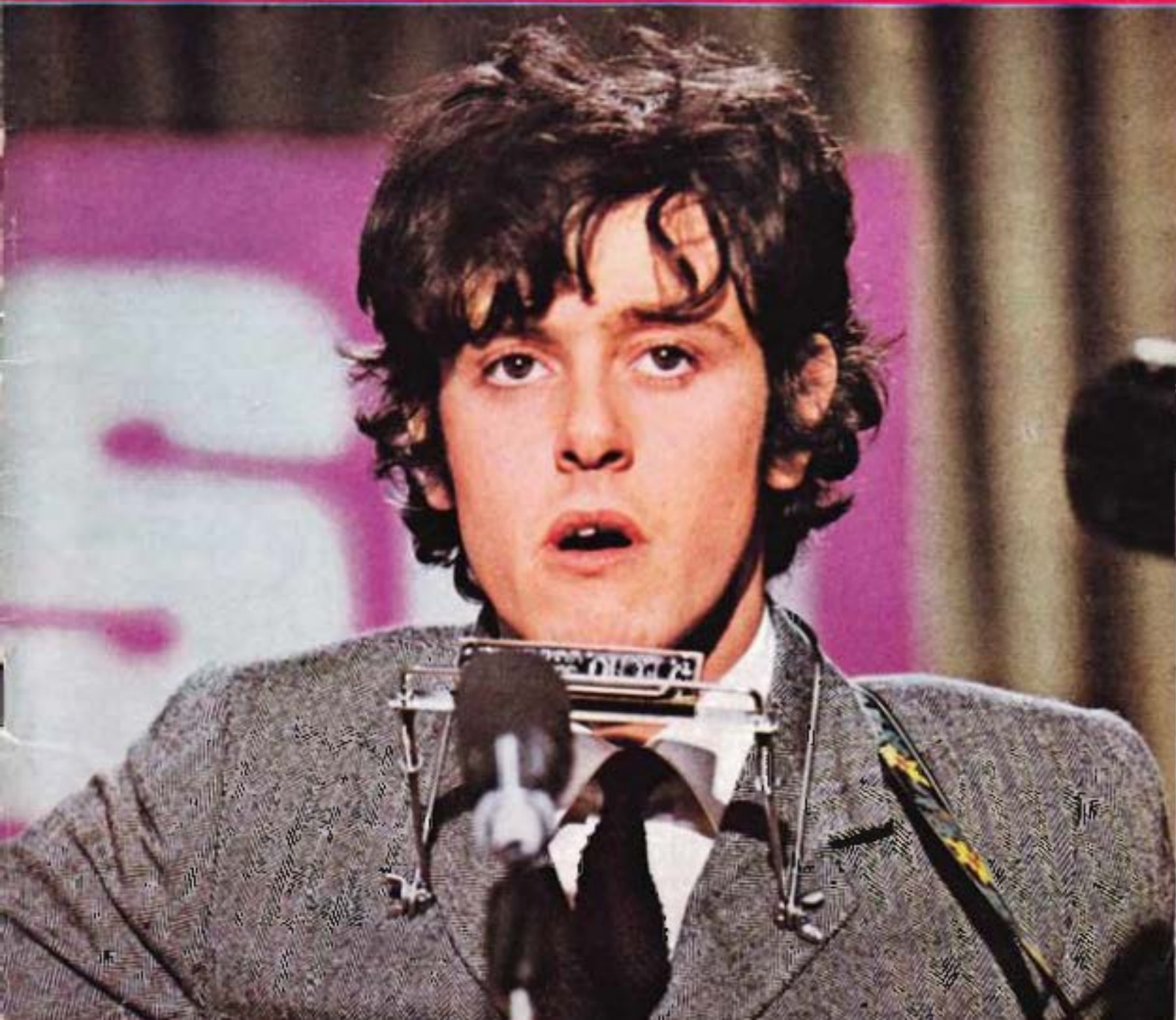


WHAT THE AUDIENCE WANTS

BEAT

**FEB.
2/6**

INSTRUMENTAL



BEAT INSTRUMENTAL

NO. 46

FEBRUARY 1967

EDITORIAL & ADVERTISEMENT OFFICES:

36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966

Publisher and Managing Editor: SEAN O'MAHONY

Advertisement Manager: TONY WEBSTER

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Editorial

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

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

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

The Editor.

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

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

RECOVERED

Having recovered from his state of jocularity, Dave picked himself up from the floor and looked at the front cover. It was a colour photo of the boys, but once again, no Beaky. Rest of the boys immediately become hysterical again. Suddenly Beaky's eyes lit up. "How about me doing all the talking this time instead of Dave? Oh yeah,

DAVE DEE'S MASSED ASSORTED INSTRUMENTS

By TONY WEBSTER

you'd better include Mick, he's not on the cover, either."

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

"The fellers over there are really funny", chipped in Mick. "One of them jumped on the stage and kissed Dave. Full on the lips, too. The rest just sat there and screamed. Just like the English girls do. Very weird indeed. In a way it was like the old Bill Haley days. Spencer Davis was on the same show, and as they

played all blues, we gave them beat. Just a long succession of bash, bash, bash. Hey, Beaky, tell him about that TV show we did."

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

FED-UP

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

DD, D, B, M & T are currently the top-selling group in Germany. They've had three number ones on the trot, and while they were over there saw "Save Me" shoot straight in at No. 14.

Further proof of their popularity is the fact that after "Hideaway", they released an LP. One track, "It's So Hard", was immediately covered by a German group, so Philips released the boys' version as a single. There was no publicity whatsoever, but the disc went into the charts.

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

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

MUSIC SHOP

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

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

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

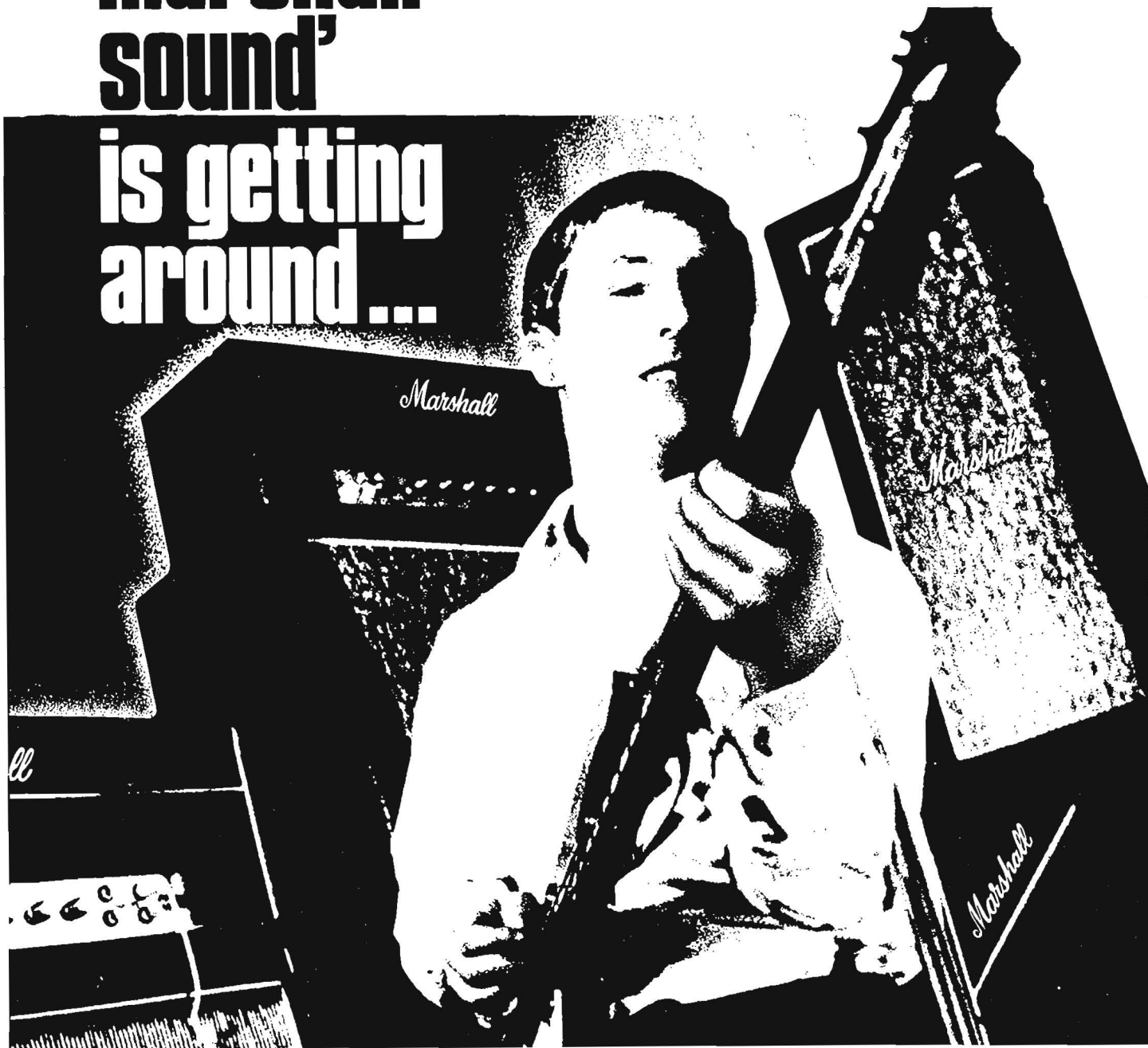
"Come on Beaky", shouted Mick. "Thank all the readers for voting you tenth in the Poll."

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



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KENNY JONES

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

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

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

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

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

PLAYER ^{OF} THE MONTH



Things YOU should know..

No. 2. HIRE PURCHASE

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

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

UNDER AGE

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

If you are under 21 you need not bother yourself with H.P. forms. You will not even be allowed to sign them. And, if you are over 21, but are not a householder you still won't be accepted. You must have a guarantor, someone who, in effect, tells the H.P. firm that he will take full

responsibility for the payment of terms. Once upon a time the person under 21 or non-householder was able to act as the hirer, with a householder over 21 as his guarantor. Now it is common practice for the H.P. firm to accept only the person who is to act as a guarantor as the hirer. It's immaterial whether or not the payments are coming directly from his pocket.

THE FORMS

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

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



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

SECOND THOUGHTS

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

If you decide to stay in, as most people do, of course, you can pay your instalments by banker's order, cheque, postal order or, in some cases, by hand. Let's now consider the grim part of H.P., the time when something goes wrong, the time when you

can't meet the payments or decide that you just don't want to. If you pay only one or two instalments, then simply refuse to pay any more, you don't have a leg to stand on, the company can whip the goods back right away, or at least after they have tried their best to make you start paying again. If you have paid a third then they will need a court order to get their goods back. But what happens if you decide that you no longer need the goods? Before you can voluntarily surrender the goods you have to pay half the total price. You are not entitled to any rebate.

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

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



Otis Redding

FAX ABOUT STAX



William Bell

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

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

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

MAMMOTH SELLERS

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

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



Top Stax Group—The Madlads

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

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

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

sounds, there is only ONE studio.

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

As yet, any troubles have not proved crucial, and Stax are still expanding. A local label—Safice—was adopted last year, and one of its artistes—Eddie Floyd—has

already notched up another Stax winner with “Knock On Wood”.

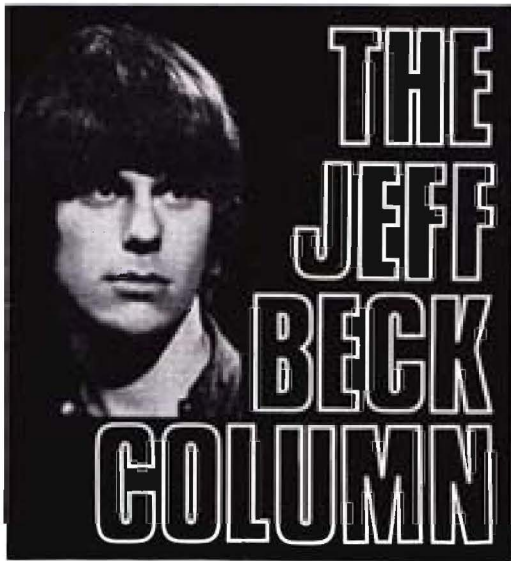
The Stax recording machine has also been listening to other new sounds: there’s Albert King—a fretboard-melter of a guitarist from St. Louis, who made “Laundromat Blues”; Mabel John put “Your Good Thing” into the charts; Johnnie Taylor, who used to be with Sam Cooke’s Sar company, made it with “I Had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

GOSPEL ISSUES

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

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

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

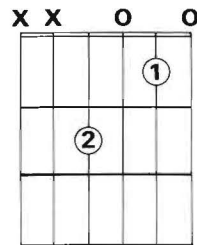


THREE CHORD TRICK

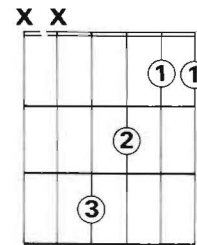
by THE TUTOR

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

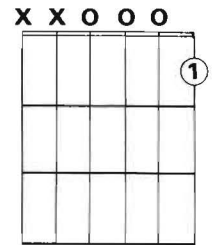
Take the key of C major. This is the easiest key to play in as it has no sharps or flats. The three chords are C (the root chord), F (the subdominant chord), and G7 (the dominant chord).



C major



F major



G7

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

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

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

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

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

'Cos I've made my mind up You're going to be mine I'll tell you right now

G7 G7 G7 G7	G7 G7 G7 G7	F F F F	C C C C
-------------	-------------	---------	---------

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

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

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

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

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

JEFF.

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

ONE NIGHTER ✱



...RAY DAVIES REPORTS ON A KINK VENUE

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

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

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

POLICE ESCORT

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

Over now to Dave—"The Kinks always try to take their own gear with them everywhere. But usually we arrive with plenty of time to set up. As it was, I had to go on stage with all the amplifiers while the compere was chat-



ting to the audience, who were getting a bit restless. I was bending down to plug in Ray's Vox A.C.30 when there was a loud explosion behind me. This seemed to be some kind of signal, for as I turned round, half the fellers in the audience started to throw fireworks onto the stage. Some of them had bottles between their legs which they used for letting off rockets.

STORMTROOPERS

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

Back now to Ray—"It was a good job the 'plane was late for this date, and not one

of the others. We were only doing one show in Vienna, as against two a night elsewhere. While we were getting ready, the manager came to see us. This was very handy, because we would have had to find him otherwise. We had been told by our manager to get our money before we went on. Some groups who played in Europe never saw their loot, so we decided to make sure we got ours. Luckily, the manager was a very agreeable chap, and after a 'phone call to the front of the house, somehow managed to get it.

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

This was very lucky, because after the show we discovered that the whole act had been recorded for an Austrian radio programme.

WHAT THEY WANTED

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

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

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

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

STOPPED PROGRESSING

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

I asked him if there was anything else he was interested in apart from pop. "I certainly don't want to produce records, I have no flair at all for that. I think that I'd like to open an antique shop. Manage that by day and play guitar at night. I haven't any qualifica-

MY THREE YEARS WITH THE MANNNS

TOM MCGUINNESS LOOKS BACK AND AHEAD



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

by **KEVIN SWIFT**

tions, although I got part of the insurance exams. The thing is that fortunately I have this ability to always try and make a good go at whatever I get interested in. An antique business would suit me ideally, if I have enough money left, that is. My cash goes terrifyingly quickly. Only today I had a letter from my bank manager, reminding me how quickly it was, in fact, going. I'm not a raver by any means, but I think that is the idea he has of me."

The Manfreds are considered to be a "good group" in the true sense of the word. I asked Tom if he could see any young groups on the scene who, for

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

STRANGE ACCENTS AND A DRIVING BEAT!!!

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

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

ORIGINALS

They even claim that their sound can't be categorised. Not for them the quick, clean, straightforward tag, "Motown group", "Rock group", "Pop group". Perhaps we have heard this story before but it's never been told in such an engaging manner. "We are not influenced by any one style", said Harry Vanda. "We are doing a lot of different stuff. The only thing we keep in mind is that it should have a driving beat. That's something we have retained from our Australian



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

gigs, although we did very different numbers out there. The funny thing was that we were able to get the American releases there ages before anyone else. We were doing Junior Walker's 'Roadrunner' many months ago. But the kids wouldn't let us do that sort of stuff. They kept yelling for our own compositions, and so we obliged."

NO CONFIDENCE

But, when they reached England any confidence in their compositions was shat-

tered by A & R man Shel Talmey. Stevie explained: "Shel agreed to record us, and said, 'What have you got?' We played him one of our songs. He shook his head. We played him another. We were proud of this one, in fact we were smiling. He said 'no'. After half-a-dozen of our songs had been turned down we began to think that perhaps he wasn't quite bright enough to appreciate them. We went away and wrote 'Friday', and at last he said 'great.'" "I think what sold

the record", volunteered Harry, "was the riff halfway through." He demonstrated "lala, la, la la, la la, la". "That was double-tracked", said Stevie. But no matter what recording tricks were used it gave them a hit. "We were very lucky", said Harry Vanda, with sincerity. But there was worse to come. They had to meet British audiences who, they thought, were extremely hard to please. "First big date was the Wimbledon Palais", said Stevie. "I was so nervous I had a dry throat. We started up and I was singing flat. Our manager was in the front row and he buried his head in his hands. We did improve though and, in the end, the audience was with us."

PRAISE INDEED

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

MODEST

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

VOX HALL OF FAME No. 3



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

JENNINGS MUSICAL INDUSTRIES LIMITED, DARTFORD, KENT

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

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

TOO BUSY

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

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

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

"There is a lot of this psychedelic rubbish, too. No, I don't think it's had much effect on record sales even in

HOLLIES

★ STATESIDE

REPORT ★



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

the States—can't think of one in the charts, even. But I think eventually, when it settles down, it will become an important part of the scene. We don't want to know about it, but some of it will stay.

"Oh yes, we had an idea while in the States. There was this big television set in a hotel room, with the recording equipment added. We were playing the new Simon and Garfunkel album. And it seemed to us a knock-out idea if, while the LP was playing, there was a way of having a film, on TV, tying up with it.

Not the boys performing as on a show. Say film of them making the record, in the studio, working things out. Not like, say, 'Top Of The Pops'—a documentary-type film if you like.

"But back to America. We ran into the usual union trouble. We carry our own P.A. equipment . . . cost about £1,000 and came from Sweden. Incidentally, it took five years of research to make it, and we're sworn to secrecy when it comes to talking about how it is done. Anyway, it costs a fortune in excess baggage to cart it off to America.

So what happens? At one date, the unions move in and say our bloke can't work it. The unions apparently own the hall. There's all the threatening and ruddy stupid talk. We weren't working without it: they said we couldn't work with it, unless their man operated it. Eventually we reached a deal . . . our man set it correctly, then their fellow sat by it for the show.

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

A 'GAS'

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

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

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

P.G.

THE BACKROOM BOYS—

Bill Lewington

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

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

PETER BROWNING—Bill Lewington

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

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

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

ALAN HAWKINS—Bill Lewington

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

Alan Hawkins plays with a group called the "Hotrods" around the Catford area. He's only 16½ but talks a lot of sense. He enjoys his work but admits that he would take to the open road if a



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

Selling by Day— Playing by Night

This month meet the salesmen of Bill Lewington and Rudalle Carte

good offer came for him to turn pro. His favourite drummers are Gene Krupa, Buddy Rich and Louie Bellson. He's been working at Lewington's for five months.

DICK BARREL—Rudalle Carte

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

EDDIE RYAN—Rudalle Carte

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

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



Alan Hawkins and Peter Browning.



Dick Barrel.



Eddie Ryan.

WAYNE FONTANA

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

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

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

PURE ENTERTAINMENT

He has an obstruction-free path in front of him which should lead to more hits, and extremely successful and remunerative cabaret spots. His own compositions have already been taken up by several recording artists and there are plenty more where they came from. He will probably be turning more to the world of pure entertainment and develop an act which will be classed as a “jolly good show”. For this the astute Mr. Fontana will be bringing in someone to guide his, and his group’s, steps. “I want someone to show us what we should, and what we shouldn’t, do”, he told me. He has a wife, and through her has found more stability. Now he feels relaxed, more sure of himself. He still finds the Mindbender era a little hard to forget, but when he talks of those days, which were slightly black for him, he always finishes his narrative with: “. . . but it’s so much better now”. He is proud of his new group but he doesn’t see as much of them as he did the ‘Benders, and anyway, the group isn’t with him for such long periods at a time. But, when he does turn that appealing face of his in the direction of



“It’s so much better now”



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

the murky past, he is ready to admit that there were some bright patches. In fact, some very bright patches. “I still can’t believe that we got to number one in the States, twice”, he said. “That was great, a marvellous feeling.” And for further doses of nostalgia he plays his first LP which he recorded with the Mindbenders. “S’funny”, he said, “just the other day I got the LP out, put it on and gave it a good run-through. Know what? I was pleased with it. I wasn’t sure how I’d react because I hadn’t heard it for some time. It was OK. Rick is a great drummer and Eric’s lead guitar was fantastic.”

PROGRESSIVE TAMLA

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

STRANGE PAMELA

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

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

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

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

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

SOLO CAREER

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

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

LONNIE DONEGAN—

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



Cliff, Beatles, Stones later, it seemed a million youngsters wanted to be another Lonnie.

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

Inevitably there were sneers. Musicians who had worked with Lonnie on a strict jazz basis criticised him for departing so far from his original musical ideals. Sour grapes? Almost certainly.

But though Lonnie retained all his original skill, as he proved on LPs, he was something of a laughing stock. From the sour-grapery department came the stories that he was a big-time star . . . and that wasn't meant in complimentary style.

SENSITIVE TO CRITICISM

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

the Gaumont Cinema, Doncaster.

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

ANOTHER LONNIE

So happens that Lonnie himself had wanted to be another Lonnie . . . Lonnie Johnson. This New Orleans blues-singer was one of a family of 11, but by 1915, when Lonnie J. was 25, nine of them had died in the world flu epidemic. Later he was to work with Duke Ellington, Louis Armstrong, with that brilliant guitarist Eddie Lang.

Lonnie's own career soared, then nose-dived. But in 1952, at London's Royal Festival Hall, Lonnie Donegan appeared on the same bill as Lonnie Johnson. Gold Discs, bill-topping shows, hysterical mobbings—Lonnie D. has had 'em all . . . but that evening, in the company of Lonnie Johnson, remains his greatest thrill.

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

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

folk down there, then it's authentic enough for me.

COMEDIAN

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

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

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

PETE GOODMAN.

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WHAT DOES THE AUDIENCE

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

WHAT TYPE OF CLUB OR DANCE HALL IS MOST POPULAR?

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

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

HOW OLD IS THE AUDIENCE?

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

IN LONDON THEY DON'T MIND PAYING HIGH PRICES

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

WHAT DO THEY LIKE TO SEE?

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



WHENCE REALLY WANT?

WHAT DO THEY WANT TO HEAR?

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

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

TOP TWENTY—FIVE YEARS AGO

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

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

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

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

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GEORGIE FAME

I'd like to tour again soon...

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

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

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

SAX SCORE

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

"Although I shall still be singing, and playing the organ, I want to do more things on guitar—you see, we haven't got one in the band—and sax. I bought an alto about six months ago, learned it a bit,

and then lent, or should I say 'gave', it to Peter Coe, my old saxist. I've written one number especially for the sax, which I'm going to do on stage.

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

CAN'T READ

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

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

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

"In '66, pop music reached a very dull stage. Sure, there were plenty of good artists

around, but why did it have to be all messed up with stuff like psychedelic music? That was worse than all the protest gear. At least it had a melody. In '67, I sincerely hope that good singers and groups get the breaks, rather than all that 'here today, gone to-

morrow' stuff. Let any group who gets into the charts prove themselves for about six months before thinking they've made it. No one should rave over a group just because its first disc gets into the charts. The next one might be a fiasco."

SCRIBBLES

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

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

Carl Davis, veteran R & B producer, having a particularly successful period with "Whispers" by **Jackie Wilson**, "I Fooled You

This Time" by **Gene Chandler**, "Wack Wack" by the **Young-Holt Trio** and **The Artistics'** "I'm Gonna Miss You", all on the **Hot Hundred**... **Mickey Gilley** has a new record out on Paula—"Say No To You".

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

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

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

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

DAMAGE

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

NEW DIMENSION

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

"We put the fear into the 'Ready, Steady, Go' people when we had a dressed-up

THE MOVE EXPLAIN

midget explode from the bass drum. They called in legal experts and frowned and panicked. But it got us talked about, and that's all that matters. On one date, we had the fire brigade and the police in. They simply caused more trouble, through all the smoke we created. The kids were on our side. That's what we set out to do.

OUTRAGEOUS

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

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

NO RULES

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

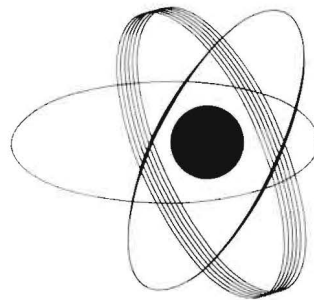
"So some people think we're mad. That's fine. If everybody suddenly liked us, accepted us, then we'd worry . . . and come up with something even stronger.



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

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INSTRUMENTAL NEWS

AUTOCRAT CHING-RING

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

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

HAMMOND TOUR

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

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

WALKERS WILL RECORD ON U.S. VISIT



Gary Leeds.

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

VOX MAN ON FOREIGN TOUR

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

SMALL FACE WANTS PIANO

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

A RIOT IN VENEZUELA

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

New Fuzz Box

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

COMPLETE BALDWIN RANGE FOR READING AND EXETER

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

8-string Bass

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

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M.P. VISITS JENNINGS



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

Larry Macari Expansion

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

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

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

SOUNDS DRUMMER LEAVES TO BECOME SESSION MAN

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

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

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

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

TEN-PIECE LINE-UP FOR TILES

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

Hollies New Contract



Bobby Elliott.

Violin for Pinkertons

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


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

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

ROTSOUND—"MUSIC AT YOUR FINGERTIPS"—ROTSOUND—"MUSIC AT YOUR FINGERTIPS"—ROTSOUND

ROTSOUND—"MUSIC AT YOUR FINGERTIPS"—ROTSOUND—"MUSIC AT YOUR FINGERTIPS"—ROTSOUND

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ROTSOUND—"MUSIC AT YOUR FINGERTIPS"—ROTSOUND—"MUSIC AT YOUR FINGERTIPS"—ROTSOUND

WHAT NEXT FOR THE STONES?

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



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

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

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

SENSATION

It created quite a sensation, too, all around the world. But, unfortunately for the Stones, it was easy to copy and improve on. Many American groups have sprung up in the past couple of years, who have, without doubt, made the

Stones appear rather staid. But, and this, of course, is all-important, the Stones' records and personal appearances have been good—very good. The combination kept them as number two to the Beatles for a long time. But, unfortunately, the Stones' image is now a millstone around their necks. Everyone gets bored with a gimmick after a period of time. I am sure that the Stones have been aware of this for some while, which is why they entered into discussions about making a film many moons ago.

LOSING GROUND

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

CHANGED IMAGE

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

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loggerheads with established and stuffy authority?

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

SOLO MICK

One thing the group has always suffered from is that a lot of the attention has always been focused on Mick Jagger. Recently the *Daily Mirror* published the news that the Stones were going to appear on the Palladium and headed the feature with a pic of Mick only. Many other things that have happened make one feel that the group does not consist of five equal individuals. When can you last remember Bill Wyman or Charlie Watts appearing

on television and giving an interview? This obviously poses problems for the producer of any film in which they appear. Dick Lester managed to get all four Beatles into both their films without appearing to make one of them the principal character. Somehow, I find it difficult to picture Charlie Watts in a dramatic scene.

DIFFERENT PLANS

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



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

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

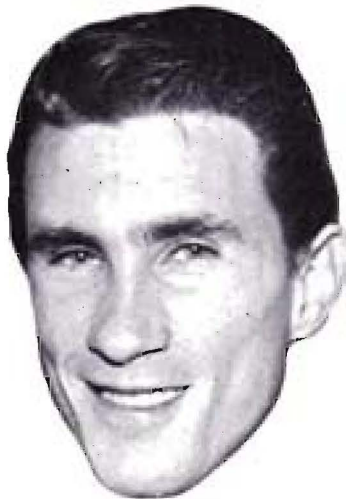
First, meet the boys themselves. Bobby Hatfield, fair-haired, shorter (at 5 ft. 9 in.), born in Beaver Dam, Wisconsin, now a resident of California. And Bill Medley, an angular 6 ft. 1 in., facially a bit like Jack Palance, born in Los Angeles and now from Santa Ana, California. When they first visited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

HAD SOUL

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

So he recorded them on "Lovin' Feelin'", using three kinds of piano and a maze of stringed instruments to get exactly what he needed by

WHITE



way of accompaniment. He immediately impressed the Righteous boys as being a genius . . . and not only because of his previous run of 15 top hits in 15 months.

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

Their sound? Well, they spent a lot of time in a Presbyterian church in Hollywood, listening to the coloured Gospel choirs. A lot of the atmosphere sank in. Said Bill, proudly: "We didn't go out to copy anybody at all, but it wasn't long before people would hear our records and then seem real surprised that



SOUL

we were two white boys. We've sung with all-coloured shows and the audiences have been very nice to us. This means as much to us as getting a big hit record because if the coloured folk think you can swing . . . well, maybe there IS something in it after all."

ACCEPTANCE

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

Says Bobby Righteous: "They call our music 'blue-eyed soul' in the States, which is pretty explicit. Nowadays we spend a lot of time writing our own songs. We've had label changes which sometimes confuses the issue. Like you get a hit on one company, then the previous company push out a lot of material

which doesn't sound the way we do today. This guy Spector, for instance, keeps hopping off somewhere or other and we have to have in another producer. But he set our style. We stick as close to it as we possibly can. He just summed up our capabilities in a couple minutes and saw exactly how best to exploit us. If that doesn't add up to genius, then whatever does?"

ALBUMS

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

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

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

RECORDING

Notes

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

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

DAVE DEE, ETC., complaining because they never get any credit for their songs. Says Beaky—"Ken and Alan (Howard and Blaikley) just give us a very rough demo. We then have to work out all the arrangements ourselves. It's

not very nice when people compliment our records and then give the credit to someone else." The KINKS have practically lived in the studios recently. They have been madly trying to work out new numbers for future singles and album tracks. It seems that RAY DAVIES is becoming a very good producer. He helps Shel Talmy out more and more.

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

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

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

Heartaches", which is soon to be followed by an LP called "Soulin'." Seems like he's really being pushed.

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

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

TOM JONES has won the only British Gold Disc of 1966. He is also the only British artist in Decca's history to score a million sales in Britain alone. As yet, there is still no sign of a follow-up and, let's face it, it'll have to be good. Still, with such a prolific songwriter as Gordon Mills for a

manager, material shouldn't be too hard to find. The RIOT SQUAD are trying their hand at songwriting. The "B" side of their newie is an original titled "I'll Be There". No, not that one. The tune for "Miss Mary", by the MAGIC LANTERNS, is being used for a Coca-Cola commercial in the States. After a long illness, ELKIE BROOKS is back on the scene with "Love Of A Man", a Chris Blackwell production. New Swedish group trying to make the charts over here are the CATS. They've got a good song to help them on their way. It's "What A Crazy Life" by DAVID AND JOHNATHAN.

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

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

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

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YOUR QUERIES ANSWERED

QUIET STUDIO

Dear Sir,

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

ALLAN JOHN,
Thornaby, Stockton-on-Tees.

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

BREAKAGE QUERY

Dear Sir,

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

M. SAUNDERS,
Brighton 6, Sussex.

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

SNARE-SNAG

Dear Sir,

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

I've tried everything to stop this and I was wondering if you could help.

S. MARTIN,
Woodingdean, Brighton, Sussex.

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

12 STRING GRETSCH

Dear Sir,

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

E. WHITE,
Becontree Heath.

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

DIFFERENT PARTS

Dear Sir,

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

K. HALL,
Bethnal Green, London E.

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

Instrumental Corner

SUDDEN TROUBLE

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

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

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

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



Crowds like Cream

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

LARGE FOLLOWING

But how many people would honestly say that they used to go and see Bond because of Ginger Baker? Manfred Mann because of Jack Bruce? John Mayall because of Clapton? Each member had his hard-core of followers but, separately, they could not have produced the results that are now in evidence. Why have people all of a sudden realised that the only thing that

matters in the long run is music, music, music? Each of the famous three has a different answer. "We surprise them with our music and our presentation", says Jack Bruce. "We work hard and we are progressive", says Ginger. Eric Clapton, modest as ever says that there are two points which win Cream fans over. Firstly, the unique style of music and, secondly, good records. He refrains from giving his playing as a reason for success.

The clothes they wear are the only condescension they'll make to the tastes for "something to look at on stage". And one gets the sneaking suspicion that personal taste meets the professional aim halfway. And now, after two extremely successful records, the "purist" fans have been joined by the popsters who catch on to any group

as long as it is riding high in the charts. Leader member, Jack Bruce, says: "If we can widen the outlook of the 'pop' conscious, then we are very happy." Of "pop" groups he says: "I've seen a lot of outfits around the country, some of them, of course, play with us as 'B' groups. I'm knocked out by the fact that most of them have a lot to say."

TWO KINDS

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

RESULT OF DECEMBER COMPETITION

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

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

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

SONG- WRITER'S COLUMN

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

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

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

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

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

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

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

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

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

INDIVIDUALITY

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

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

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

"You're joking", smiled Jim, "it was only made for a giggle. I was roped in by Jack Good and Trevor Peacock just to see what would happen. I'm hoping to do an LP some time this year if I can find the time. The idea is to cover as

THE SESSION MEN

No. 17

BIG JIM SULLIVAN



Jim also plays excellent sitar

many fields of music as possible. Don't ask me what it will be called. Probably something daft like 'The Many Faces Of Big Jim Sullivan'."

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

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

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

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

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

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

ARRANGEMENT

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

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

Bob Kingston has been in the music

PEOPLE BEHIND THE STARS

No. 2 Music Publisher BOB KINGSTON



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

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

important thing is experience.

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

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

ALWAYS ON LOOKOUT

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

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

OWN STUDIO

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

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

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

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B.I.I

PROFILE

HERMAN

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

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

SWOLLEN EGO

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

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

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

He CAN be difficult, blows his top . . . then apologises, and owns up privately that he sometimes feels he's being put upon because of his youthfulness. Remembers "I'm Into Something Good" with gratitude because it translated Manchester "Hermania" into a national



thing. Was relieved when his last two singles hit the charts here because he felt he was slipping in Britain while climbing in the States and on the Continent. Talks long and earnestly about how good a recording manager he has in Mickie Most.

A BUSINESSMAN

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

thinks he can trust his "audience"!

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

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

PETE GOODMAN.

LP REVIEWS

NEW VIBRATIONS



THE VIBRATIONS COLUMBIA SX 6106

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

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

BY REQUEST



JERRY LEE LEWIS PHILIPS BL 7746

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

and the now well-known "Green, Green Grass".

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

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

THE SOUND OF SITAR



CHIM KOTHARI DERAM DML 1002

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

It's a pity Mr. Kothari has had to be somewhat cheapened by the pops in order to bring his sitar

skill to the ears of record buyers. As I said before, a good novelty album.

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

DOWN HOME PIANO



MOSE ALLISON TRANSATLANTIC PR 7423

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

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

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

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

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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.

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

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



Dear Sir,

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

Geno Washington, to try and control his fans; and for Eric Burdon and Alan Price, to form a group called the "New Old Animals".

T. Lamb,
Rugby, Warks.

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

Dear Sir,

I studied your poll results in the January issue of *B.I.* and to be quite honest I thought some of the positioning was rubbish. Have you *B.I.* "totter-uppers" no soul? Couldn't you have very stealthily slipped Jimmy Smith up a few places? And how could you bear to see Tubby Hayes as far down as number seven in the Brass and Wood-

wind stakes? And oh, the misery of observing Stevie Winwood taking the ridiculous title of Top Recording Vocalist. Surely you *B.I.* people have a good moral sense; how could you allow such results? Shame on thee. Long live Sinatra and Dodd. May Val Doonican get an LP in the Top Ten. May the Shadows go R & B.

K. Alan,
Rochester,
Kent.

Dear Sir,

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

G. Freeman,
Ealing, W.5.

Dear Sir,

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

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

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

T. Johnston,
Thetford,
Norfolk.

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



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CAT STEVENS



MORE TRACKS TO COME

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

The session, if you could call it that, took place in the Hurst office, several floors up in Kingley Street near Oxford Circus. As I walked in Cat and Mike were singing loudly, almost drowning out a guitar

which Cat was playing. The guitar's chances were cut down further by the fact that it only had five strings. "The first cut is the deepest", they sang with feeling, I felt like joining in, it was such a catchy phrase. "Just trying to get a few of Cat's things down on tape", explained Mike Hurst when the first number was finished. "You know, we've got hardly anything in the can for the LP." I elected to sit and listen to the rest of the performance and they turned once more to the tape recorder. "What else is there?" Silence reigned. Cat started playing the guitar quietly, then the puzzled look left his face as another song

came to him.

After the "Cat Gems" had been captured on tape we got down to the business of question and answer. Was Cat in any way involved with the "love cult"? The cult which Donovan-type people are following, the principle of which is love conquers all, even the man-made evils such as jealousy and hate. "I can't say I am", replied the candid Cat, "I've honestly never thought about the subject." I asked him if he found that the return of Donovan was an embarrassment to him in any way. "No", he said, and he was most emphatic about it.

DON'S RETURN

"I like Donovan's music very much. My view is that his return was a very healthy event for the scene. The more people who play our kind of music, the better. I'd like to hear the stuff which Don has written recently. I believe he did 'Sunshine' a good year ago. By the way, do you think that I'm anything like Donovan?" I replied that I didn't think so. "That's good", said Cat, "some people try to get the Cat Stevens — Donovan thing going, but I don't want any part of it."

Cat went on to talk about his own methods of song-writing. "I never write with the audience in mind", he said. "I think that's fatal. I write for myself. Yes, the words are taken from personal experience, and the music is influenced by my likes and dislikes. I love to include lots of sharps and minors, they make a song stand out. I also love classical music, and I try to get my own little movements going in the songs I write."

HARD ARRANGEMENTS

"On the next LP I have a medley of movements which I've worked out myself. They'll all run into each other. They were very hard to arrange because I wanted to keep them in the keys which I'd written them in. It's a bit of a temptation to make anything like this all in one key, but I think that each particular key is suitable for

the individual song." Where did he get his ideas from? "Well", said Cat, "I get them from guitar and piano. I can't play piano, but I get the sounds I want if you know what I mean. As far as the guitar goes I find that it must be someone else's before I get any new ideas from it." He pointed to the sad-looking instrument which he'd borrowed to do the taping. "Just using that", he said, "gave me a lot of ideas. I used Alexis Korner's Gibson once and I really loved the electric sound. I think that that 'wa, wa, wa,' what do you call it? reverb, is a wonderful noise. I must get an electric guitar of my own. On stage I borrow one from my backing group to do 'Dog'." Mike Hurst's face dropped slightly. "I don't think an electric guitar is quite 'you' Cat", he said. "You'd just look like any old guitarist and singer from any group. No, it's not you. I shouldn't get one if I were you." Cat considered his words of advice, then replied: "Yes, but I'd get a whole new load of ideas from it, I'd be able to write some new songs." "Ah well, mmmm", said Mike, dubiously, and buried his head once more in a motor magazine which he was scouring for old "Chevviess".

STEREO TAPE

Cat had decided now that he would go ahead and get a guitar. We chatted over the merits of the "name" makes and Cat flicked through some back issues of *Beat Instrumental* to show me just what he wanted. Then he came across the page which showed the Akai M.8 Stereo tape recorder, which was offered as a prize in the September competition. "Now that's what I need", he exclaimed. "What I could do with that. I'll buy one." (And he did a few weeks later.) By this time, what with talk of new guitars and stereo tapes, I felt like a travelling salesman. The interview had now become a discussion. However, there was one consolation, if he bought both these items, there'd be even more for me to talk about next time round.



MONKEES . . .

A GIMMICK GROUP?

THE English - born one of the Monkees, David Jones, was on one of his infrequent trips to Manchester, meeting up with his father and sisters — his mother died five years ago. I'd gone along to his hotel, for breakfast, to talk Monkee talk . . . and find out more about the group's fantastic success.

The talk flowed fast and furious. "People are saying we're just a gimmick group", said he with more American than Mancunian in his accent. "People obviously are right. But, and it's a big but, we also get a sound that the fans wanna hear. You know those people who say there's nothing new in pop music?— well, we did do something new, something unexpected."

What he meant was the story of the whole background of the group. How an advertisement was put in a trade paper in the States for four mad-cap lads to take

part in a telly-series. Auditions later, the four picked were David, guitarist Mike Nesmith, guitarist Peter Tork, and drummer Micky Dolenz (who currently shares a rented house with David). Principally, actors were required—to play the members of a group for the TV series now established in Britain.

Lo and behold, the sounds they created led to two million - selling singles, plus a Gold Disc-awarded LP, in the States. None of the old drag of trying to learn a trade by working provincial halls, of toting demonstration discs around recording studios . . . four actors had created a group.

SERIOUS

Said David: "Of course that adds up to a gimmick. But we do take our music very seriously indeed. We'd never have met had it not been for the television series, but we've all had musical backgrounds — even me, though I originally intended being a jockey . . . horses, not discs." David was once the Artful Dodger in "Pickwick",

in the States, along with Harry Secombe and Roy Castle and earned good notices.

He admits: "We knew our records would take longer to get away in Britain because there is this Beatle-ish sort of approach we have. It's not intentional, just the way it came out, but it obviously made British audiences think cool about us. But you must remember that we originally had to fit into a series about life in a pop group . . . we weren't supposed to be original thinkers in pop music. We had to have a sound that could actually be an established one, in terms of success."

David talked about how Mike Nesmith used to be a folk-singing Monkee, having started out in the Country and Western field. About how Peter Tork came out of Greenwich Village where he played, for tips only, a wide range of instruments . . . guitar, bass, piano, French horn, banjo—and ukulele if really pressed. And about how Micky Dolenz was the most ex-

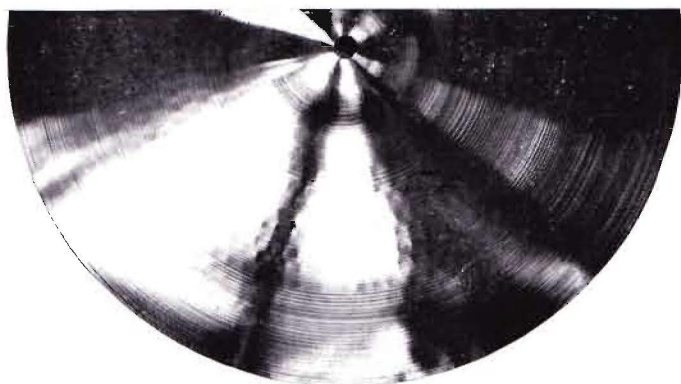
perienced of them all, a natural comic — and one-time star of the "Circus Boy" telly-series.

"We've crammed in some experience, between us", he said. "This is our big advantage when it comes to making records. You have a show - business atmosphere to build on and that helps a lot."

T.V. EXPOSURE

It WILL take time for the Monkees to really establish themselves in Britain, and their popularity in the States is quite incredible. As for the original idea of a series about a beat group on television . . . well, one wonders what would have happened if it had originated in Britain. Regular weekly TV exposure IS one of the fast ways to fame, and if you make good disc noises as well, you're at least a chart contender.

But of all the groups who have been purely and simply shot to fame, the Monkees are the mostest! P.G.



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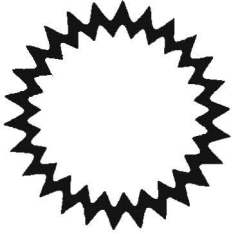
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