johnny Carson             |

Records entering the Top Twenty later in December, 1960

- |                      |              |
|----------------------|--------------|
| Strawberry Blonde    | Frank D'Rone |
| Ten Swinging Bottles | Pete Chester |
| Even More Party Pops | Russ Conway  |
| Portrait Of My Love  | Matt Monro   |
| It's You That I Love | Marion Ryan  |

—you don't hear him laying down the law about what sort of entertainer he is. He turned up recently with a five-piece rock band behind him on stage and you should have heard some of those fans yelling abuse at him.

"Way we see it is this. You gotta put on an entertaining show and you haven't got to be bigoted. We used to laugh out loud at British recordings, some years back . . . but now this country is where it's all happening".



Left to Right. Frank Morin (Sax), Sir Douglas Sahm (Guitar Vocals), Augie Meyer (Organ), Johnny Pars (Drummer), Louis Terraza (Bass)



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