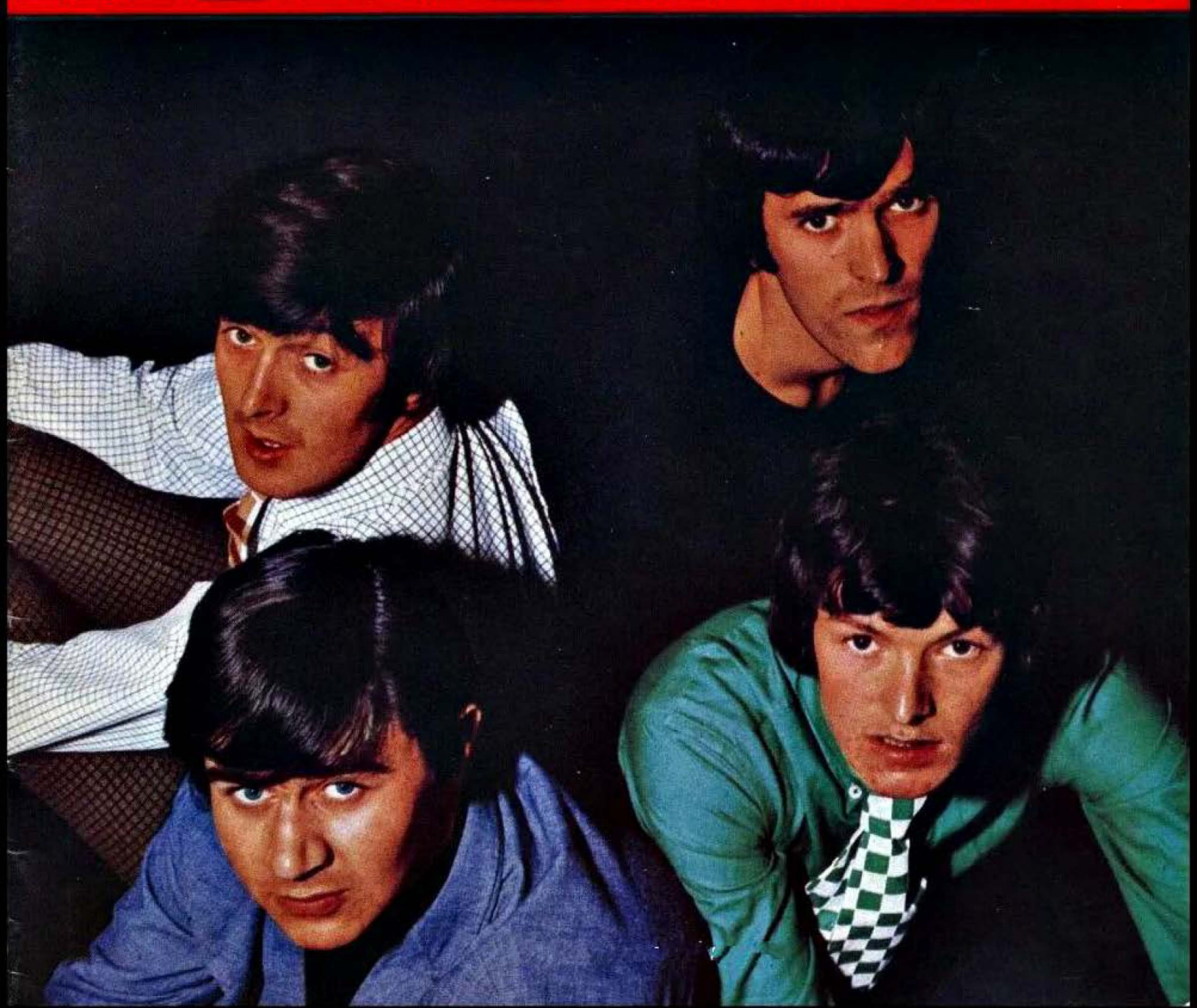


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**OCT.  
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# **BEAT INSTRUMENTAL**



# BEAT INSTRUMENTAL

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## Editorial

This month we're devoting four pages to the recent music instrument trade fair held in London. Most of the leading manufacturers exhibited and in our review of the show we have included all the new innovations and additions to existing ranges which will be of interest to our readers.

Since the invention of the electric guitar, and it's inseparable companion the amplifier, pop music has progressed a very long way indeed. This year it was evident that the manufacturers are aware that it will continue to progress, and in a number of cases they're trying to anticipate what the instrumentalist will want.

Although in our review we've given prices, it should be remembered that, since the abolition of resale price maintenance, these are only suggested selling prices to give you a guide.

This month sees the end of one of our regular features—"Where Is Everybody". "Beat Instrumental" has always tried to maintain a high degree of accuracy, and because we have a tighter press date to meet than the weeklies, it is sometimes unavoidable that changes are made in dates or venues which we are unable, through pressure of time, to report.

As you know, in the last issue we began an LP Review column, and this month we are offering two of the reviewed records as a prize for the best letter to the editor.

So anyone writing to me next month should name the two LP's he would like from those reviewed on page 17.

Which brings me to last month's competition for that magnificent tape recorder and sets of guitar strings. We've received thousands of entries and the winners names will be appearing in the November edition of "Beat Instrumental".

THE EDITOR

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# NEW BOY FITS WITH MENN

by  
**MIKE CROFTS**



**MICHAEL D'ABO** must be the most publicised and scrutinised "new boy" to hit the scene for a long time. Since the news of Paul Jones' departure to spotlights new, the knockers have been hard at it with gleeful predictions of downfall for Manfred and his men.

They've been watching every move the new boy made, and most of the time the remarks were critical. . . .

"He'll never replace Paul", "he's a weak copy" . . . . were just some of the cries that echoed around the group. And at first it looked as though the changeover had brought about some problems. "Just Like A Woman" took ages to creep into the charts, and even the imperturbable Manfred was nibbling his nails by the time it finally did the trick.

But if Mr. Mann was wor-

ried, what about Mr. D'Abo?

He knew he was the big question mark, and no matter how much faith the rest of the outfit had in him, he knew success or failure rested mainly on his shoulders.

It still does to a certain extent, but at least he's had a chance to get used to the feeling of being up front of a gov'nor group.

## REACTION

"So far", he told me, "fan reaction has been good. Many people have wished me luck and said things like 'we think you're all right'.

"I've got a feeling now that they're on my side and no one's shouted they want Paul.

"In fact a lot of them have been queueing and asking for autographs, which I find exciting, but I think it will take two records at least before I'm established.

"Until then they'll feel Paul is a member, and that feeling

will continue until they get a clear idea of me and that I've definitely taken his place."

It was a great change for Michael to come from a comparatively unknown group like the Band of Angels, to a set-up constantly in the lime-light—and one which he still takes very seriously.

"I feel a great responsibility to the group", he said, "but I can't afford to show it too much. It's more a psychological battle than anything else and you have to put yourself in the frame of mind where you feel you can cope with the situation. I've certainly gained a lot of confidence since the early days."

Manfred Mann has gained a reputation for being a network of bright boys and Michael D'Abo fits in very well. Nonetheless he has learned something from his new colleagues.

"One thing in particular", he told me, "is how to be

commercial. The Band of Angels didn't know how to pick a hit and Manfred does which is very important. You might like a song like mad, but that doesn't necessarily mean it will be a hit. I'm beginning to appreciate this now and it's a good thing".

## RELEASES

Previously there has been a long time lag between releases and I asked Michael if he thought it was important from his point of view to get a follow-up out quickly.

"I'd like to see the next one out after 'Woman' reaches its final chart position", he said, "but it won't come out until we have a good song. Nothing has been decided yet, but there's a possibility it could be one of my songs. I think it's unlikely that the next single will be out before the end of November and both Manfred and I feel it would have been better to get an earlier release".

When with the Band of Angels, Michael D'Abo played piano, and his musical tastes are another thing he has in common with his on-stage workmates.

"Musically we're on the same ground", he said. "The only difference is that they bottle up their jazz feeling for a rainy day and I feel that any kind of music, if it's good, should be allowed to come out."

So, apart from personal misgivings and an understandable feeling of responsibility, Michael is a happy D'Abo.


That leaves the rest of the outfit. How does Manfred feel about his new recruit?

"Frankly", said the placid Mr. Mann, "I think Michael is very, very, good. And I don't think he sounds anything like Paul Jones. In fact I'd rather not talk about Paul at all, that group is dead.

"I think that Michael has done us all a lot of good. We were getting stale and it was beginning to show. The new blood has given us fresh enthusiasm and it's like starting from the beginning again. Yes, we're all quite content with the way things are going".

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## STEVE MARRIOTT

# PLAYER OF THE MONTH

**T**HE guitar-wielding Steve Marriott is a very familiar sight. But for the artist himself, the whole thing still seems a bit strange. "I was originally a pianist and vocalist with Plonk's outfit" says the Small Face. "I only went on to lead because we couldn't find anyone else who suited us. I had played guitar for a little while before I joined Plonk, but I'd given it up as a bad job because I couldn't put anything together. Plonk told me not to worry and said that I'd be O.K. just sticking to chords. He was right. I still do play in chords. I love it, too. I don't really want to be a busy guitarist. I can't sing and play lead at the same time, without losing something along the way.

"My early influence", says Steve, "was Steve Cropper. His stuff is simple but effective, and very basic. I found that his style suited me down to the ground. It's no good picking yourself an idol who you will never be able to copy. The ultimate aim is to play like him and then put something of yourself into the style. I could have picked someone like B. B. King but I admit that I'd never be able to play like him in 20 years. I'm happy with my style as it is. I hope that it doesn't resemble anyone else's. I think that most of the guitarists on the scene are way past me, but, then again, perhaps they can't do the things I can do; they wouldn't have the patience to stick with chords."

### MUST BE NATURAL

On the subject of favourite sounds, Steve says: "I like distortion, but it must be natural, I just can't stand these electronic units. Mind you, not many people use them properly. They just bung the 'effects' switch right on and the result is very bad. Another instrument that fascinates me is the Koto. It's Japanese and has got a fantastic sound. I just saw this LP in a shop one day with a fellow on the cover sitting down with what looked like a hunk of wood. I bought it out of curiosity, but when I got home and played it I was really knocked out. Now I've ordered one for myself. But what I really want to do is get that Koto sound going on a guitar rather than learn to play the thing. If I get it off pretty soon I'll be able to use it on a couple of our LP tracks. We've written some really different numbers and the Koto sound would do a lot for them. It's sort of monotonous, but I like monotony—as long as it's hypnotic monotony. Any other aims? Yes, I want to collect as many guitars as I possibly can and get as many different sounds out of them as George Harrison does." K.S.



**G**ENIAL Zoot Money conducted an imaginary Big Roll orchestra, using his knife as a baton, between mouthfuls of chicken salad. The knife was useful in helping him describe why he's not really concerned whether or not his records are hits.

"I'm doing the things I like and they're musically correct", he said. "So I'm more interested in making the right records than making records which are hits.

"Musically I'm happy. I'm happy with 'Big Time Operator'—period. I can't see a one-hit record having any effect on my audiences. Ours are club audiences and a club audience is in for 1½-hours listening. A record lasts about three minutes.

"There's no comparison—we are a club band."

More food vanished into the Money mouth while Jenny, his pretty publicist, goggled as the mountainous plate lost a large proportion of its burden.

Zoot munched happily.

So just what does a hit record mean to the Big Roll boy . . . surely it must mean *something*?

"A hit record", he chewed, "immediately conjures up the thought of more consideration. People become more aware. I mean, before, a Decca doorman announced us as the 'Big Zip Band!'. Well, I ask you. . . ?"

### YOUNGER FANS

One thing chart success can do is broaden the strata of fans, and Zoot's followers are opening their ranks to make room for the younger converts.

"At one time they were older, more frustrated jazz fans", he said. "But now they're not so old and they don't categorise so much—thank God."

He carved a portion of air with that knife, and went on: "I don't like to be categorised because we don't play one particular type of music. Oh! I admit it's mainly coloured stuff, but we cover a number of artistes and I like soul because I believe it has potential from a commercial point of view."

The fact that Zoot is no longer labelled as a jazz-pop-man or a musicians' musician—both meaningless phrases in his opinion—is reflected not only in the constantly diminishing age group of the followers but in their sex as well.

"In some places there are more blokes in the audience", he said, swallowing, "but on the whole there are probably more girls.

"Girls put up with more discomfort to come and see us. They'll travel miles



## KNIFE-EDGED INTERVIEW WITH ZOOT

by train to get to a date. The same faces seem to appear at a lot of venues."

These familiar faces form the hard core of Zoot Money followers—the set that isn't influenced by the presence of a record in the hit parade. They follow the band around because they can be sure of hearing what they want and because the musical standards always remain the same.

To help stay consistently good Zoot and his boys need one thing—atmosphere.

"We like low ceilings and prefer clubs to ballrooms for that reason. But providing there is a lot of atmosphere we don't really mind where we set up.

"A lot depends on the MC. A good one makes the audience feel he wants them to see you and this makes the band feel good. Very few realise this, and all too often we end up against a cold wall. That's terrible.

### CONSISTENT

"It's important for us to remain consistent, but that doesn't mean we'll remain stationary. I can only see the band getting better, and there's nothing at the moment that could pull us down.

"As far as records are concerned I'd like to bring out more than we're required to—one every week! But if we continue to get hits I intend to make only records I believe in. I shan't re-

lease anything just because it's commercial.

"I like to do new things, too, not covers. I wanted to do 'Barefootin' ' before it was in the American charts, but when I knew it was being released in Britain I dropped the idea."

Next record from Zoot will be an album. It's their second and is planned for release towards the end of this month.

It was recorded live during a performance at London's "Klooks Kleek" and has a lot of that "atmosphere" we mentioned.

The record features his set line-up—Zoot on the big Hammond, which he pushes through two Leslie speakers; Paul Williams with his Burns Bison bass; Colin Allen on Gretsch drums; Nick Newell, tenor; and Johnny Almond, baritone. Both the saxmen double on flute from time to time, and John Almond also plays tenor.

Lead guitarist Andy Somers is difficult to pin down to any one instrument. He still plays the Gibson "Les Paul", which Zoot broke recently—a falling amp accident—but he also plays piano, and is thinking of getting a banjo!

Hit records may come to the ever-hungry Zoot, but whether they do or not, his bland face and good sound will remain in the personal hit parades of club audiences up and down the country.

MIKE CROFTS



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## A Second Touch of Magic

**M**EET the Magic Lanterns. Jimmy Bilsbury the lead singer, Ian Moncur bass guitarist, Peter Shoemsmith, or "Coco", as he is known, is the lead guitarist, and Alan Wilson plays drums. They are the classic "likeable lads" and come from the St. Helens, Lancs., area. You'll remember that "Excuse Me Baby" was a semi-large hit for 'em.

They've certainly taken a lot of trouble on "Rumplestiltskin". "Coco" has shunned the normal, straightforward fuzz box. "I had one made specially for the session," he told me. "It's a big unit containing two specially linked fuzz boxes and an echo chamber. The signal goes through the first fuzz unit and sounds distorted, but when it goes through the other, it seems to straighten out, if you get what I mean. The echo gives a great lift to the end product, which isn't exactly distorted.

Jimmy operates on a one string fiddle from time to time. "Picked it up in a little shop off Greek Street", he told me, "we were all looking for something a little bit different in this sort of antique furniture shop, I saw this fiddle and bought it". The intrepid Mr. Bilsbury soon mastered the


one stringed marvel and decided that he'd give his fiddling talents a bit of publicity when the group appeared on R.S.G. "It was about an hour before we were due on," he said, "when I bust the string. The road manager rushed out to try and find another suitable string. He couldn't find anything anywhere, so he had to buy some fishing line. It got me by, but I found out later that I should really have had a viola string. They're very hard to get, believe it or not, but I've ordered a couple and when I get them I'll use the fiddle on some LP tracks. It's got a range of about two octaves, and of course it's easy to play as long as you play by ear". How much did this wonderful object cost? "10/-", replied Jimmy.

"You were robbed", commented drummer Alan.

On stage the group is certainly not in the Goodtime class. "We do numbers like 'Gypsy Woman', which I think is our classic", Alan told me, "At the other end of the scale there's 'Shotgun'. We try to give all our numbers a very special arrangement, we even do 'In Crowd' in a Goodtime style. If you do have to label us I should say that we are a group which really concentrates on the vocals".







# THE JEFF BECK COLUMN

I told you last month that I smashed my guitar on the floor and cracked it, after which I decided to give the whole thing up as a bad job. I'd always wanted a car, so I decided to take my guitar up to the city, sell it and buy one.

On the train I suddenly realised that my guitar didn't look like a very good investment. It had been sunburst but I had sprayed it red, and when I took an interest in Gene Vincent's music, I sprayed it white. But the red was showing through the last coat of paint and the finish looked pinkish. On top of this, of course, it was cracked. I was wondering how much I'd get for it when I saw that the woman opposite was wearing nail varnish which was exactly the same shade as my Strat. I had a quick think, then asked her if I could borrow her nail varnish, "for a very special purpose". She looked surprised, but she dug round in her bag and gave me a bottle of the stuff. I filled in the crack very carefully and hoped that it would take. The colour was O.K. because, as I said, the shade was just right.

I took it to one of the West End shops and was more than pleased when they gave me more than I expected for it. The money I got helped me to buy a car. For a time I was happy just to drive around but, after a while, I felt like playing again and joined another group as lead guitarist. I didn't have a guitar of my own so another of the blokes let me use his Fender Telecaster. I bought myself a Vox A.C.30 and, as a matter of fact, I still have it. I also had a set-up which I made at school but, to be quite honest, I never bothered to pick it up from the woodwork room because of its size. There was a straightforward 30-watt unit, but the speaker cabinet was about 15 ft. x 1 ft. and was packed with different speakers.

At this time I was still following my old rock guitarist idols, and Les Paul who I still respect. The blues meant nothing to me at that time. I was trying to get as much practice in as possible and even learned some of the more complicated solos off by heart just for the exercise. My style at that time was a combination of the rockers and Les Paul. But let's get something straight, I never copied the blokes I respected. I believe that straight copying is a great mistake, and I'll tell you my reasons next month.

JEFF.

# ARRANGEMENT

by THE TUTOR

Many people would like to make their own arrangements of the numbers they play, but they're still a bit wary of the idea, and feel it should be left to the experts. Nevertheless, with the high standard of playing, and increasing competition, it looks as though more and more outfits will start their own arrangements to provide them with a distinctive sound.

Let's have a look and see what can be done.

I've chosen the minor-keyed "When Johnny Comes Marching Home" as our example for two reasons. Everybody knows the tune, and it's so old there are no copyright difficulties.

This number has a basic problem because it's in six-eight time, so for a starter let's switch it to four-four with an eight to the bar rhythm.

The melody has been written in a slightly swingy fashion which you can interpret as you like. Try playing it entirely on the second string, which has more flexibility for slurs and smears than the first.

On bass guitar you might try the following. Play the first two bars on a tom-tom rhythm with the open E of the Em chord, and a half-tone hammered slur from B flat to the B of the same chord, followed by a boogie bass on the G chord in the next two bars. You can develop this in your own way throughout.

Harmonics give a good effect on electric guitar, so how about the open 12th fret harmonic on the first beat only? This will harmonise all the Em bars, and if you regard the note E as an added sixth, it will suffice for the two G bars. You still have to cope with the B7 bars, but the open note B, treated as a harmonic will suffice. Your alternative is to play the B7 chord in harmonics and this brings us to artificial harmonics, which are used with great effect by some players.

The artificial harmonics principle is simple but the technique needs a bit of practice. The strongest natural harmonic is at the twelfth fret, so that to produce artificial harmonics, you must create this twelve fret gap between the stopped note and the harmonic fret.

F at the first fret, plus twelve frets, becomes F at the thirteenth fret.

In the same way, F sharp (2+12) becomes a harmonic at the fourteenth. The technique is in the right hand. To produce F on the first string as a harmonic, stop the string at the first fret as usual. Extend the first finger, right hand, so that it lightly breaks the vibration at the thirteenth fret, and pluck the string with the thumb or with the plec held between the thumb and second finger. To produce chords, let the heel of the palm (near the wrist) mask the strings twelve frets above the required notes so that if you are playing B7 (open strings, first and second frets), the palm of the hand will break the vibration at the twelfth, thirteenth and fourteenth frets.

This is merely a lead-in to arranging. It is hoped that the basic idea will lead to development of your own thoughts.



# ONE NIGHTER



**RIC ROTHWELL**

*reports on a*

## MINDBENDERS VENUE

**I** THINK the ideal booking to tell you about is the last one we did at the Oasis in Manchester. That really is our home ground. There are so many people at the Oasis who have followed our career right through from the early days. When we go there now it's like playing to a group of friends.

Our last appearance there meant travelling down from London during the day. We set off in the van with Tony, our road manager, at about 2 and headed for the M.1. The van was almost on it when the windscreen shattered. Gave us a shock I can tell you. There was no time to stop, so we just pressed on and tried to ignore the blast of wind which was streaming through the van. Next stop was at the first service area for a cup of coffee. That cheered us up a bit. A lorry driver came across to us and

said, "I saw you on the telly the other night, my little kids like you. Can you spare me a photograph and your autographs?" We gave him both and got chatting. He was a very friendly bloke, and this sort of thing happens frequently.

We started off again and went for about an hour and a half before pulling up for one of our "mineral and Smarties" stops. On longish journeys there's nothing like stopping to stock up with sweets and pop!

### VISIT FOLKS

I think we must have arrived in Manchester about 6.45 p.m. which gave us a chance to go to our own separate homes to see our folks. We arranged to meet at the Oasis about 8 p.m. although our appearance wasn't until 8.45 p.m. After

a chat with Tony Stewart, an old friend of ours who happens to be the manager, we moved about a lot meeting old faithfuls. They really are a great crowd there. It was pretty packed by 8.15 p.m. and Tony told me that there was still a big queue outside.

With that encouraging thought in mind we set off for the dressing room. It must have taken us a good five minutes to get through the crowd. While we were changing, Tony was getting the other group's gear off and setting ours up. I don't envy him his job because the Oasis stage is a smallish one and very compact. When there's a set of gear there it's 100 to 1 that you'll tread on something and mess up the whole operation. Also, with the crowd pushing against the stage it makes it hard for him to put the columns right at the front where they're supposed to be. Many's the time they've gone a cropper like that!

We went right on at 8.45 p.m. and sorted ourselves out. Bob and Eric had a quick tuning check and I made a few adjustments to my kit. Tony always puts them up roughly and leaves it to me to get them in the exact position I want. 1, 2, 3, and we were off into the opening medley which we pretty well always use. "Land

of a Thousand Dances" was the starter, then straight into "Midnight Hour" and then Mitch Ryder's "Jenny Take A Ride". I always enjoy doing this medley because it takes the audience by surprise. They expect you to stop after each number, and instead, you give them three straight off. After this we did some of the numbers from the LP and, of course, "Groovy" and "Ashes". It was a great experience and our friends out front really gave us a big reception.

### WENT WELL

After the spot we congratulated ourselves on the fact that everything had gone well. It's so easy for things to go against you, just when you think everything should go smoothly. Now and again I've had trouble with bass drum beaters. I'll go for months without anything happening, then one night I'll have just started the beat for the first number when the beater will fly out. I usually keep a couple of pedals and beaters right by me.

After changing we split up. Eric wanted to get home pretty early, but Bob and I moved on to a couple of clubs. I enjoyed myself but then I always do when we play the Oasis; as I said before . . . it's our spiritual home!



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# BIG CHANGES FOR MAYALL

**W**HEN Decca A & R man Mike Vernon took John Mayall's Blues Breakers into the studio, it was thought that the resulting LP would sell moderately well to the comparatively small percentage of specialists who buy blues records.

In fact, the record sold out, and extra pressings had to be issued. And the biggest surprise of all was its placing in the top ten albums up among the Beatles, Stones and Beach Boys.

The record features Eric Clapton at his last session with the Blues Breakers before slipping off to join the Cream, and there's little doubt that his reputation has helped in the selling stakes. But what of John Mayall, leader, mentor and musical director? How much of the success does he attribute to the exalted Clapton reputation?

I spoke to John at his flat in Bayswater, near the Beat Instrumental offices.

## HERO-WORSHIP

"Eric has always been associated with some kind of hero-worship since he left the Yardbirds", he explained. "They used to play blues then, although I thought they were appalling.

"At one time all he wanted was to play blues, but now he seems to play for the admiration.

"We were quite well established when Eric came to me. Fans of the Yardbirds came over with him and we gained a whole new set of followers.

"I'd never found anyone who could play this kind of guitar, and when he left there was a danger of people attributing our power or structure as a group to this, and thinking the sound they liked would go with him.

"However, in Peter Green we have a replacement who is a young genius. He's better

known than Eric was when he joined, and for my money he'll be better than Eric. He's only 20 and people have accepted him straight away. They're surprised to find the sound is the same.

"Peter is more interested in playing blues than being a star. Eric's gone all 'show-biz'."

As soon as Eric left, audiences dropped, but on second appearances they were back to normal and the people who had joined the Eric Clapton following stayed when he left.

Now, of course, bass player John McVie and drummer Hughie Flint have gone their own ways too, and the old Bluesbreakers is a dead group.

Ex-Brian Auger drummer, Mick Waller has taken over stick duties, but when I saw John he hadn't made definite arrangements for a bass-man.

"For the past few weeks I've been using Steve Usher on bass, but he's already with a group called the 'Blue Monks'.

"Frankly I'm hoping to persuade him to stay with me, but right at this moment I can't say for sure whether he will. Both these players have a fine feel for the kind of thing I'm doing".

So the departure of Eric hasn't bothered Mr. Mayall too much, but what now? He's quite definite about that, too.

"People compare us to old country music which is wrong. We should be compared to modern Chicago blues. Blues today are electronic and nothing like the blues singers of old. We should be compared to people like Otis Rush and Buddy Guy.

"I'm not in this business to be an idol. I've done it for 20 years, and I want to do it for another 20. I write about 50% of our material, and the rest comes from other people.

"That doesn't mean to say we copy songs direct. Some of them, I feel, I can change to fit my meaning."

Now John is hoping for the



Ex-Blues Breakers John McVie and Hughie Flint with newcomer Peter Green and John Mayall

chance to record an EP with the current Blues Breakers.

"I want to use the whole of one side for a slow blues. It's the Otis Rush number 'So Many Roads'. We're always being asked for that, and I'd like to get it down", he said.

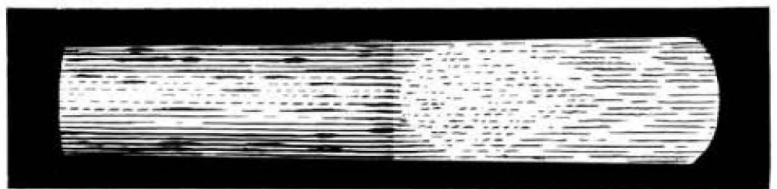
Mayall fans may remember the days when John played guitar. Now that Eric Clapton has left he intends to feature it once again.

"When Eric was with us",

he explained, "he didn't like anyone else playing with him. He was very moody about that, so I never played. Now I shall be able to play more."

John Mayall's Blues Breakers haven't changed much. They're playing the same stuff in the same way, and to the layman, at least, the sound is indistinguishable from those not so far distant Clapton days.

MIKE CROFTS



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by Rosetti

37 SUN STREET · LONDON · E.C.2.

**W**HEN you hear A & R man Steve Rowland and the Dave Dee clan talking about each other, it's like an enthusiastic mutual admiration society. The boys are grateful to Steve for providing them with all their hits, and he, in turn, can talk for hours about their talents and what nice people they are.

So it comes as a bit of a surprise to learn that the successful Steve doesn't WANT to be an A & R man!

He's a short, wiry and very energetic American who prefers singing and acting—two careers he has followed with a lot of success. As well as taking part in over 150 television shows—he's been seen here in several episodes of "Rawhide", "Bonanza", "77 Sunset Strip" and "The Rifleman" among others—he's made nine major films and had a record in the Spanish top ten.

I discovered this at Philips studios recently just before the start of an LP session for the afore-mentioned outfit. We were chatting to fill in the time until Dave turned up to join his mates.

From where we were sitting in the balancing room the studio looked like a vast shoe box. Yards of cable snaked across the carpeted floor like black spaghetti, and scattered boom mikes added a sort of science-fiction flavour.

#### JUDGEMENT SEAT

Steve's chair gives a commanding view of the recording room, and it's from that vantage point, next to a huge window, that he sits in judgement over the whole proceedings. On the table in front of him there's an intercom so that he can issue orders to whoever's on the other side of the soundproof glass without leaving his seat. That's not enough for him though. He'll frequently quit that enviable chair and dash into the studio to demonstrate what he wants.

Dozy, Beaky, Mick and Tich lounged about smoking with one of their road managers.

We looked up as balancer Dave Voyde strolled in and stood over the mammoth switchboard which dominates the semi-dark room.

"Hello Dave", said Mick, "how's it going?"

Just then a jaded Dave Dee came in and sank into a chair.

"Right", said Steve, ready to start off, and the five most colourful characters of pop



*Dozy, Mick, Tich, Beaky, Dave and A & R man Steve listen to a play-back*

# DD, D, B, M & T IN SESSION

with MIKE CROFTS



*Mick concentrates on getting the right sound.*

tumbled into the studio.

First number was one of the group's own compositions: "She's So Good".

"Now", said Steve, "before you start, let's have Mick on his own. Mick, as hard as you can hit that bass drum."

In the studio, Mick, ear-

phones clamped to his head, obliged with a roll.

#### HARD BASS

"Fine", said Steve, "now brighten up your snare. Good. Now I want to hear Dozy on that bass. Nice rocky, heavy, bass sound please, Dozy."

More solo work from the studio and Dozy's face told everyone its owner was concentrating really hard. Once again boss man Steve was satisfied.

"Right", he said, "now you and Mick together." While the duo went through their paces he explained what he wanted from the balancer. "Can you manage a crisp popping sound on the snare drum?" was the request.

Mr. Voyde touched another casual dial and the snare became crisper.

"Great", said Steve, "now let's have a run through".

#### TWO TAKES

The run through went smoothly and the five looked expectantly towards the window for the verdict.

"O.K., we'll do a take", snapped Steve. Down in the studio the red light came on. Mick popped some chewing gum into his mouth, and all chatter stopped.

"Take one", said Steve.

Once again the number went without any trouble.

"Fine", said Steve, apparently in a good mood, "just one more."

"Take two."

A few minutes later the red light went off and the Dave Dee clan downed instruments and clambered in to listen to the play-backs.

"Errr", said Dozy, looking horrified, "Eeeeh."

Both takes finished and Dave Dee said: "Think the second one's better". Everyone agreed and that was that, the B-side to "Bend It" had been completed.

They filed back to the studio and I went with them.

#### FIRST VOCAL

Next number was "Huffin' And Puffin'" and would feature Dozy's first ever recorded vocal. Dave Dee vanished.

Looking more like Andy Williams than ever, Mick grinned, and offered to let me do his drum bit. "Go on", he said, in rich Salisbury, "it's an easy one."

He was hemmed in by three screens so he was partly cut off from the rest. A spare pair of brushes and sticks lay at his feet. He fished some more chewing gum from the pocket of his red, blue, green and yellow Paisley jacket.

In front of Mick's little room sat an intent Beaky. He's the unofficial conductor and keeps a wary eye on the others. He also mouths the words in silent exaggeration while he plays.

Tich and Dozy sat side-by-

**H**AVE you noticed how Wilson Pickett's song titles seem to be becoming one long string of figures? There was "634-5789", "99½ (won't do)" and now "The Land Of 1,000 Dances" — the last one proving to be one of his most successful numbers of all!!!

Well, what about "1,000 Dances"? It's certainly one of the fastest-tempo songs of the moment. It was also something of a change for Wilson Pickett, because he made this one on a special trip to Alabama, and not with the usual assistance of Steve Cropper and the Memphis session men. The move seems to have paid off.

#### PERENNIAL HIT

The tune has become something of a perennial American hit—Chris Kenner, Cannibal and the Headhunters, and the Midneters all took it into the charts, but so far it hadn't happened here. Perhaps it needed a little extra something to move a song that involves not a single chord change!

If anyone cares to play the flip-side of the Pickett disc they'll find a thing called "You're So Fine"—a new recording, but Wilson has sung it before on wax. The last time was when he was lead singer of the Falcons group, who made the U.S. Top Twenty with it about seven years ago.

side surrounded by crushed, crushproof cigarette packets, brimming ashtrays and empty Coke bottles.

Whenever Dozy made a mistake Tich would do the mother hen bit and tell him where he'd gone wrong. He's the musical master of the group and he takes things very seriously.

In fact, for a group noted for its antics, they're all remarkably serious in the studio. Even Dave only sings his "blue songs" during the breaks.

I managed to grab a few words with him and asked if there was anything he didn't like about recording studios.

"Reporters", said manager Ken Howard, from the sidelines, laughing. No one else laughed, even when he repeated the joke.

# WILSON PICKETT: Numbers Man?



The Falcons with Wilson Pickett went on to make other hits, like "I Found A Love". They were often backed on record by a fabulous group with the unlikely name of the Ohio Untouchables. The Untouchables had a lead singer called Benny McCain, who sounded very much like Wilson Pickett, and who might have become just as big a star had he too embarked on a solo career.

By 1962 the heyday of groups like the Harptones, Diamonds, Zodiacs, Nutmegs and Falcons was coming to an end, and Wilson Pickett, encouraged by a record producer Robert Bateman, made

a timely exit to go it alone.

Hit records like "If You Need Me", "It's Too Late", "I'm Down To My Last Heartbreak", all made for Double L Records, ensured a consistent demand for personal appearances.

#### GOSPEL SONGS

Wilson Pickett is one of those singers who obviously very much enjoys his work. One of his main hobbies is collecting gospel records, and his love of the music is plainly reflected in his own style of singing.

Last year Wilson signed with Atlantic Records, and made "For Better Or Worse".

It was the second record, however, that put him higher in the popularity polls than he had ever been before. This one was, of course, "In The Midnight Hour", which was written by Steve Cropper and Wilson Pickett. Since the record broke, the Pickett career has gone from strength to strength, and in addition to nation-wide tours of the States, appearing at all the major theatres — like The Apollo in New York — Wilson has managed to make a couple of visits to these shores. Perhaps with his latest success, a third visit would not be out of order?

CROTUS PIKE

"You tend to get stale in the studio", said Dave. "You should really call it quits when that happens, but of course, you can't. Time's precious and you have to do it when you can.

"It's worse when things go wrong and you have to do them over and over again. It's also difficult to get an atmosphere going in a studio. This one is like your own living room, and the best thing about it is Steve.

"He's great, behind us all the way. He really is enthusiastic and involves himself a lot. Any disagreements we have, well, we know we can sit and talk them over with Steve."

The break ended and it was time for Dozy's vocal.

"All right, you lot", said he, looking uncomfortable, "clear off. I'm doing this on my own."

"Poor old Dozy", said Mick, in a loud aside, "nerves, you know."

Nonetheless, they went out and left Doze, Steve and myself in the studio.

"Very funny, that lot", moaned Dozy, before starting to go through his paces.

Several minutes later they all came back to listen to his efforts. Dozy was over his nerves and listened with them.

"Great", said Mick, and meant it. There are no moodies or jealousies in that group.

The day wore on and a few more numbers were put down before we broke for tea.

We all went to a local pub and Steve asked me what I thought. I told him, and he again told me how great the boys are.

I asked him about the single.

"I aim to keep people guessing", he explained, "we want to be leaders, not followers, and I think we are. 'Bend It' has a Greek bazouki on it and that marks a new direction.

"But perhaps the most important thing is that you think in the same direction as the artists. I never argue because that means a bad record."

We had got back to his thinking along the same lines as Dave Dee, Dozy, Beaky, Mick and Tich, and that's where I came in.

I left them to finish their beer before going back to continue with the album, which incidentally is due out about Christmas, and I wandered off, a convert to the Dave Dee, etc., Appreciation Society.

# Frank Started the Screaming!

**I**T was New Year's Eve at the Paramount Theatre, Times Square, in New York. The curtains parted and the newest teenage rave took hold of the microphone, as if for support, and began to sing. The audience of 5,000 girl fans screamed, fainted, yelled, whinnied.

At midnight, the singer tousled his jet-black hair with a roar-provoking gesture and managed to inject swing and sexiness even into the lyrics of "Auld Lang Syne". There were tears in his eyes, sure, for this was the first real sign of success. But the audience was just like one massive sob.

This evening really started it all. It was the beginning of the Bobby-soxer Era when screaming took over in the pop world. And screaming is still the boss sound in the industry. This gaunt-faced, hunch-shouldered new star was Frank Sinatra. The reaction he created could be for Paul McCartney, say, right now. But this New Year's Eve was back in the dreary war years. The last day of 1942, to be exact.

Okay—there are stories that the hysteria was manufactured. It's been said, and never denied, that press agent Milt Rubin stood outside giving out half-dollars to teenagers, saying: "Buy some pop-corn on the house. But when Frankie Sinatra bends those notes, let's hear you let out a yell. . . ."

So it could be true. But what happened afterwards for this giant of the

recording industry was definitely NOT manufactured. Sinatra, then 27 years old, became the Swoon King of the world. And you don't need to be reminded that recently he was at number one in the charts with "Strangers In The Night", at the age of 50.

Francis Albert Sinatra was born in Hoboken, New Jersey, and Hoboken was not a very good place to be born in. His family was poor. With no privileges, Frankie had to use his fists. His dad and his uncle were professional boxers, but Frankie used the local gymnasium as a sort of rehearsal room for his mid-teenage efforts to sing. He sang for free, but he didn't care as long as he had somebody to listen. And that scar running down his cheek . . . that came from a fight to prove that singing was not for cissies!

## REGULAR MONEY

Crosby (Bing) was his idol but he never reckoned he was copying the "Old Groaner". "I just learned from him", he said. After working on a local newspaper, Frankie eventually pushed himself onto trumpet star Harry James, landing a job with the James' big-band for 75 dollars a week. Sinatra was married by then and the regular money was all-important.

He learned a lot on the road. But he learned even more when he moved over to the Tommy Dorsey band at



*Sinatra in his early twenties. Would this face appeal to fans today?*

150 dollars a week. He based his phrasing on the sliding trombone style of Tommy Dorsey. And he also learned to stand up for himself because Tommy Dorsey could match the fiery Frankie when it came to displays of temperament.

And the vital breakthrough came on that New Year's Eve in 1942. He moved into the 1,000-dollar a week category. In 1943 he earned his first Gold Disc . . . a rather strange story, this! "All Or Nothing At All", with the Harry James' band, was put out in 1939 and sold around 7,000 copies. But when Sinatra hit the big-time, carried forward on a tidal wave of screams and swoons, it was re-released—and sold a million. He was also doing radio's "Hit Parade" show in the States, and appearing in movies like "Higher and Higher".

## NAME FADED

The Voice, known all over the world and caricatured and imitated by half show business, went on and on to triumphs. He was the original Gimmick, maybe, but he had the talent to go with it.

He even had the sheer guts to overcome a set-back in his career. As the screaming died, as all screaming must eventually die, Sinatra turned to the night-clubs for work. His name faded from the headlines. But in 1953, ten years after he'd started out, he came back as an actor, giving a magnificent performance as Maggio in "From Here To Eternity".

Interesting point is that in 1944, he pulled in a million-and-a-half dollars by his singing. Which was the highest income of any individual anywhere in the world for that particular year!

And in the Days of Screaming, the psychiatrists moved in, trying to analyse



*Even in the war years fan worship didn't lose its fervour—even if the fans weren't quite teenagers!*

a phenomenon. They're doing that today with the Beatles and the Stones and the Walkers, but back in the 'forties they didn't have much to go on. So Sinatra grinned grimly as he read things like: "He is a simple and familiar combination of escapism and substitution, to be expected in times of high emotional stress". They meant the war was emotional stress. Sinatra grinned on. He did say, however, that it was untrue to say that he was not a singer so much as a skilled mass hypnotist.

Sinatra set up, through his organisation, the first world chain of fan-clubs. His reputation for fast-talking, quick-gagging, grew and grew . . . but the quotes came from inside the man himself, not from some high-charged publicist. At the Hollywood Bowl, he was to make an appearance with the Los Angeles Philharmonic Orchestra, conducted by the famed "long-hair" Bruno Walter. He met the legit critics, who said: "Can it be true that you don't read music?". Said Frank: "It can be true. Why, if I sang 'Vesti La Giubba' you cats wouldn't recognise it, 'cos I'd sing it my own way!"

One thing upset Sinatra. He couldn't get into the Army. A perforated eardrum was the reason for his 4F classification and he never forgave the

doctors who turned him down. Some hecklers threw pennies at him on stage that same night. Sinatra glowered, said: "If you wanna throw money, why not buy war savings? And if you wanna get at me, come backstage and I'll be glad to accommodate you—all of you."

It was Frank at his most furious. But all the controversy didn't help his career for a while. Drafted men resented Sinatra's success and his civilian status. Sinatra threw himself into an unpaid routine of singing for the troops and collecting for War Bonds. It was his only way of "paying back", he said. Eventually the bad publicity died down.

### UP THEN DOWN

That's the way it's been for The Voice. Up one minute, then down. A life of punch-ups and peace missions. A career of turbulence and sensational success. If any two-bit newcomer to the singing game wants to get in the papers, he's lashed out at Sinatra's style. But to the REAL stars in the business, Sinatra is still the gov'nor figure.

He demands privacy and who can blame him. Married again now to young actress Mia Farrow, Sinatra at 50 is a curious blend of businessman and

entertainer. He's teak-tough, but you don't hear much of the other side . . . of tremendous generosity and of hours spent visiting hospitals and service camps.

He still gets a kick out of getting in the singles charts, but his main appeal is on LPs—things like "In The Wee Small Hours", or "Songs For Swingin' Lovers", or "Ring-A-Ding-Ding" are surely classics in the field. So he still doesn't read music. I've watched him recording in London and the man's a musical perfectionist, able to hear a faint deviation in a brass section at 400 yards.

The Voice came in on a gimmick but stayed to watch other gimmicks rise and fall. The screaming of today is no different from the screaming of 25 years ago, except that Sinatra did it all with his voice. He sang mostly ballads, but he swung them. He carried the entire can on his own shoulders. And he's always been an extraordinarily devoted family man, despite all the adverse chat.

As Nancy Sinatra once told me: "We Sinatras are a real family, no matter what. Anybody tries to get at dad . . . well, they're getting at us all. I think he's the finest man in the world."

## LP REVIEWS



**BERT & JOHN**  
Bert Jansch and John Renbourn  
Transatlantic 144 monaural only.  
Ten tracks of informal dual guitar; two tracks with vocals. That sums up this set from Bert Jansch and John Renbourn. Bert vocals on "Soho" and "The Time Has Come".

The record is emotional rather than technically perfect but is a good example of folk-blues.  
Side One: East Wind; Piano Tune; Goodbye Pork Pie Hat; Soho; Tic-Tocative; Oriando.  
Side Two: Red's Favourite; No Exit; Along The Way; The Time Has Come; Stepping Stones; After The Dance.

### I'VE GOT A TIGER BY THE TAIL

Buck Owens and his Buckaroos  
Mono: T. 2283. Stereo: S.T. 2283

Another top quality from Buck Owens, one of the top country music specialists. The whole album has been put together extremely well and balance is superb. The overall instrumental effects are effective, neat and stylish although they are on the whole subdued.

Side One: I've Got A Tiger By The Tail; Trouble And Me; Let The Sad Times Roll On; Wham Bam; If You Fall Out Of Love With Me; Fallin' For You.

Side Two: We're Gonna Let The Good Times Roll; The Band Keeps Playing On; Streets Of Laredo; Cryin' Time; A Maiden's Prayer; Memphis.



### THE CLASSIC ROY ORBISON

Roy Orbison  
London HAU 8297 monaural  
London SH 8297 stereo

Roy Orbison had a hand in writing all but two of the 12 tracks on this album, which includes recent single "Twinkle Toes".

On the whole it's a slow, ballad-

### THE CLASSIC ROY ORBISON



type of record with very little raving from anyone. It's well balanced with drums remaining the predominant instrument, although from time to time the sound of strings percolates through. The instrumentation is hardly noticeable.

There are a few beatier numbers including the danceable "Just Another Name For Rock 'n' Roll"

Side One: You'll Never Be Sixteen Again; Pantomime; Twinkle Toes; Losing You; City Life; Wait.

Side Two: Growing Up; Where Is Tomorrow; (No) I'll Never Get Over You; Going Back To Gloria; Just Another Name For Rock 'n' Roll; Never Love Again.

### RIVER DEEP—MOUNTAIN HIGH

Ike and Tina Turner  
London HAU 8298 monaural  
London SH 8298 stereo

This follows, and includes, their smash hit of the same name. It was produced at Hollywood's Gold Star studio by the indubitable Phil Spector, and has the names of some impressive arrangers associated with it. Names like Gene Page, Perry Botkin Jr., and, chum of the Stones, Jack Nitzsche.

Ike is featured on a piano and organ, and as well as writing four tracks, contributes a few isolated vocals with his wife. Notably on "It's Gonna Work Out Fine"—a track displaying a nice brass intro.

Side One: River Deep—Mountain High; I Idolize You; A Love Like Yours Don't Come Kockin' Every Day; A Fool In Love; Make 'Em Wait; Hold On Baby.

Side Two: Save The Last Dance For Me; Oh Baby, Things Ain't What They Used To Be; Every Day I Have To Cry; Such A Fool For You; It's Gonna Work Out Fine; You're So Fine.



# THE 1966 FAIR

**I**T was obvious at this year's British Musical Instrument Trade Fair that the manufacturers and wholesalers had used a lot of foresight in presenting the buyers with exactly what they have always wanted, what they want now and what they are, without a doubt, going to want very shortly.

Established lines had been improved upon; redeveloped; and here and there outstanding modifications had been made. Amplification of brass instruments was in particular one big innovation.

## GUITARS

Baldwin Burns had their entire range of guitars on show, with the classy semi-acoustic Vibra Slim bass and six-string stealing the limelight because of their new design. They are now entirely semi-acoustic, whereas previously they had a solid wooden block down the middle. Both models are priced at 127 gns. The Baby Bison six-string and bass, at 113 gns. and 91 gns., were also on display. This model of guitar was previously intended for the American market only.



The three new additions to the Harmony range

## NEW INSTRUMENTS REPORT



A selection of Vox instruments The Bijou is on the left

There was a pleasant surprise awaiting Harmony guitar fans on the Boosey and Hawkes stand with three new models on display. The very popular bass has been joined by a double cutaway version, which sells at £116 7s. 6d., and there were two semi-acoustics, a 12-string at the same price as the bass, and a six-string at £92 15s. 0d.

The Watkins Fifth Man made its debut this year as a completed project.

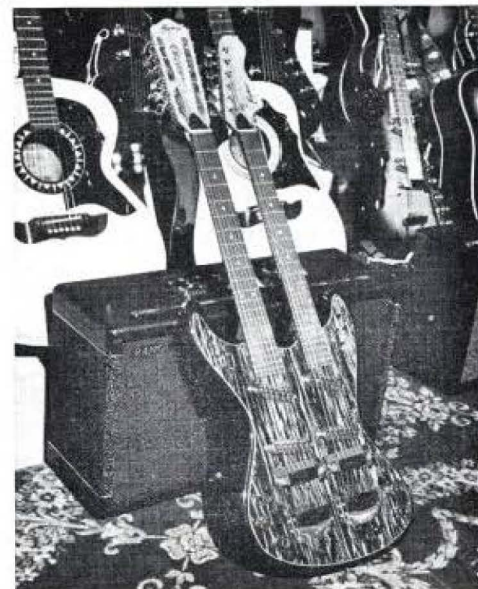
Vox had their startling guitar organ on show. This is now perfected and is on sale at £207 13s. 6d. There seems to be no end to the effects which can be had from this instrument. Principal modifications to the model shown at last year's Fair include a clearer organ tone, moulded frets and a small mains unit, which replaces the batteries previously used.

More conventional guitars from Vox were the Bulldog, a solid sixer at 115 gns., a new Phantom XII stereo solid at 100 gns., a violin bass guitar at 70 gns., and an electrified jumbo at 22 gns. Also on display was the Vox Bijou, an electrified version of the Dulcimer, which was designed especially for Brian Jones. Also on show was a guitar called the Mel-O-Bar. This is the

brainchild of an American called Walter E. Smith who was, in fact, on hand to demonstrate the instrument. Mr. Smith, a pioneer of the principle of using pedals with Hawaiian guitar, has designed this guitar with both the novice and the professional musician in mind. It is played like a Hawaiian guitar, with a Steel, but because of its unique design it can be played standing up. The special tuning which Mr. Smith has used on the instrument allows even the novice to pick out a vast selection of chords, and the professional is given new scope to use his inventiveness. No price is yet fixed but the Mel-O-Bar should be on sale in this country through Vox before very long.

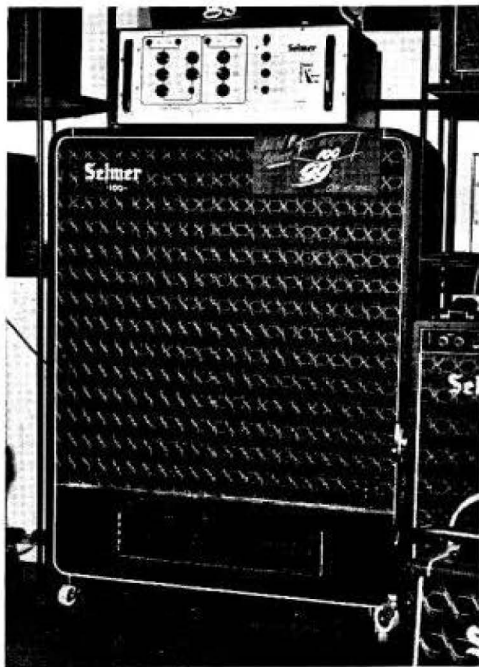
On the Dallas stand there was an impressive range of new Framus guitars. Included in the line-up was a semi-acoustic bass guitar with an adjustable rod enabling one to play the guitar standing up like an ordinary double bass. Price is 120 gns. Also on show were a semi-acoustic electric at £70; a semi-acoustic 12-string electric at 72 gns.—incorporating organ effects—and a double-necker job with a 12-string and six-string combined at £140.

Rosetti had their usual comprehensive line-up of Epiphones, but from Tatra there was a new 12-string at 24 gns. and a jumbo at 18 gns. There were also four new models from Hoyer: a bass at 80 gns., an electric at 70 gns. and a large body, single cutaway at 105 gns. A new acoustic jumbo was also shown at 43 gns.



The double necked Framus solid on the Dallas stand





*The new all-purpose speaker unit from Selmer*

Selmer showed improved Gibson lines, and a Hofner display with a de-luxe version of the Ambassador guitar, which now has a pair of De Armond pick-ups, price 88 gns. Another new model was the six-string version of the Paul McCartney violin bass at 66 gns. Making their debut, too, were the lower-priced jumbos which Selmer will now be handling.

#### AMPS AND SPEAKERS

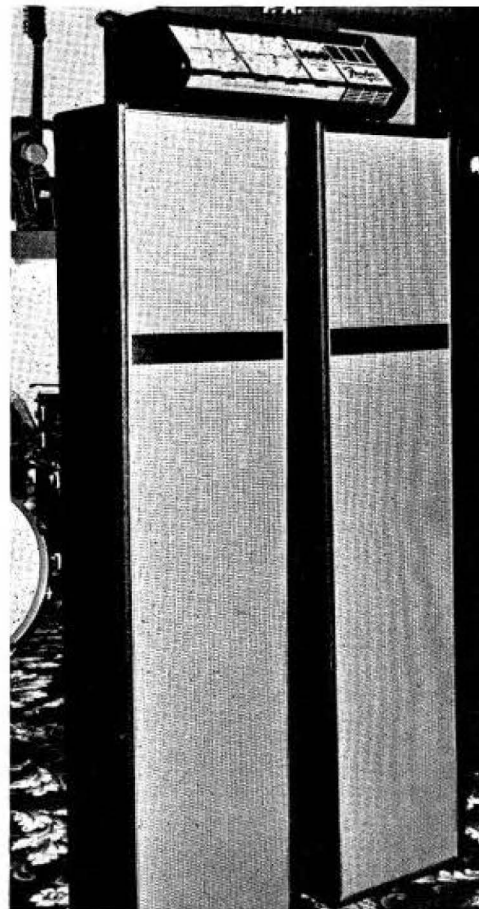
Big wattage, big speaker enclosures, big sounds—that just about sums up the amplification situation at the Fair. Selmer showed their new 100-watt Taurus and Zodiac amps, which consist of a 100-watt unit with a cabinet containing four special Goodman 12 in. speakers. The Taurus includes reverb and costs 190 gns., while the Zodiac costs 165 gns. without reverb. Also on show was a new 100-watt stereo ampli-



*The Watkins Fifth Man guitar*

fier unit, the Stereomaster, priced at 67 gns. Selmer are also producing an all-purpose speaker unit, priced at 99 gns. The cabinet resembles the Goliath and incorporates four heavy-duty Goodman speakers. Four twelves are also used in the new chunky Selmer P.A. columns. These are 79 gns.

Vox have completely shunned previous concepts this year and introduced their revolutionary range of solid state amplification. These, they say, are lighter, sturdier and do not get so hot as the valve type. Daddy of the new wave big boys is the revised version of the Beatle amp at 259 gns. This has built-in fuzz, treble boost, middle-range boost, reverb, volume and trem., all of which are controllable from buttons on a foot-plate. Each push-button has a red light to indicate when the effect it represents is in use. This amp now gives 200 watts. Next in line is the Defiant, which is 100 watts and costs 174 gns. Then the Conqueror with 60 watts at 162 gns., and

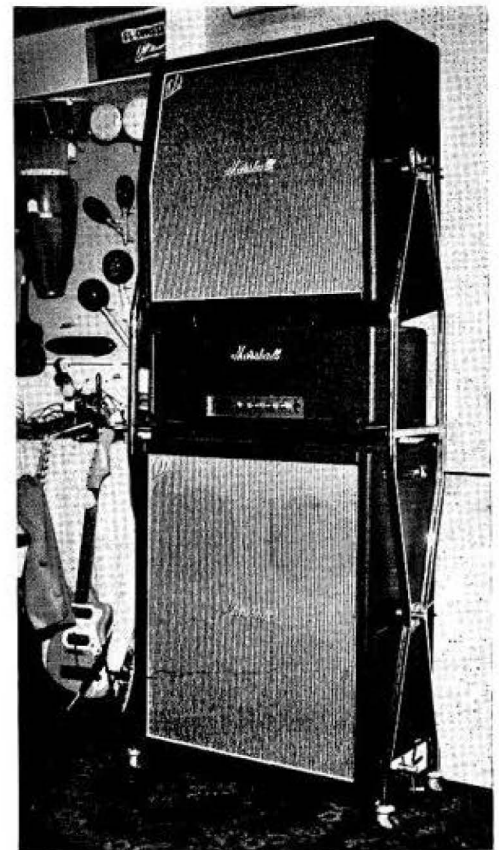


*The new Fender P.A. system*

the Supreme at 85 gns. giving 40 watts. The baby amp is the Traveller, which gives out 20 watts and costs 59 gns.

On the bass side there is the 195 gns. Super Foundation Bass with an output of 150 watts, and a range of effects to rival the Beatle amp. Then comes the Foundation Bass at 163 gns. and the Dynamic Bass at 142 gns. All these models have a facility called Tone X, which gives a wide selection of bass tone colours. Jennings also showed their metal-clad P.A. amp units.

Marshall have also gone to the 200-watt mark and presented their 200 watt one-



*Marshall's 200 watt set-up*

amp-two-cabinet-set-up. The speakers used in this set-up are standard speakers, but the unit is different from the previous Marshall products. It costs 142 gns. in the lead and bass models and 158 gns. in P.A. versions. With these units there is a new innovation which Marshall are very proud of. Instead of having one master volume control with normal bass and treble controls, Marshall have fitted small amplifying units on the tone controls so the user can actually boost the tone he wants. These controls are, in fact, marked treble volume and bass volume.

Marshall are also producing metal-clad P.A. units in 50- and 100-watt versions.



*The Vox Conqueror with the special effects foot-switch*



*Part of Echolette's P.A. system*

The 50-watt will cost 92 gns. but no price has been fixed for the 100-watt model. There is also a new speaker unit consisting of 8×10 in. speakers which will handle 80 watts and cost 89 gns.

At the front of the Arbiter stand, the tall columns and neat unit of the new Fender P.A. caught the eye. The amp is solid state, using silicon-type transistors. There are four separate channels with individual volume and controls, and there is a facility for bringing in an external reverb or echo unit on one or more channels. The speaker cabinets have four 10 in. Lansing speakers.

On the Weekes stand Echolette gear attracted a great deal of attention—particularly from visitors who had previously found it hard to get this well-respected



*One of two new amps from Baldwin Burns*

equipment. The good news for them, was that the firm will almost definitely be starting production of their gear in Britain very soon. On show were the firm's E.K. 40 combination reverb-amp and mixer unit, and their L.E. 4 speakers.

Watkins showed a new unit for P.A., the 68 gns. V.R. 60, and their column speakers. They are making cabinets containing 5×10 in. speakers at 50 gns., and others containing 3×12 in. at 70 gns. Also on show was a brand new amp called

the Sapphire 60 which will go out at 117 gns.

Baldwin Burns showed their complete range of Baldwin amps, in their many-varied colour schemes, and introduced two new amps only recently brought from America. Each of these amps has two channels; one is a straightforward volume-tone affair, and the other has a wide range of effects available through a set of tone selectors. No prices are yet available for these amps, the C.I. and D.I.

Hohner had just one addition to their Orgaphon range, a 25-watt job that will sell at 76 gns. It is called the Orgaphon 20.

### KEYBOARD INSTRUMENTS

For the first time ever, Hammond showed their new-look M. 100. Slightly restyled, and finished in an attractive cream, it will sell at 645 gns. Lowrie had not added to their range, but had modified them,



*Hammond's new-look M. 100*

building into them a "reverberating rhythm" unit. This supplies automatically a wide selection of percussion effects. It can be operated by push-buttons, but when on "automatic" it plays in time with whatever the organist is playing on the keyboard. The Holiday De Luxe now costs 355 gns. and the Hilton 399 gns.

Thomas, one of the very first manufacturers to bring out special percussion effects, had also fitted their own unit to many models in a completely new line of organs which included the Malibu at 460 gns. This is ideally suited to group work.

Hohner presented a simple instrument



*The Hohner Clavinet*



*The Farfisa Gala De Luxe*

called the Clavinet, which sounds like the old-fashioned spinnet and harpsichord. The strings are hammered rather than plucked, and the result is very pleasing. Price is 125 gns.

Arbiter showed the long-awaited Fender electric piano—a giant instrument costing 410 gns. Also in the world of Fender keyboards was a punchy little organ called the Contempo. It will cost 250 gns. Among these newcomers, Arbiter exhibited an organ from Galanti, another American firm. It's called the "Gem" and sells at 250 gns.

Like many manufacturers, Bird stuck to their established lines, but the strong point of their display was an organ which they have manufactured with a percussion



*The new Bird "percussion" organ*

facility in place of the usual sustain. The effect is a strong sounding tone which is suitable for a wide variety of music. Price: 260 gns.

Watkins showed the Teischord, a small organ which they are now handling. It's an extremely portable little instrument with a good tonal range, and costs 125 gns.

Stand-out models from Bauer were their electric piano at £405, the Blue Riband—a very versatile instrument at £306—and the Mignon at £156. Another of their

organs, the Combo, comes at £216 in a standard version, or at £280 with a built-in amplifier housed in the lid.

Bauer also have a percussion unit on the market. It can be attached to any make of organ and costs £62 5s. 0d.

In the Monington Weston room, Severn Musical Instruments, colleagues of the firm, were showing the Rhythm Ace. It is a complete unit on which it's possible to select any percussion effect either singly or in combination. Price is 110 gns.

Livingston Organs did not exhibit at the show, but at a private showing at their Watford factory, they demonstrated several models including the portable Countess. One additional feature which they eventually hope to incorporate throughout their range, is a safety device on foot pedals, which prevents the player from breaking the internal contacts by stamping too hard.

The Rank Organisation's Audio Visual Division showed the Farfisa range of



*Livingston Organs' Countess*

organs. The emphasis was on the Console model which incorporated, for the first time, a dual-speed Leslie Speaker. The Farfisa portable model now incorporates manual percussion.

Philips Electrical Ltd. showed new improved versions of their already established Philicorda organ.

## PERCUSSION

On the percussion stands, this year, there were some interesting additions which should excite the world of drummers. Besson exhibited the new Mahogany finish, which is now available on Rogers kits, and on the same stand it was possible to see the gadget which has been designed by Avedis, the makers of cymbals, to further help the drummer in his job of



*A Premier kit in one of the company's new finishes*

setting up. This new item, the Zil-Bel, replaces the wing-nut over the cymbals.

Ludwig also had a new look. This is a plain wood finish, and will be available on the Super Classic Kit at 228 gns.

Premier showed a new range of Super Zyn cymbals, which have been slightly reshaped and re-tuned. The new 250 S pedal, and a new hi-hat, were also on show, together with kits in the new Premier finishes of grey sheen, blue sheen and blue oyster. Very attractive, too. The firm also announced that their nylon tip drumsticks are now available in four different styles.

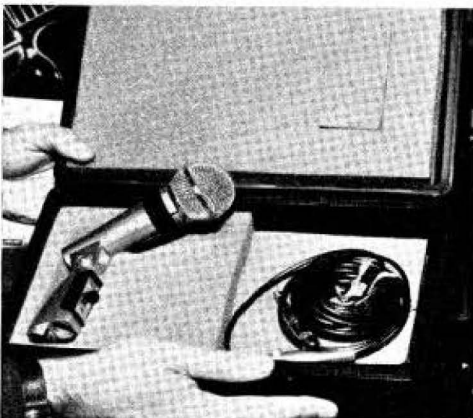
Sonor drums, too, showed their new three-dimensional colour finish. It's a weird effect which comes in many different colours.

Beverly had four new snare drums to present, newly tuned Krut cymbals, and a 13 in. x 9 in. tom-tom, which has been specially requested by drummers. It was also announced that there is a new double cymbal holder in the offing.

## BRASS

There were no great changes on the brass scene, although manufacturers and wholesalers had a very impressive selection. The amplification of saxes has always been a bit of a problem, and this year Rosetti and Arbiter came up with solutions.

They both showed devices which are fitted to the sax to allow its amplification through any normal amp. Each unit is different in principle. Rosetti's is fitted



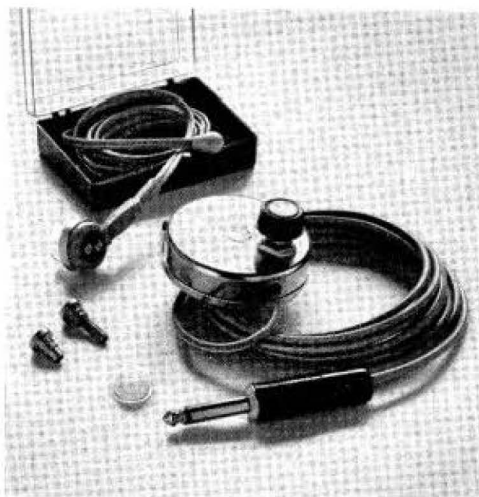
*Shure mikes are now supplied in neat plastic cases*

inside the crook of the sax and picks up wind vibrations, whereas the Arbiter unit consists of a metal plate which is fitted flush with the reed to pick up its vibrations. The Rosetti R.B. unit costs 17 gns. Arbiter have not yet fixed a price for theirs.

## STRINGS

British Music Strings had a very handsome sitar on their stand and used it to demonstrate the fact that they can supply strings for this instrument, and many other Eastern instruments, too. They also had their well-established guitar, bass and banjo strings.

General Music Strings made their Picato strings the focal point of their display. Sets of these strings are now in circular polystyrene boxes. The medium-gauge strings are in a blue box, the light gauge in an amber box, and, the newest addition



*The new R.B. sax pick-up from Rosetti*

to the range—the ultra-light strings made for the Merseys—in a green box. The strings are loose in the boxes, but are easily identifiable because they have individually coloured ball-ends. The ultra-light and light-gauge strings are 17s. a set, and the medium set is 19s 3d.

James How and Co. showed their new "Swing King" set of nylon covered strings for six-string guitar. These strings cost 30s. 7d. a set, fully covered, or 27s 6d. with a steel 1st and 2nd. They are of a medium-light gauge, and possess plenty of punch for the guitarist who wants a powerful sound without the fretting noise often found with wire-wound strings. Also on show were James How's "Scene King" ultra-light gauge strings which come at 20s. 8d. a set.

As always, accessories are plentiful, and almost every manufacturer and wholesaler had their own version of the Fuzz unit. Jaw's harps, Kazoos and guitar parts were also on show. There's no doubt about it, whether you want a 200-watt giant amp or a twopenny screw for a loose machine head, the British Musical Instrument Trade Fair has got it all sewn up for you.

It should be remembered that all prices given in this review are suggested prices only.

KEVIN SWIFT

**T**HERE's an Australian group over here at the moment called the Easybeats. They have had seven hits "Down - Under" — four of which jumped to number one position—and are generally acknowledged to be the country's number one group. This, in itself, makes them a group of distinction but they have another, stranger claim to fame. None of 'em are Australian. They line-up as follows: Stephen Wright is the vocalist, and hails from Leeds; "Snowy" Fleet is the drummer, and is a pure "scouser"; lead guitarist is Harry Vanda, a gent from Holland; rhythm guitarist is George Young, from Scotland; and Dick Diamond, another Dutchman, plays bass.

#### BREAKING AWAY

Breaking away from a rather limited scene, the Easybeats have come over here to record, and also do club dates a little later on. Steve told me: "Before I came over with the group I thought that in Australia we were years behind the times, but now, looking round, I realise that we

# EASYBEATS STEM FROM MERSEY- BEAT

by KEVIN SWIFT

weren't as far behind as all that.

Steve went on to tell me about travelling problems. "We have to travel thousands of miles between 'gigs' out there", he told me. "We go by 'plane and use another groups' equipment when we get there. This is an accepted part of group life in Australia."

The boys' own gear is all custom built except, of course, for their guitars. Their amplification consists of 60-watt units with cabinets of 2 × 15 in. speakers, and has been built specially for them by



L to R: George Young, Stephen Wright, Harry Vanda, Dick Diamond, Snowy Fleet.

Dreoni Electronics of Sydney. The drums were built to "Snowy's" specifications by a firm called Drouym. The kit incorporates a 22 in. × 22 in. bass drum.

The user of these drums, "Snowy", was in the thick of the Liverpool boom. This, in fact, is what drove him overseas. He explained: "There were hundreds of groups, everybody had a guitar. The scene was ridiculous and work was so hard to find. We were all easy pickings for some of the more un-

scrupulous promoters. I got browned off and came over here." Was it a case of bringing the Merseybeat to Australia? "Yes, I suppose it was", said "Snowy". "When I got out there everyone was doing Shadows' numbers. When I started with the Easybeats I got them to do some of the good old rockers. We made some of the 'Shadows' groups look pretty sick. Now we do all our own stuff, and we'll be staying here until some of it gets in the charts."

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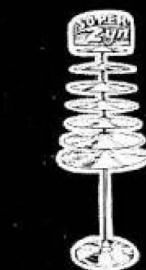
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# INSTRUMENTAL NEWS

## MIKE SMITH: ORGAN TEST

VOX are working on a new organ which they claim will stir considerable interest when it is ready in the new year.

The other day, Dave Clark keyboard man, Mike Smith, nipped along to try out the prototype, and came away delighted. The organ will be a consul model based on the portable Continental and as well as the range of special effects—still on the secret list—it has two manuals.

A spokesman for the company told me: "We've been messing around with this for two years now and we think it is very different. Mike made one or two suggestions after he'd tried it and we're working on them now".

At present the new model—designed for use in clubs or the home—hasn't been costed.



## OVERLANDERS TOUR LET-DOWN

Disappointment for the Overlanders just now. Their proposed trip to Israel had to be cancelled due to contractual difficulties and instead they're off in Scandinavia for a few days.

A spokesman for the groups told me: "They hope to be going to Israel towards the end of October. Maybe they'll bring back some strange Israeli instrument."

## SPECIAL MOVE GEAR

Move guitarist Roy Wood is hard at work making his own guitar. The design is very secret so far as he's concerned and he is very loath to talk about it. However no such secrecy exists round his other custom built instrument, "The Banjar". "This," he explains, "is an electrified banjo which I have converted. It's got six strings and sounds like a cross between a sitar and a banjo, hence the name, Banjar."

## BIG CHANGE FOR KENNY

New record from jazz-man Kenny Ball marks a big change for him. It's called "Red Square" and on it Kenny plays flugal horn, and he plays without his band.

But that's not all. The record is one of those sweet numbers with loads of strings and voices, and Kenny is so used to playing jazz phrases his lips just weren't right for the tune.

A & R man Alan Freeman said after the session: "It was much more relaxed music and it gave him a lot of trouble. It was the first record he's done without the band and we tried to get away from his usual style to a certain extent".

The line up included, six violins, two violas, two 'cellos, two guitars, bass guitar, string bass, drums, percussion and a five voice choir.

## NEW DRUMS FOR TRINITY

New sound and new looks for that pretty girl quintet the She Trinity. Leader/drummer Robin Yorke has just taken delivery of a Premier drum kit with an unusual grey shimmer finish.

## UNIT 4 + 2 ENLARGE SOUND

Unit Four Plus Two are hoping to enlarge their already ample sound with organ, when, that is, their second singer Peter Moules learns to play. He's already hard at it and is looking forward to his new job.

## Vagabonds First Album

The Vagabonds first LP is completed and manager Peter Meaden can look back on their sessions with £1,000 less in his pocket but a great sense of achievement. This really was a mammoth venture. The line-up of instruments used reads like this . . . five violins, three 'cellos, four trumpets, one trombone, one flugelhorn, one glockenspiel and vibes. Usual instrumentation was provided by a pianist, two drummers, bass player and two lead guitarists. Backing vocals were provided by Madeline Bell, Kiki Dee and a Gospel singer called Totlyn Jackson as well as the two Vagabonds Count Prince Miller and Wallace Wilson. The Vagabonds are also featured on an LP from Pye which was recorded live at the Marquee. This is one in the series, "Swinging London" and will be out in mid-October.

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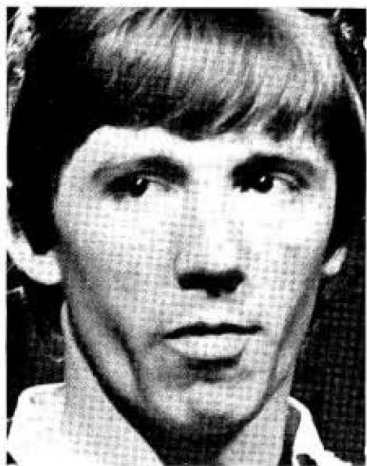
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## Dave Dee, Etc. Solve A Problem

Dave Dee, Dozy, Beaky, Mick and Tich have solved the problem of reproducing their record "Bend It" on stage. Tich has bought himself a Mandola, which he recently took into Selmers to get a De Armond tenor guitar pick-up fitted.

## Klops for Pinkertons

It seems that there's a rule of "no holds barred" in the race for unusual musical instruments. Pinkerton's lead guitarist Tom Long has ordered a Klops from Africa. This is a three-stringed instrument which consists of a neck and a bow-like resonating base. It is supported by three small legs and should be played with the thumbnail.

## Yum-Yum Guitarist

Steve Darbishire's Yum-Yum band is looking for a third guitarist. The new member will be playing lead and rhythm and will be taking occasional vocals. Steve is currently hoping for more record success with the Kink-written number "Waikiki".

## VISIT BY TOP U.S. GUITARIST

Ace American guitarist George Barnes made a flying visit to Britain recently and the result was an impromptu concert at London's Notre Dame Hall. George—he's played on countless recording sessions including those for Paul Anka—was backed by three British musicians. Drummer Bobby Orr, bassist Frank Clark and guitarist Ivor Mairants gave him fine support.

George played a number of standards and gave a clear idea of just what the guitar can be made to do. The concert was arranged by Boosey and Hawkes who handle Guild guitars—the instrument used exclusively by the American player.

## FACES NEW GEAR

THE Small Faces seem to be stocking up on new gear. Steve has bought himself another Gretsch, a white Falcon to be exact and Plonk has gone for the very first of a new line in Harmony bass guitars. Unfortunately Steve hasn't, as yet, been able to get hold of a Koto. Any offers?

## SPECIALIST RECORD LABEL

A specialist record company catering for jazz, blues and folk fans, is introducing a number of new labels to Britain.

King Records will be running the subsidiary labels and, although each is a separate outfit, King will be supervising.

The company already handles Roulette and new labels include Carnival and Seeco.

## HOLLIES RECORDING TRICKS

Famous No. 2 studio at EMI formed the location for the Hollies new single: "Stop, Stop Stop". Written by the boys, it was recorded on a four track machine using the usual line-up of lead, bass, rhythm, drums and vocals—plus newcomer Bern on organ and Tony on electric banjo.

They also used 14 originals for their album—due out in November.

## French Roulettes

The Roulettes are going down extremely well in France where they have in fact been voted top instrumental group by a leading musical paper. They are touring as Richard Anthony's backing group. They'll be back here around Christmas for a couple of one nighters.

## CITY RANGE

Sound City's own range of amps and speakers is selling well. Most popular unit is the 100 watt at 85 gns. Matching speaker units are 2" x 15" at 72 gns., 4" x 12" at 80 gns. and 1" x 18" at 55 gns.

## ORGAN FOR FESTIVAL HALL

Gilbert Beaud—billed as the French answer to Sammy Davis Jr. —played at the Royal Festival Hall on his recent visit to Britain, and it must have been the first time that building saw the use of a beat organ!

Gilbert asked Vox to supply a two manual Continental for his concert and he was so pleased, the company hope to sell him one.

He had one worry though; that the organ wouldn't be tuned to concert pitch. It needed to be to match the piano already at the hall. Ever-obliging, Vox sent an engineer to make sure all was well. The result was that everyone was happy.

## Johnny Gus: New Plans

Johnny Gustafson, ex-Big Three and Merseybeats will be back on the scene with a new release "Let Me Love You" at the end of the month and soon after he hopes to be doing the rounds with a band of trusty experienced musicians from already estab-



Johnny Gustafson

lished groups. John Banks will be in the new group as drummer having expressed his wish to stay in the background rather than take up a front position with Johnny as he was doing under the Johnny and John format.

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# MICK and KEITH WRITE 'EM ALL

**O**NE day soon, some British television producer will realise that Mick Jagger and Keith Richard, like Paul McCartney and John Lennon, deserve a special programme devoted solely to showing the quality and versatility of their songs.

Unlike the Beatle team, Mick and Keith did not begin their recording days intent on putting their own songs on wax. As we all know, their early songs were mainly written by others. Nanker

Phelge turned up underneath quite a few "B" and LP titles, but these names were not, as many people thought, hiding the identity of Mick and Keith, but covered the whole group, so that they could all share in royalties.

I was in the recording studio on many occasions when they were working on songs, back in '63, and often they would try and write whole numbers in the studio. Sometimes this worked, other times it didn't, and they would end up spending three hours getting absolutely nowhere.

The "Nanker Phelge days" didn't last very long, because, quietly and surely, Mick and Keith found that the songs they were producing were as good as, if not better than, many of those numbers from R and B LPs that they'd relied upon before. They wrote whenever they had the opportunity. "Sitting On A Fence", for example, was thought up in Sweden; "Think" in the States; Keith wrote the tune for "Mother's Little Helper" in England, and Mick finished the words off in America, and they've never stopped since.

## HOLLYWOOD STUDIO

At the end of their recent American tour, the Stones spent eight days in the R.C.A. studios in Hollywood and completed about a dozen new numbers, everyone of which was a Jagger-Richard composition.

Like every other top outfit today, the Stones believe in constant experiment. It's hard to believe that they once went into the studio with three guitars, a set of drums and Mick's tonsils, when one sees the equipment Ian Stewart has to round up before any sessions can begin today. For their August sessions, Drum City in Hollywood was raided for every available type of percussion device; Indian, Arabian, African drums, Chinese gongs; not mention a huge selection of solid and acoustic guitars, pianos, amplifiers, organs, etc.



*12-hour sessions aren't uncommon for Mick*

On this last series of sessions, the Stones, as usual, arrived in casual gear to begin their eight-day stint. Commonest wear always seems to be jeans and multi-coloured shirts. Any clothes will do. As long as they're comfortable, they're O.K. Just one extra item in August . . . hats! Most of them came from Devoss, and were worn quite a lot throughout the sessions, in fact, Brian seemed to keep his on all the time. A typical day in the studio began at 6 p.m. and continued right through the night, finally ending at 6 the following morning. Food and drink, of course, is sent in throughout the 12-hour session, but the main requirement seems to be copious supplies of Cokes and beer.

## FAMILIAR FACES

Once again, Andrew Oldham was in charge, with all the usual familiar faces in support. The Stones' old American mate, Jack Nitzsche, turned up to help out on keyboard. Ian Stewart also tinkled the "ivories" when he wasn't replacing strings. One of the chief reasons for their using the R.C.A. studios, sound balancer Dave Hassinger, was once again up in the box, twiddling the knobs. He certainly knows his stuff—balanced all Sam Cooke's big hits. And there were, of course, the usual regular stream of famous visitors who always pop in and out of a Stones' Hollywood recording session. Amongst the many who came to say "Hello" and share a Coke were Beach Boy, Brian Wilson, and the Mamas and Papas.

What are the new numbers like? Most of them are around 3 to 3½ minutes' long. The Stones have never bothered about producing "correct length" single records. Once upon a



*Keith at the piano in the R.C.A. studios during their recent U.S. recording sessions*



time, record companies used to prefer discs about 2 to 2½ minutes' long, but that's all forgotten now and the Stones seem to have settled for the longer single.

There are lots of new recording ideas which have produced all sorts of different sounds and effects. Although, at the same time, the boys have stuck to the basic eight-to-a-bar beat through most of the songs.

Everyone seemed to change round on instruments all the way through. In fact, anyone who had been there for the whole eight days, and who didn't know what each Stone actually played on stage, might well have ended up wondering who played what. Keith, surprisingly enough, has turned out to be a very good pianist. As we already know, Brian is also very competent on piano. Bill helped out on tambourine on one of the numbers, but, generally, Charlie kept the percussion corner going. Keith switched to bass guitar for one track, and on another Mick ended up beating a Chinese gong.

As Mick and Keith wrote all the numbers, they ended up singing all the vocals. They weren't completely happy with some of their efforts and planned to return to re-do some in September.

## RIOT SCENES

The Stones obviously enjoyed their eight days of recording, which came at the end of one of the most hectic tours they have ever undertaken. There were all the usual ups and downs, with riot scenes in Lynn, Mass., when tear gas was dropped right in front of them to stop a bit of rioting, but, unfortunately, as the wind was blowing the wrong way, it ended up right in their faces. Brian had his dulcimer pinched, and there were remarks in the papers when the Stones played to a few empty seats in Forest Hills. This was mainly due to the fact that the performances took place on the Saturday and Sunday of a four-day Bank Holiday, when most people had left town for the break. It was therefore pretty good that 10,000 seats out of 14,000 available were, in fact, sold.

So the recording sessions, hard as they were, must have seemed a bit of a rest after the actual tour. On the last night of their eight-day stint the Stones were in a very happy mood and turned the final number into a "Going Home" type track, only more so, with three kazoos in the backing. The result seemed to me to sound a bit like "God Save The Queen" gone wrong, but we'll have to wait for the new Stones' single and LP releases before we find out what the songs from these sessions will finally sound like. They should prove two of the most interesting releases of the year. S.O'M.

# GIB OUTFIT GIVE U.K. A TRY

**T**HERE'S always been a feud bubbling between Spain and Gibraltar, and the latest bid to outdo their Spanish neighbours comes from five musicians who call themselves cryptically, HT.

Explanation? "They're the initials of our lead vocalist", said lead guitarist "Fofi" Adolf Falquero. "Or at least, two of them. His name is Hubert Thomas Valverde."

So, no mystery after all. Hubert sat sipping coffee and chatting amiably to passing waitresses.

"It's our first visit to England as a group", he explained, "and we've come to make records and become famous. We played with the Fourmost in Gibraltar, and they told us we were up to British group standards, so we decided to give it a try."

## NO RECORDS

How had their records done in Gibraltar? "Oh, we haven't made any", said Hubert, casually. "You see, there aren't any recording studios there. Just radio and television, but nowhere to make a record. No, we've never made a record."

"Well, there was that demo", reminded "Fofi", and then to me: "We made it in a cave using natural acoustics and we used our own equipment to do it."

Hubert broke in again: "Even if you could

make a record in Gibraltar, it wouldn't be worth it. The very most it could possibly sell would be about 4,000 and that's if practically everybody bought a copy. It would never reach that figure.

"No, we wanted to reach a wider audience and we want to record, so here we are."

Their first-ever record, "You And Me", is out now on Polydor and the boys are pinning a lot of hopes on it.

"There's another point in our favour", said the not too modest Hubert. "We sing in five languages: French, Spanish, English, Italian and Portuguese. Everywhere we've played we've been a success, and we are so different from the English groups that we should be all right. They all seem to do the same things. We can do them, too, but we can give something extra as well.

"Mostly, girls like us singing in different languages because it's romantic, and if we sing in Italian it reminds them of their holidays!"

Although the group has been together only about 18 months, the members have a great deal of confidence—as may be obvious from the way they speak. But it IS confidence, and not conceit.

## VARIED GEAR

As well as the two people who do most of the talking, the line-up includes: Hubert's brother Frank Nicholas Valverde, who is responsible for rhythm and vocals; Robert Brittenden, bass and vocals; and Emile Porro, drums.

"We've got such varied gear", said "Fofi", enthusiastically, "it gives us a really distinct sound."

Their instrumentation includes a Gretsch Hollow Body and a Hagstrom 12-string for rhythm work, a Fender Stratocaster and a Gibson Les Paul for lead, Fender Jazz Bass and Premier drum kit. AND there's a weird thing called a zambomba.

"Anyone can play it, really", said "Fofi", generously, "it's made of clay, looks like a flower-pot with a cane through the middle and has a skin across the top. Gives a sound rather like a muffled duck."

For amplification, lead and rhythm each use a Vox A.C.30 Super Twin, with a Vox Echo de luxe plus treble 'n' bass booster on lead.

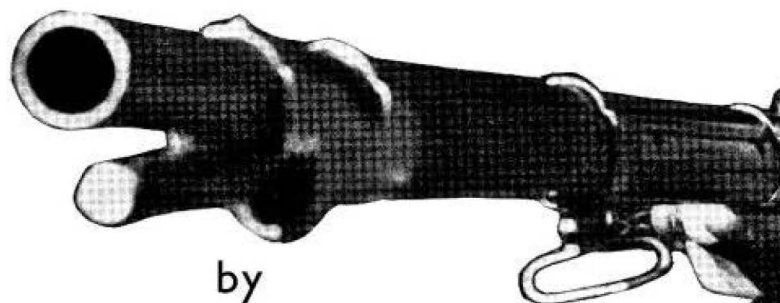
Bass uses a Selmer treble and bass 50-watt amp with a Goliath speaker. P.A. consists of four 10 in. speaker columns plus the Vox, with three Shure mikes. There's no echo on the voices.

MIKE CROFTS



Emile, Frank, "Fofi", Hubert and Robert—The Cryptic HT.

# QUICK-FIRE ANSWERS



by

## RINGO

HOW DID YOU START PLAYING DRUMS?

I got a kit which I tried to play for four weeks, then suddenly I was in a group—the skiffle scene had started. And that's how I learnt, from listening to records and playing with the group.

CAN YOU REMEMBER IF YOU EVER THOUGHT YOU WOULD BE SUCCESSFUL WHEN YOU FIRST STARTED PLAYING?

No, I didn't. But my mother did. She used to invite all our friends and relations over to watch us play one-chord skiffle.

WHAT IS THE FIRST THING THAT COMES INTO YOUR MIND WHEN SOMEONE MENTIONS DRUMS?

Skins, barrels, like busy.

HOW MANY KITS HAVE YOU GOT?

Only three, two standard size and one small one.

WHAT DO YOU THINK IS THE ROLE OF A DRUMMER IN A GROUP?

To keep the tempo going. Try and keep it steady, swinging. Give everything a basic beat. And not to play solos.

DO YOU GET ANY TIME TO PRACTISE,

AND DO YOU HAVE A DRUM KIT AT HOME?

No, No. I have got things like congos, bongos, but no full kit at home. I find I learn more actually playing, than rehearsing for a month in an attic.

DO YOU EVER THINK OF YOURSELF AS A SEPARATE UNIT APART FROM THE OTHER BEATLES?

No. A drummer should always be at the back. I enjoy being there.

HAVE YOU EVER WORKED OUT A PERFORMANCE FOR YOUR STAGE ACT?

Not that I can remember. I just get on stage and do my job.

HOW MANY SPARE STICKS, SKINS AND CYMBALS DOES MAL CARRY ABOUT FOR YOU?

Dozens. Like most drummers I get through a big pile of sticks every week.

HOW TIGHT DO YOU ADJUST YOUR DRUMS FOR PERFORMANCES?

I leave that sort of thing to Mal these

days. But I find that, 'specially in the big American auditoriums, they never seem to sound quite right.

DO YOU FIND THAT YOU ARE KEPT BUSY RIGHT THROUGH RECORDING SESSIONS?

No, because we usually record the basic track, after which I have a rest, unless there is some special extra percussion effect which the boys want me to do. I frequently find John and Paul have a definite beat in mind for every number that they write. Generally, we all put our heads together in the studio and throw in ideas, so that the finished result is worked out by everyone to a certain extent.

DO YOU HAVE ANY AMBITIONS TO BE A TOP JAZZ DRUMMER?

No.

WHAT DO YOU THINK IS THE CLASSIC PIECE OF DRUMMING ON RECORD?

"Man from Two Worlds" by Chico Hamilton.

WOULD YOU LIKE TO PLAY OTHER INSTRUMENTS?

I still like playing drums, but I would now also like to learn some other instrument, so that I can play the tune as well as the rhythm of a number.

WHAT OTHER INSTRUMENT WOULD YOU LIKE TO PLAY THEN?

Piano.

WHAT OTHER DRUMMERS DO YOU ADMIRE?

Quite a few: Krupa, Morelli, Dave Black, Ronnie Verrell, Phil Seaman.

WHAT DO YOU THINK OF YOUR SINGING?

I don't think of it often.

BUT WHEN YOU DO?

Well, I don't think I've got a great voice, but it passes.



*The on-stage Ringo—at the back where a drummer should be*

# RECORDING Notes

**STEVIE WINWOOD** has formed his own group, mostly of mates from his earliest days in the business. No panic though—he's not split from **SPENCER** . . . and the only recordings the new "outfit" will make will be on Steve's own tape-recorder!

Good news for blues fans: now that Atlantic Records are going through Polydor here, several stand-out albums are being re-issued. Included: "Green Onions", by **BOOKER T. AND THE MG's**; "Soul Ballads" and "Otis Blue", by **OTIS REDDING**; **WILSON PICKETT'S** "In The Midnight Hour"; and a star-packed "Solid Gold Soul".

Back to Otis Redding: he says he has recorded the **LENNON-McCARTNEY** "Day Tripper" on a new album for the States and is fighting to get it released here as a single.

**SMALL FACES'** new LP contains some highly-advanced compositions—one of the most outstanding being "In My Mind's Eye", which they are dressing up with vibes, big brass etc. "We don't want to progress too far too fast", said composer-singer **STEVE**

**MARRIOTT**, "but we ARE featuring on another track a glass of water, tuned to 'A' natural".

**SEEKER'S** Corner: They've been six months already on a new album which features the works of contemporary song-writers—Seeker versions of course, of folk material. They regard "Yesterday" as being contemporary folk.

Most of the month of October will be kept clear by the **KINKS** for writing (**RAY DAVIES**) and recording. Not all for the Kinks, however—Ray and Dave have so many requests from other artists for "original" Kink songs.

Ten new songs for the new **ELVIS** movie soundtrack—"California Holiday" . . . film goes on release from October 30th, but the soundtrack album will probably not be out until the end of November. Featured prominently: The **JORDINAIRES**. Petition being prepared by the **BUDDY HOLLY** massed fan-clubs: They demand to know what happened to the pile of unreleased tapes mentioned recently by former Holly manager **NORMAN PETTY**.

Recent sessions by the **WHO** for

their next LP, due out just before Christmas, show considerable changes of style. They say they are aiming for a musical breakthrough . . . one number included is "Heatwave", to remind fans of the days when the boys were making their name at the Marquee Club.

Next problem for **LENNON-McCARTNEY**: finding time to write the songs for their upcoming film—shooting starts in January according to the latest schedule. It means finding recording time, too. But they have a history of leaving film music to the very last moment.

Next **BEACH BOY** single "Good Vibrations" already high on the approved list of **GEORGE HARRISON** and **PAUL McCARTNEY**—**BRIAN WILSON** played it to them in America. New British group just finished making their first single: **HAYDOCK'S ROCKHOUSE**, headed by ex-Hollie **ERIC HAYDOCK** . . . "A" side is a Haydock composition, title still secret, and it'll be out via EMI towards the end of October.

Out in mid-October is a new **DUSTY SPRINGFIELD** LP titled "Dusty's Golden Hits" which

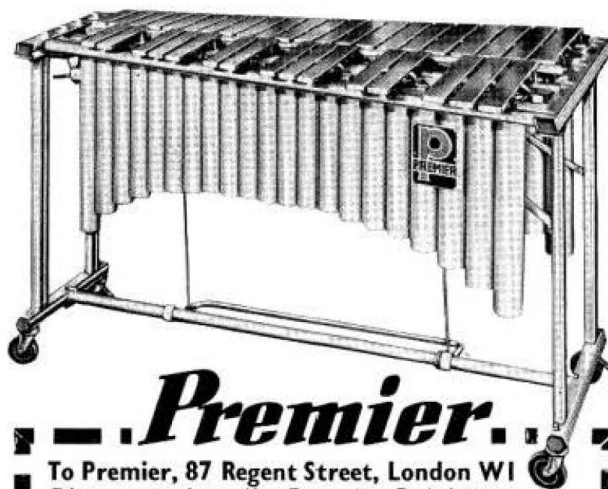
features—"I Only Want To Be With You", "Stay Awhile", "I Just Don't Know What To Do With Myself", "Losing You", "You're Hurtin' Kind Of Love", "In The Middle Of Nowhere", "Some Of Your Lovin'", "Little By Little", "You Don't Have To Say You Love Me", "Goin' Back", "All I See Is You", "Wishin' And Hopin'".

The **HOLLIES** new single "Stop, Stop, Stop", which is released on October 8th is a **CLARKE, HICKS, NASH** composition about a belly dancer. They also have a new LP out on November 18th, and all 14 tracks are Hollie originals.

The *Daily Express* should be very flattered with the **IVY LEAGUE'S** new record which is titled "Daily Express" and was written by **PERRY FORD** of the **IVY LEAGUE** and their manager **JOHNNY SHADOW**.

Songwriting **SOULMATES**—**LIZA STRIKE** and **LARRY STEEL** make a bid for chart success with their own composition "Memories". In the past they've written for people like Marianne Faithfull.

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# YOUR QUERIES ANSWERED

## DRUM HOOPS

Dear Sir,

Could you please give me the address of anyone who resprays wooden bass drum hoops? Perhaps you would also be kind enough to give me an estimate. They are hoops from a 20" diameter drum and I would like them white.

R. BAYLISS,  
Berkhamsted, Herts.

**ANSWER:—**Vic O'Brien at 68, New Oxford Street does this kind of work. Cost depends on the state of the hoops as far as scratches and pitting goes but a rough estimate would be 25/- the two.

## CLAPTON SOUND

Dear Sir,

I am a great fan of Eric Clapton and would like to achieve the sound he produces but have had little success so far. I would be pleased if you could let me know how I can go about it. Eric does not use a fuzz box as far as I know, yet always manages to get a clear and sustained sound even on chords.

K. CLEMENT,  
Rotherham, Yorks.

**ANSWER:—**Eric's Les Paul Custom guitar is almost completely solid but possesses certain characteristics which make it ideal for producing sustained notes. Its pickups are extremely powerful. When used with a good, big wattage amp the result is as much or as little feedback as you want. Eric strikes the happy medium by playing at a sort of constant, sustained pitch all the time.

## PIANO AMP

Dear Sir,

What is the best way of amplifying a normal piano? Also can you tell me what notes have to be forfeited when one buys a mini-piano? Are the notes cut off from the top or bottom regions?

G. FRANCIS,  
Woolwich.

**ANSWER:—**For amplification of a piano you can use straightforward mikes bedded in foam rubber or contact mikes. With both methods it's best to have one mike in the treble region the other at the bass.

The difference between a minipiano and a normal piano is only three notes as far as keyboard range is concerned. These three "missing" notes are the top three on the piano.

## ROCK MAG

Dear Sir,

You mentioned some time ago in your "Rock" feature that there was a magazine for Rock enthusiasts called "Rock 'n' Roll News". Can you tell me how I can get this? Also what is the address of the Rock 'n' Roll Appreciation Society?

G. GREENE,  
Epsom.

**ANSWER:—**"Rock 'n' Roll News" is published from 17, Graham Street, Newport, Monmouthshire, Wales. The society is at 22, Elmfield Mansions, Elmfield Road, Balham, S.W.17.

## SOUND EFFECTS

Dear Sir,

Can you answer a couple of queries about the Beatles' "Revolver"? Which track was recorded first? How were the special sound effects for "Tomorrow

Never Knows" produced and whose voices are featured in the middle of "Yellow Submarine".

J. UNGER,  
Glasgow.

**ANSWER:—**The very first track to be recorded was "Tomorrow Never Knows" which was originally to be called "The Void". The sound effects were produced out of the studio by the boys themselves. Paul was the main contributor as far as sounds were produced. They brought their ready recorded effects to the studios where George Martin made continuous tape loops out of them. These loops were played backwards, re-recorded at different speeds and generally used to give the strangest possible effects.

In the "dialogue" in the middle of "Yellow Submarine" John and Paul are featured. The "answering back" piece is done by John.

## Instrumental Corner

### STICK 'GEN'

The high priest of percussion dwells in the backstreet regions of London's Piccadilly Circus. Archer Street is the exact location, Hunt is the name.

Mr. Hunt, or "Doc" as he is known to his many customers and seekers after advice, has been in the drums and drumming business for many a long year. In the back of his Archer Street premises he has turned out thousands and thousands of drumsticks. If you want gen on this item he's the bloke you get in touch with. "There are two woods from which sticks are made", "Doc" told me, "hickory and De Game wood, although for lower priced sticks we have just started to use another very good wood, 'Rock Maple'. It's got a good grain to it". He picked up an ordinary-looking piece of wood, which had been ready-cut into stick length, and proceeded to demonstrate the making of a stick on the machine. "This", he said, "is called a Fritch Handle Turning Machine, it's made by the foremost manufacturer of woodworking equipment, Fell of Windermere. Usually this type of machine makes pencils and things, this model, of course has been modified for stick-making". He went on to shape a stick then sanded it, rubbed it down with a handful of shavings, waxed it then repeated the procedure once again. He examined his handiwork. "There you are," he said, "that's a fine straight grain. That's one of the things to look for when you buy sticks. Other points drummers should take into account are good balance and 'feel'. They should also make sure that both sticks in the set are identical. The acorns must always be the same shape".

"Doc" turns out sticks in all shapes and sizes. "Every drummer has his own personal preferences as far as sticks go," he said "but it's not true that the shape and weight of a stick governs the sound of a drum. I've always considered that the art of drumming isn't the hitting of the drum, any fool can do that, it's the way you bring your sticks back off the head that gives you the sound". Nodding heads around the friendly little workshop bore witness to the fact that "Doc" had once again come up with a sound piece of drum advice.

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**CROTUS PIKE MEETS A MAN WITH**

# Sixty years of guitar playing...



**P**ROBABLY a few more years than that, actually. That's the almost incredible record of Reverend Gary Davis—an instrumentalist to give even the most self-satisfied of guitarists a real inferiority complex. Now in his late sixties and, unfortunately, blind since he was a few months old, the Reverend, last month, finished another tour of folk clubs and festivals here in England.

Gary Davis sings two types of songs—

religious and secular. If he is in that sort of mood he will only sing one type—the religious. Many of his songs are, or have become, traditional. Although if he hasn't written the songs himself, he has adapted them to an arrangement that could never be duplicated by anyone else.

## STREET SINGER

The Reverend is often billed as the "Harlem Street Singer". In fact, until comparatively recently, he did sing on the streets, although he has very bitter memories of Harlem, having had five Gibsons stolen from him as he was sitting playing. His voice, too, bears the marks of years of singing—sounding fairly strained—yet still maintaining an amazing strength and a rich warm tone of sincerity.

Gary taught himself to play guitar, and although he later took up music, his style is very unorthodox. He picks the strings, using only his first finger and thumb, which does not seem to cramp his style in the slightest. A beat is never lost, and his tunes often employ imaginative and sudden changes of rhythm.

"Cocaine (All Around My Brain)" is one of

the most popular numbers featured in the act. Sometimes Gary will sing the words and other times just play the tune, calling it "Coco Blues". "Candy Man" is another favourite, although it was said that when he found out exactly what he was singing about, he decided to stick entirely to his hymns. Altogether there is a very large repertoire of songs, many of which are accompanied by his own banjo and harmonica playing.

## GUITAR TEACHER

Before the war Gary recorded with Blind Boy Fuller, to whom he claims to have taught guitar. Gary says he also taught Brownie McGhee—who has become rather more well-known in his partnership with Sonny Terry the harmonica player.

It is only within the last few years, however, that the Reverend has achieved success in a big way, through his recordings and personal appearances at folk festivals, college and club dates. It's quite a different life to the times when he was pastor of three North Carolina churches, but certainly a bit more comfortable than singing on the streets.



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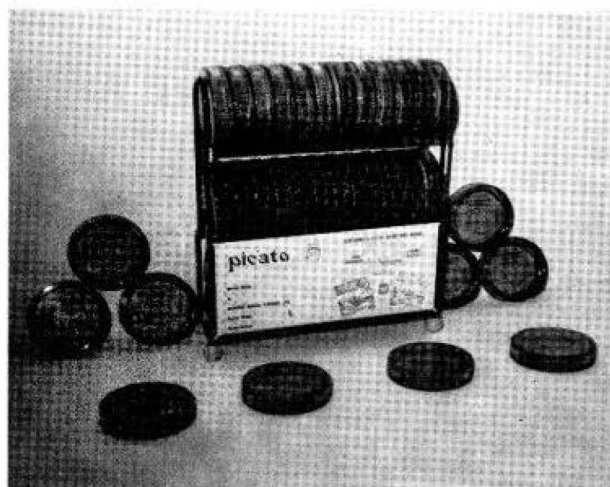
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# SONG- WRITER'S COLUMN

Dusty Springfield's latest release "All I See Is You", was written by Clive Westlake, who together with Tom Springfield wrote one of Dusty's biggest sellers—"Losing You". Instead of finding this song under a pile of old sheet music from her publisher, Dusty acquired the number purely by accident.

One afternoon Dusty and her manager Vic Billings went along to see Clive, and as they walked into his flat he was sitting at the piano idly tinkling away. Dusty asked him what he was playing, and he said it was an idea for a new song. The result was, that she liked the idea so much that she asked him if he would write it specially for her—and four days later Dusty recorded it.

We thought you might be interested to know that after nine different versions of "Land Of 1,000 Dances", Wilson Pickett's is the first to have reached the Top Twenty.

The Hollies came to a unanimous decision that it was about time they wrote themselves a single—the only other one being "We're Through". Lately, the songwriting team of Clarke, Hicks and Nash has been pursued by many fellow artistes, e.g. "Have You Ever Loved Somebody" by the Searchers, and perhaps the people who inspired them most—the Everleys. For as you know, their new single "I've Been Wrong Before" and seven tracks on their new LP were all Hollies compositions. Allan, Tony and Graham have always penned their own B sides as well as several LP tracks under the pen name of Ransford, but they are now credited as Clarke, Hicks and Nash because the name Ransford didn't mean anything to anybody. Incidentally, the Hollies forthcoming LP which will be released on November 18th, are all Clarke, Hicks, Nash originals.

**S**SESSION drummer Rex Bennett was a guitarist who took up sticks as the result of a plane crash! "I know it sounds a bit strange", he told me the other day, "but it's quite true and perfectly straightforward."

"You see it was during the war when I was wireless operator on one of the old Lancaster bombers. We were shot down over Germany and I ended up in a POW camp. The camp band had no drummer so I stepped in because, as you might say, I had nothing else to do!

"The Red Cross supplied me with a full kit and I was a drummer".

After the war Rex heard that the Johnny Dennis Novelty Swingtet was looking for a drummer. He bought a kit, talked his way in, and landed his first pro job.

From there Rex moved on to the jazz world by taking a job with the Ralph Sharon Quartet.

"Ralph was very modern in those days", said Rex, "and he worked with Jimmy Skidmore and Vic Feldman, so it was quite an outfit. I stayed with him for about a year."

From the Sharon outfit, Rex joined one of the milestones of beat music—Don Lang's Frantic Five. The group worked on "6.5 Special," and it was this which led to the session work.

"There were a lot of recordings—singles, LP's, TV work and jingles as well as records under the Don Lang name".

## WIDE EXPERIENCE

By now Rex had gained wide experience of most types of playing and for his next term of office he went to the Bruce Turner Jump Band.

"That was mainstream jazz which I like most of all, so I enjoyed my stay—even though I left after six months", he told me.

"I decided that by this time I had the experience and it was time to really learn my instrument.

"As well as studying drums I took time out to get to know bass, just so I could work better with the rhythm section. Knowing the bassist's problems made it easier to do this.

"My next engagement was with Denny Boyce at the Lyceum."

After a suitable period as one of the Boyce boys, Rex turned to freelance work, which he kept up until he joined the Johnny Howard band over two years ago. He's still with John and he's quite happy.

"It's four nights a week plus the broadcasts like 'Easy Beat'", explained Rex, "and it was this band which really established me as far as sessions are concerned.

# THE SESSION MEN

## No. 14 Rex Bennett



"Ever since I joined Denny I was doing odd sessions, but the freedom I got with John enabled me to extend the session work, and now I'm averaging about six sessions a week".

Rex does all CBS recording sessions and has been on all Crispian St Peters' hits. He was on David and Jonathan's "Lovers of the World Unite" too, as well as being featured on records by Tom Jones, Kathy Kirby, Lorne Gibson and Peter and Gordon.

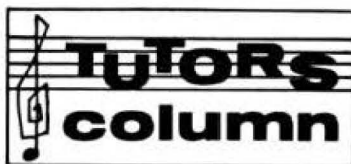
He went on: "Session work is very jumpy. You can become a session man by invitation only—it's a very closed shop. Your name gets known in a band like John's and then someone asks for you on a session.

"From there the fixers begin to know you and when people go to them for a musician without naming anyone specific, he'll suggest someone. You can be called on to do a session anytime for anybody".

As far as the kit is concerned, Rex plays a regular Ajax set up. He only has one musical idiosyncrasy, and that's directed at snare drum heads.

"I don't use new heads", he explained. "I always look for a head that has been well used because it gives a thicker sound and is better for recording".

With that piece of information, the busy Mr. Bennett was off to the studios to set up shop for yet another of those invitation-only sessions.



## Tutors column

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### MUSIC TEACHERS

The cost of having your name printed in this column is £5.5.0 for one year or £2.15.0 for six months.

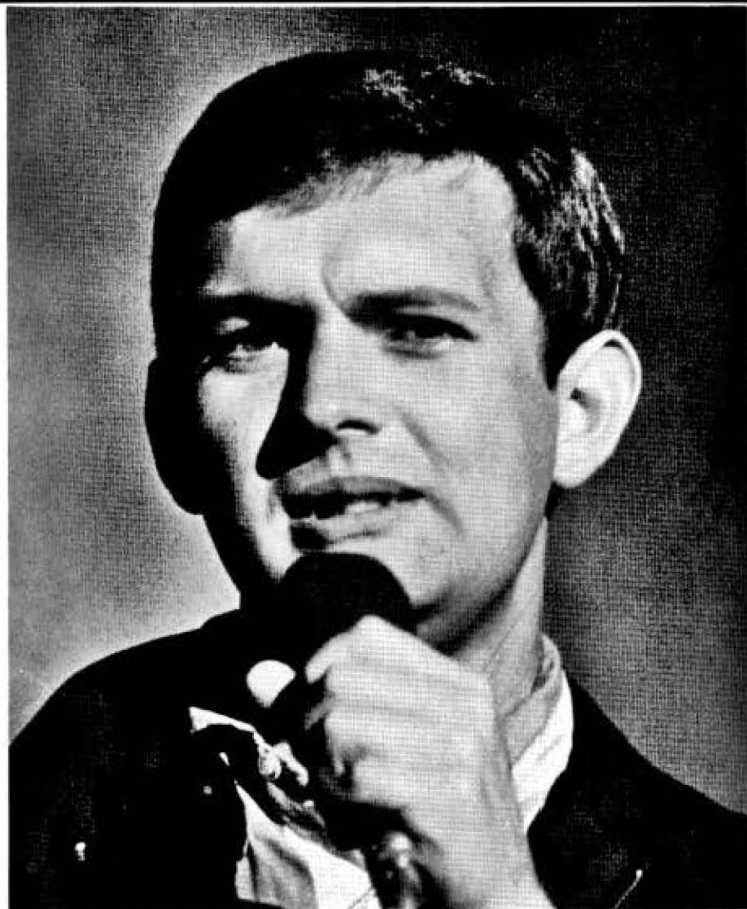
**CLIFF** Bennett has always been associated with brass. How did he come to take the brass track in those formative days, when he could so easily have become another fronter for a three guitar line-up? Nothing so ordinary for big voiced Cliff. He went through the skiffle craze sure enough, but he gave this up and formed a group with present bari sax member Sid Phillips.

"First time I was ever backed by a sax was when Sid bought himself an Alto", Cliff told me the other day in a hostelry close to Nems. "Now he plays baritone, although he can play tenor as well". Next addition to Cliff's band, which was now rapidly taking shape, was Moss Groves. "We played the Birmingham Ritz one night," said Cliff. "Moss liked the group and asked if he could join up as tenor. We were pleased enough to have him, but it meant that he had to move down to London just to be with the group". I asked Cliff if he thought that sax men were hard to come by. "Very", he answered, "in those days they were a rarity and they still are. Trouble is everyone makes for the guitar. They have a look at a sax, see all the valves and things, and just lose heart. I don't think it's any harder to learn than any other instrument, as long as you put your mind to it."

#### CHANGED

Cliff's group has changed a great deal over the years. But he's been able to retain and build on his sax sound. "I've had Sid and Moss all along", he said, "they've developed together". I asked whether he had ever attempted to produce his own individual Cliff Bennett sound as far as brass was concerned. "No", he replied, "it's not really possible. There's not so much you can do with saxes, and everyone is on the same kick anyway, so I think it would be impossible to get a sound which someone could pick out on a record and say, 'That's the Rebel Rousers'."

I asked Cliff how he felt when he was referred to as a veteran of the scene. "I don't mind," he said. "I've been on the scene for a long time, I



## EXTRA BRASS FOR CLIFF?

by KEVIN SWIFT

know the score and I know the band's capabilities". How about these other sax and organ groups who certainly weren't functioning when Cliff first did the rounds? I asked Cliff if he felt bitter about their success. "The way I look at it is this," he replied, "I like to play with this sound, they like to play with this sound, good luck to everyone concerned."

Recording is a pet subject of Cliff's. I approached him about his own A & R work. What in fact, was wrong with the sound they were getting on records before Cliff took over the control panel? "Lack of care and a dead sound" he divulged, "there'd be my voice backed up by a band. It could have been any old band. There would be this terribly general sound, nothing special about it. The saxes weren't

brought out. You'll notice that on all these American records the brass is right there all through the number. I'm a bit worried at the moment because the record company has decided to release an EP of our old numbers. To tell you the truth I can't remember what they are but I don't think they were very good because we were never able to take much time over them. I think that there's only one track that I was pleased with before I started 'doing it myself', that's 'I've Cried My Last Tear'."

Now with a settled group, a hit record and a wealth of experience Cliff has a little more time to relax. How does he use it? "Golf is my pastime now", he told me. Evidently Cliff Bennett has a great deal of difficulty getting away from the club scene altogether!



# IN A FUNNY GROOVE

**C**OMEDY records come in various classes—but the one common denominator is that there is nothing, absolutely nothing, funny about trying to make funny records. Because few of them mean anything at all in terms of sales-appeal, chances of comedy clicking are very small indeed.

How come? Mainly because something that is basically amusing is only amusing for the first few hearings. When you know where the gags are coming, you don't laugh any more. So collectors of records tend to lay off the comedy material. It's as simple as that. . . .

BUT . . . every so often comedy does come in and sells big. Allan Sherman, for his rewritten versions of big songs; the Goons, when they were on radio; Spike Jones, back in the days when records were breakable; talkie comics like Lenny Bruce, Bob Newhart, Shelley Berman; Stan Freberg, who guyed everything in sight—these artists have always sold big on LPs. Hancock, too, in Britain . . . though he hasn't tested his sales-appeal in recent years.

## MISLEADING

Comedy records, as I was saying back in paragraph one, come in various classes. Some are misleading. In 1962, there was a record entitled: "Jeremiah Peabody's Poly Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green And Purple Pills" . . . and that wasn't meant to be specially funny. There are artists, like Wellington Wade and Bent Fabric who have odd names, even funny names, but who play and sing in straight fashion. There are the more original groups, like the Shadows, who create straight instrumentals but put them out under names like "The Rise And Fall Of Flingel Bunt" or "Genie With The Light Brown Lamp".

There are also the records which are almost unclassifiable. I mean, is Mrs. Miller and her tortured versions of hit songs meant to be taken seriously? And there are also artists like Ken Dodd and Harry Secombe and Roy Castle who make records but make no effort at all in being funny.

But comedy in the restricted sense: let's look at how much of it has got into the charts through the years. Back in 1955, when the charts started and after Spike Jones had devastated the pop scene, Alma Cogan had a hit with "Never Do A Tango With An Eskimo", but it was probably more accurately called a novelty than pure comedy.

Those Goons came in the following year, with their "Ying Tong Song", Peter Sellers providing the main voices. This WAS comedy and it sold well, but it didn't have that real lasting quality. "Bloodnok's Rock And Roll" took the mickey out of the then current rock scene. And it was Mr. Sellers again who triumphed in 1957 with "Any Old Iron"—another big-selling comedy disc.

At this time Lonnie Donegan was showing his hand at comedy, and he struck through in 1959 with "Does Your Chewing Gum Lose Its Flavour On The Bedpost Overnight". This probably helped the ex-skiffler, ex-jazzman, more than anything in his career-to-come. Also out that year was "A Pub With No Beer", by Slim Dusty, though, again, it was nearer novelty than pure comedy.



Freddie Garrity

However, the 1958-59 years did produce some vintage comedy. There was Bernard Bresslaw, star of ITV's "Army Game", who came out with "Mad Passionate Love", a massive hit. Wee Charlie Drake had a double-sided success with "Hello My Darlings", his catchphrase, and the flip-side was a surprisingly sound rock version of "Splish Splash". The "Army Game" cast had their own

single hit as well, and I'm not sure that "Witch Doctor", by one-time, big-band trombonist Don Lang doesn't qualify, too.

By 1960, the Goons had just about cornered the real comedy market. "Songs For Swingin' Sellers", an LP by Peter S., was a top five hit. He also figured on that duet "Goodness Gracious Me", with Sophia Loren. Hancock had two big comedy albums, based on his telly-series. Charlie Drake hit again with "Mr. Custer". Tommy Steele, one-time golden boy of British rock, had advanced to Cockney comedy as in "What A Mouth". Slightly more sophisticated: Tony Newley's hilarious "Strawberry Fair".

## CHARLIE AGAIN

A year later, it was Charlie Drake again with "My Boomerang Won't Come Back". And enter Benny Hill, with "Pepys Diary" and "Gather In The Mushroom". By 1962, Hancock again, Charlie Drake "Tanglefoot"-ing away, Clinton Ford and material like "Fanglight Fanny". Eric Sykes and Hattie Jacques on "Doctor Kildare", and Bernard Cribbins with "Hole In The Ground" and "Gossip Calypso" had hit the charts. Mike Sarne, too, came on the scene with his "Come Outside" and "Will I What?"—and there was more heavily-accented material from the Vernon Girls and "You Know What I Mean".

On to 1964: Dora Bryan and "All I Want For Christmas Is A Beatle"; Peter Sellers again, and his gang on "How To Win An Election", an LP; the Steptoes "At Buckingham Palace" single. And, an odd sign: a beat group venturing into the field with "Call Up The Groups". Another odd sign: the success of the sophisticated Michael Flanders and Donald Swann West End theatre-type "At The Drop Of Another Hat".

1965 was fairly busy, comedy-wise. "Merry Gentle Pops" by the Barron Knights, Sellers again with the spoken-word version of "Hard Day's Night", "Goodbye" with Peter Cook and Dudley Moore, the Barron Knights' "Pop Go The Workers", Lance Percival's "Shame And Scandal In The Family", "Ballad of Spotty Muldoon" by



Latest funny-man—Napoleon XIV

Peter Cook, and an EP by "Doddy and the Diddymen", which barely featured Ken Dodd.

This year has been decidedly thin on the ground. Many records released, but none registering. Think of the top funny-men and the chances are they've made records. Arthur Haynes, Morecambe and Wise, Frankie Howerd, Bruce Forsyth, Norman Vaughan—but they've found either that their straight singing doesn't register or their attempts at translating comedy to disc doesn't come off.

## THE GROUPS

What about the groups themselves? There's Freddie Garrity, for instance—a natural clown, who hit the number one spot with his ordinary singing. He never tries comedy on record. Virtually every top group has special comedy routines featured on stage, but they leave it just to the visual effects.

And the main reason is simply this: comedy DOES get stale after rather fewer plays than the average pop record. A really funny line isn't funny after you've heard it even twice on radio. And you can't dance to comedy records. There's no sense of listener-identification. There's just a succession (if it's one of the better comedy records) of funny lines . . . and chances are you'll hear your mates telling those gags before you buy the record, anyway.

And the last word is this: the majority of the comedy discs that have made the Top Fifty have: (a) a catchy melody, or (b) an artist who looks good, or (c) both.

Otherwise, comedy records—forget 'em if you were thinking of investing any money in producing one. Watching money go down the drain just isn't . . . FUNNY!

PETER JONES

**C**HARLES CHRISTOPHER BRITTON was born in Andover, Hants., 22 years ago. He didn't have a guitar in his hand at the time for comfort's sake, but he wasn't much older when he started to become permanently attached to the instrument.

By the time he was eight, he was taking lessons in classical guitar and listening long and often to Andres Segovia. For the next five years, it was all Andalusia and that stuff, but then the scene shifted. By 13, Chris Britton was moving towards skiffle and altering his listening habits to encompass the talents of an Irishman called Lonnie.

From thence, it was but a very short shuffle to rock and roll.

Chris cannot recall the name of the first group with which he played but he knows that, in the mode of many beat mushrooms of that time, it was hurriedly cultivated and not awfully good.

The tempo now changes. It's the early sixties and Chris has grown a beard and is looking more like a Trogg-lodyte than any of the best-selling foursome have ever looked since.

Chris is also beating up the Southern countryside in a secondhand van, trying to catch all the concerts of Mr. Acker Bilk, and traditional jazz holds the sway.

But there isn't much for a guitar man (hush, mah mouth) in trad jazz—at

least, Charles Christopher Britton doesn't think so.

What now? What then? Do you find the change of tense confusing? Quaint.

Chris has been a runner while the rest of the world walked sedately. He was overtaking trends in his beat-up van. Now he—and the Troggs—have got in front of time.

"We see our music as the next logical step", says Chris, modestly. "If not, the next but one.

"Our raving sound, laying down a solid beat, is for places where there isn't much room to do more than listen rhythmically. 'Discotheques' might be an over-simplification. 'Clubs', I guess, is a fair description. But this is the concept—the sort of place, the sort of size, the sort of people where excitement is the big feeling, where the music has to generate that excitement."

Troggs boast just three instrumentalists. Of these, it is up to Chris to make the most "most" noise.

He does it harnessing his Gretsch Country Gentleman to a fuzz-box, coupled with two AC30 units, looping over to an AC100 amplifier also connected to two AC30 speakers—the whole creation by Vox.

## FAITHFUL GEAR

It takes up a little room on-stage, but it is faithful to the authentic Trogg image.

"I use exactly the same set-up when we record at Olympic Sounds", says Chris. "Except it doesn't have to be so tidy. Truly—and you must have heard this so many times—we never do anything on record that we can't do on-stage."

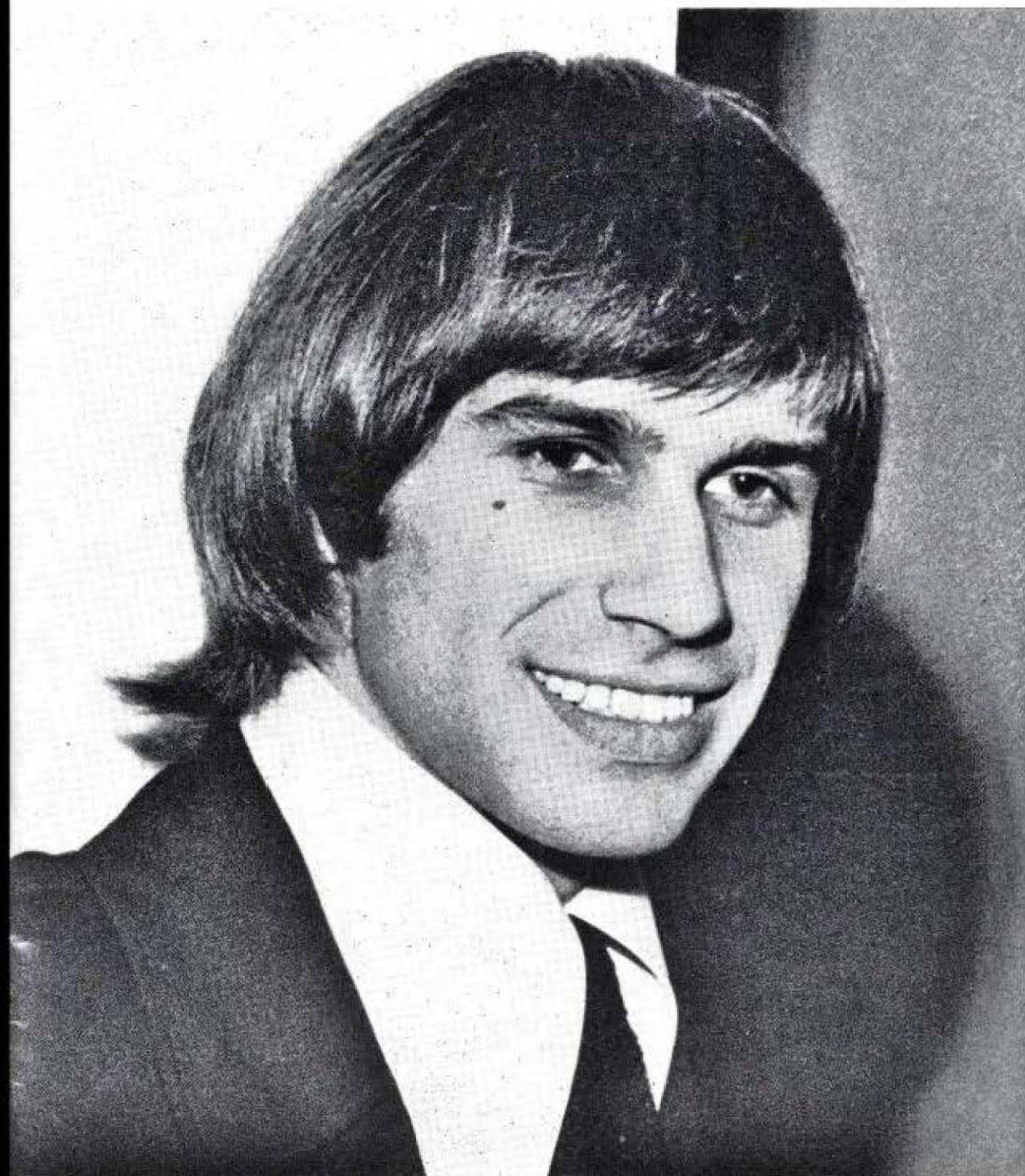
The Troggs want to get to America soon. They are just back from Germany, Holland and France after concerts and TVs.

They are still members—unknown to themselves, as it happens—of the Italian best-selling club, with "Wild Thing" and "Girl Like You" still dodging about the many and varied lists.

These days, Chris fills his ears with Jeff Beck and Eric Clapton, reasoning that original guitarists are making their own contributions to the string heritage today, despite the apparent disqualifying factor of popularity.

Ambitions? He gives himself and the group five years (lean years included) and he just wants to make enough money to refuel his battered time machine and set the controls to "Backwards". Backwards to classics and good old solid Segovia.

PETER TATE



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# YOUR LETTERS

## PRE-ECHO

Sir,

I have obtained "Beat Instrumental" since No. 33 and am more than pleased with the "service" given each month. The LP review page is another step forward, but would it please be possible to give the Stereo number to records as well as the Mono, and also state if a record is available in Mono only?

The answer to W. Henderson's question (No. 41) as to why he hears "pre-echo" on some of his discs is surely not due to the time taken between the pick-up and loudspeaker as this is far too short to be detected by ear. As far as I am able to make out, this pre-echo is due to either "print through" on the mastertape, or to the playback system feeding the cutter head.

On the master tape-playback machine there are TWO playback heads. One operates the cutting head via high power amplifiers, the other, which precedes this is connected to the motor which drives the cutter head across the disc. It can be seen on many records that a loud passage needs more groove space, so the motor is driven faster to ensure that the grooves are not cut into each other.

The echo could originate in the fact that sound from the first head is "breaking through" into the amplifier feeding the cutter.

**Stephen Noble,**  
South Tottenham,  
London.

## GUITAR ADJUSTMENT

Sir,

In the August edition of "Beat Instrumental" (Your Queries Answered), Mr. J. P. Clearey asked for information on how to go about filing down the frets on a guitar to obtain a better action, as

Steve Marriott and Joe Brown have done.

I am mod-minded and I play bass guitar in a mod group. I suppose it is the mod image to "soup-up" one's instrument, but I think it is stupid to mess around, taking a chance on ruining the fretboard of a guitar costing around £300—like those of Steve and Joe—just to try to lower the action.

It is idiotic to take the risk of damaging the instrument. I think that Steve Marriott in particular has filed down his frets so he can say: "Oh yes, I've done . . . to my guitar", so people will take note and follow his ideas.

Our lead guitarist has a fantastically low action on his Gibson, but it is through adjusting the truss rod, not filing down the frets. Can't other people do the same thing instead of taking chances on their guitar?

**M. Leonard,**  
Cliviger,  
near Burnley, Lancs.

## INSTRUMENTS

Sir,

I would be very pleased (and I am sure many others would too), if you could feature a regular article on one particular instrument (e.g. the Vox Phantom, Gretsch Hollow-Body etc.), pointing out the main characteristics which have made the instrument popular.

**W. Backhouse,**  
Denaby Main,  
near Doncaster,  
Yorks.

## BLUESBREAKERS

Sir,

As Eric Clapton has now left John Mayall and the Bluesbreakers to join the Cream, could you tell me who now replaces him in the Bluesbreakers.

John can play guitar, but what happens when they play in clubs so John can play organ?

I was pleased to see you mentioned Hughie Flint in your LP review column. I think he deserves some sort of praise.

I think the Bluesbreakers LP has the same quality of a live performance, and his previous LP, "John Mayall plays John Mayall", recorded live at Klooks Kleek, Hampstead, is fantastic. On that LP it was Roger Dean who played lead guitar as well as John, who played nine-string on one track.

**Graeme Clethane,**  
Edinburgh,  
Scotland.

*There's an article on the new Bluesbreakers in this edition, Graeme, which answers all your questions.*

## BLUECAPS

Sir,

Congratulations on a really great magazine. One thing I

would like to see is a feature on one of the great pioneer rock 'n' roll lead guitarists, "Gallop" Cliff Gallup, one of Gene Vincent's original Bluecaps, the greatest rock group of them all. Many modern leading groups including our Hollies, Yardbirds, etc., rate that Gallup sound "the most".

**Harry Dodds,**  
Gene Vincent Fan Club,  
Stanley, Durham.

## RECORD

Sir,

Please let's have something about Jansch and Renbourn. Their "Bert and John" LP on Transatlantic features some of the best guitar playing for many years.

**Tim Mickleburgh,**  
East Barnet,  
Herts.

*See LP Review page!*

# SCRIBBLES

"Barefootin'," reputed to be Robert Parker's first record, but we remember "All Night Long, Pts. 1 & 2" made for Ron Records in New Orleans at least six years ago. . . . Booker T. switches to piano for his latest, "My Sweet Potato", and perhaps owes something to Mr. Ramsey Lewis for its success. . . . Chess Records has new Chicago premises on E. 21st St., including five new recording studios! . . . Mabel John — new Stax artiste — is the sister of Little Willie John, the original recorder of "Fever". . . .

Bobby Bland's next in the U.S.A., "Poverty" / "Building Fire With Rain". . . . Rex Garvin, currently enjoying mild success with "Sock It To 'Em J.B.", wrote the million-seller "Over The Mountain" for Johnnie and Joe. More recently he produced records in New York for a singer called Chuck "Cherry Pie" Paulin, and had a hit himself with "Soul Street", made for Zorro Records. . . .

Revived yet again, Isley Brothers' "Respectable" — this time a hit for The Outsiders. . . . Bo Diddley, Screaming Jay Hawkins, Champion Jack

Dupree, Jimmy McCracklin, Lee Dorsey—all ex-boxers.

Curtis Mayfield, the lead singer of The Impressions, has formed his own record company — "Windy C" — and has produced the big American hit "World Of Fantasy" with The Five Star-steps. . . . Robert Parker's latest — The Scratch — a new dance! . . . "B-A-B-Y" — Carla Thomas's biggest record for some time. . . . According to Lee Dorsey, Chris Konner forgets the words of his songs whenever he goes on stage to sing.

For those who enjoyed Don Covay's "Can't Stay Away", Swan Silvertones Gospel Group highly recommended. . . . Five years ago "Tossin' And Turnin'," by Bobby Lewis, topped Billboard's Hot 100 chart. . . . Watch out for a superb guitarist called Otis Rush appearing in the American Folk Blues Festival, Royal Albert Hall on September 28th. Also there — Big Joe Turner, Sleepy John Estes, Sippy Wallace, Little Brother Montgomery, Roosevelt Sykes, Yank Rachell, Junior Wells, Jack Myers and Chicago's best drummer — Freddie Below.

# Gold Star Success for Sonny

**S**ONNY and CHER go together like bread and butter or bacon and eggs. It's difficult to think of one without thinking of the other. So when I met Sonny the other day for an exclusive interview, it was difficult to keep the conversation on him alone. After all, Cher in the flesh is a real dish—and I'm only human!

Sonny was dressed in the customary buckskins and looked like someone enjoying himself. But when the conversation turned to business he became serious.

"Most times I know what I want before I go into the recording studio", he said. "But sometimes I fake it.

"Each studio has its own particular sound. Some are dead, and you must know this before you develop anything.

"I write most of Cher's records—she doesn't write at all. With me, an idea comes lyrically, and I create around it. I play piano very badly, but it helps. So far I've done about 30 songs, and when I don't write I go hunting for old records as a possibility for material."

Sonny, the record producer, uses very much the personal touch. He uses standard recording techniques and has done nothing in the way of experiment.

"I haven't tried to obtain new sounds by experimenting with instruments or equipment", he said, "although I think it's nice. I haven't really had time."

All the Sonny recordings are made at the same studio—Gold Star, on the corner of Vine Street and Santa Monica Boulevard in Hollywood.

He uses Gold Star because it has a good atmosphere and he feels comfortable in it.

I asked if he'd recorded any other artistes.

"It's a question of time again", he



said. "I haven't had time lately because of the film.

"From beginning to end the film took a whole year, so we scarcely had time to record ourselves, let alone anyone else."

The film—"Good Times"—is due for release in Britain sometime next month.

## MAKING A MOVIE

"It's autobiographical in one respect", he said, "because it shows us trying to make a movie! It contains three vignettes or dream sequences where we're cowboys, then a jungle family, and then old-time detectives—you know, like Bogart.

"That film took all the energy I had and I gave up everything else to do it. Filming is something that's always been

an ambition with me and I promised myself that when I got the chance I wouldn't make a film that would insult the intelligence of the young people who would see it.

"I'm very proud of it and want to make more.

"I hope to start another one in January and we're working on developing the props at the moment."

Does that mean the musical Sonny will forsake the recording studio for the bright lights of the film world?

"I love both equally", he said. "I've found a new love in movies, but I don't think I'd give up recording." And with that assurance he went off to find the elusive Cher.

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# BERN RETAINS HOLLIES' BASS SOUND

**B**ERN Calvert was an ordinary "gigger" if there is such a word and he was plodding along quite happily playing in clubs around his home area and working during the day. Then a phone call came through for him from Tony Hicks a friend from the past. "Join us" was the invitation, and bass was the instrument required. Bernie hadn't played for a long time but he said "O.K." and ran for his guitar.

The musical career of Bern Calvert started at a reasonably early age. "I went to piano lessons for a couple of years", he told me. "I grew to hate the damn thing, so I jacked it in and took up the bass. Then later I found that I'd grown to like the piano and I started playing that as well."

## DOLPHINS

"I was in the Dolphins with Tony and Bobby but then, of course, the group broke up. Tony went to the Hollies, Bobby went to Shane Fenton and I decided to jack the bass in and buy an electric piano. I played around, even made a record for Oriole with a group called Ivan D's Juniors. Didn't do a thing and we broke up after that. When Tony called me up and asked me to join the Hollies I was doing 'gigs' in a little club every weekend. I was playing the standards, doing the 'oh so steady stuff'. I asked if Bern had ever wished he could be with the Hollies before this chance came along. "Oh yes," he replied, "when Bobby joined Tony in the Hollies I thought to myself, 'Wouldn't it be great if we could all be in the same group again'. When they phoned me I had just about resigned myself to the thought that I was going

to be a piano player for the rest of my life. I'd decided that if I was going to stick with the keyboard I may as well make as good a job as possible out of it. I was studying Basic-type piano work".

## NO FAVOURITES

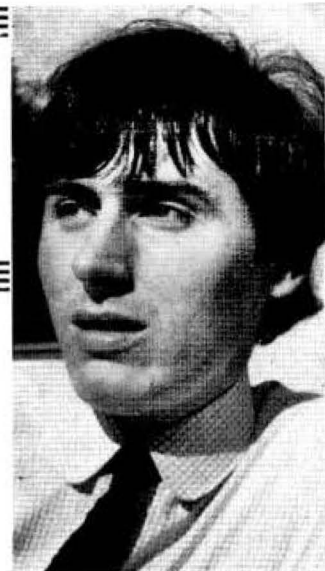
When asked to name some of his favourite bass players Bern nominated the bloke with Earl Van Dyke's band of Tamla session men then shook his head. "I haven't really taken any notice of bass players for a while", he said, "and I haven't seen any live groups properly yet". Asked on the other hand to name the type of bass player he disliked Mr. Calvert brightened up. "The unimaginative type," he said. "Obviously you learn a number at first and you keep it simple, but once you are sure of it, it's time to add life to it. I used to see bass players playing all their numbers using the root notes, they didn't think to go up the top and play some harmonies. This kind of bass guitarist scrapes the group through but he doesn't add to it. It's a pity—he could add so much. I try to get about as much as possible, and if I want to emphasise something I might even play a two-note chord".

## KNEW NUMBERS

How is Bern shaping with the Hollies? "For the first couple of weeks it was hell and I don't mind admitting it," he told me. "I knew the records O.K. because I'd made a note of studying them as they came out. The numbers which gave me the trouble were the ones which they do in their stage act; they have some rather tricky arrangements. Graham taught me as

much as he could. I used to get on stage with so many things running through my head that sometimes when we started playing my mind went blank and I just drifted along without doing anything special. I'm pretty sure of the numbers now and I'm getting the sound I want. At first I had some trouble, I'd bought a new Fender Jazz bass and I wasn't used to the amp which the boys laid on for me, it took me quite a while to get the settings I wanted". Had he brought a new tone, a new sound into the group? "No" he replied, "I've done my best to try and retain the same Hollies bass sound".

ALEX HAYES



*'First couple of weeks it was hell'*

## TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE CHARTS FOR THE FIRST TWO WEEKS OF OCTOBER, 1961

- |   |                |
|---|----------------|
| 1. Walkin' Back To Happiness            | Helen Shapiro  |
| 2. Wild Wind                            | John Leyton    |
| 3. Michael                              | The Highwaymen |
| 4. You'll Answer To Me                  | Cleo Laine     |
| 5. Sucu Sucu                            | Laurie Johnson |
| 6. Wild In The Country/I Feel So Bad    | Elvis Presley  |
| 7. When The Girl In Your Arms           | Cliff Richard  |
| 8. Jealousy                             | Billy Fury     |
| 9. Kon Tiki                             | The Shadows    |
| 10. Hats Off To Larry                   | Del Shannon    |
| 11. Bless You                           | Tony Orlando   |
| 12. Together                            | Connie Francis |
| 13. Get Lost                            | Eden Kane      |
| 14. Mexicali Rose                       | Karl Denver    |
| 15. Johnny Remember Me                  | John Leyton    |
| 16. My Boomerang Won't Come Back        | Charlie Drake  |
| 17. Michael                             | Lonnie Donegan |
| 18. Let's Get Together                  | Hayley Mills   |
| 19. Granada                             | Frank Sinatra  |
| 20. You Must Have Been A Beautiful Baby | Bobby Darin    |

Records entering the Charts during the last two weeks of October, 1961

- |                                |                   |
|--------------------------------|-------------------|
| Sea Of Heartbreak              | Don Gibson        |
| Big Bad John                   | Jimmy Dean        |
| Hit The Road Jack              | Ray Charles       |
| Take Five                      | Dave Brubeck      |
| The Time Has Come              | Adam Faith        |
| His Latest Flame               | Elvis Presley     |
| Take Good Care Of My Baby      | Bobby Vee         |
| You Don't Know What You've Got | Ral Donner        |
| Sucu Sucu                      | Nina and Frederik |
| Tribute to Buddy Holly         | Mike Berry        |



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