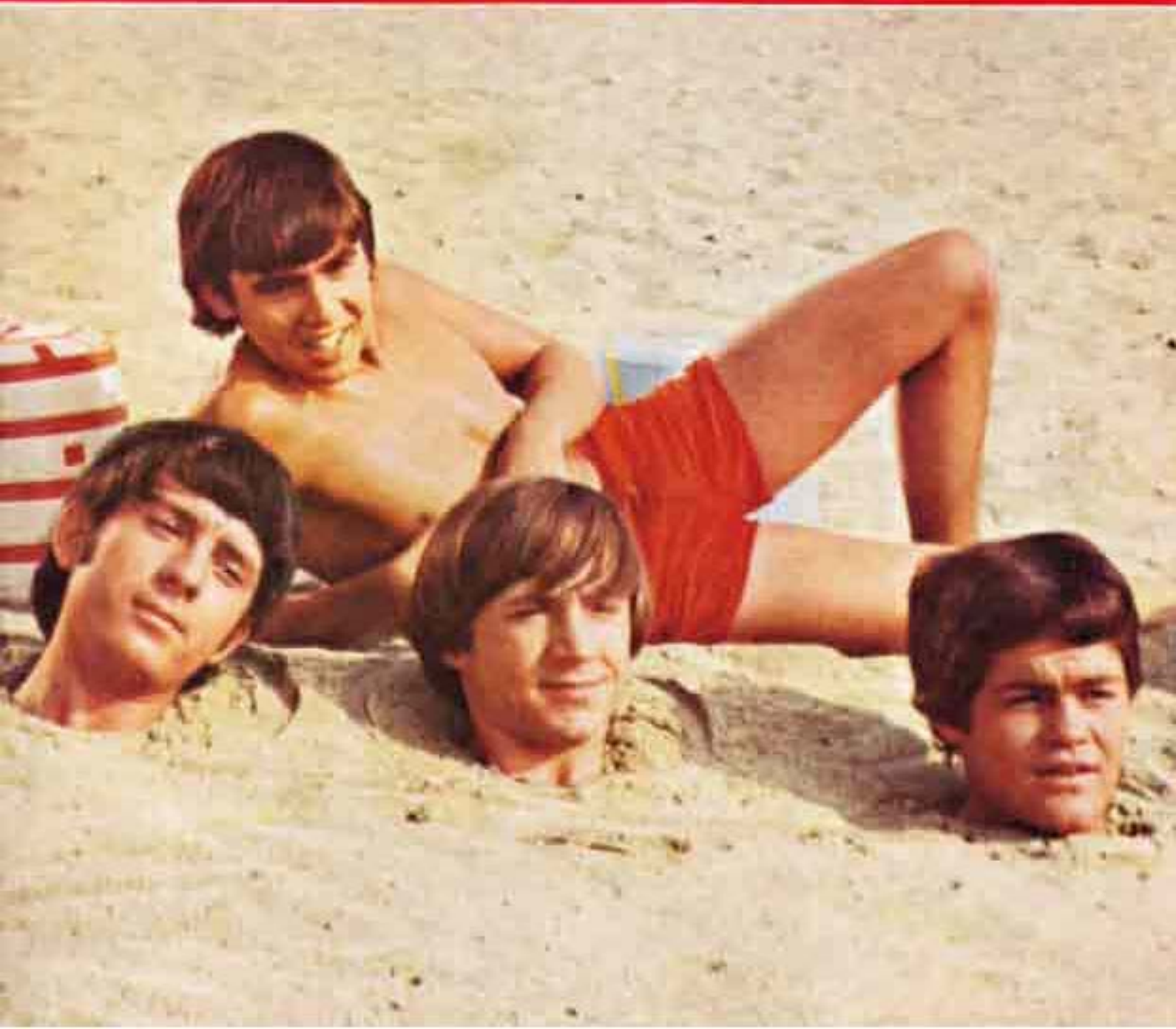


MONKEES RECORDING SECRETS!

BEAT INSTRUMENTAL

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Editorial

Talent. The vital ingredient which makes the whole recording world go round. When it's missing, then we get bad players, bad songs and bad records.

It's extraordinary, but there are still odd bods who insist that there's no more talent to be found. When you mention the great artists who have sprung up over the last few years: the Beatles, the Small Faces, Geoff Stevens, Donovan, Cat Stevens, etc., etc., they insist they are incredible exceptions, which will never be seen again. What a lot of old codswallop! There has been and always will be, loads of talented instrumentalists, song-writers and vocalists just waiting to be given their chance. But it is, of course, unpolished talent, often making do with inferior or battered equipment because they can't afford anything better, which is the reason it is sometimes difficult to recognise their tremendous potential.

"Beat Instrumental" has never accepted the negative attitude of some television producers, recording managers, music publishers, etc., who will listen to anyone, who has been around, or who has had a record released, but ignores new people and new ideas.

Ever wondered what happened to artists like Emile Ford, Eden Kane and the Zombies—names which sprang into the limelight a few years back and then faded? Sometimes we think that just because an artist or group is not popular in this country, it means they are completely dead everywhere. As our "British Groups Abroad" feature reveals this month, this is not true, and very often the same artists, who have failed to make the charts in this country, consistently become top of the pops in Italy, Germany, or even Japan. In fact, British groups, particularly, are so highly respected on the Continent, that there is often far more work for them there than at home.

The Editor.

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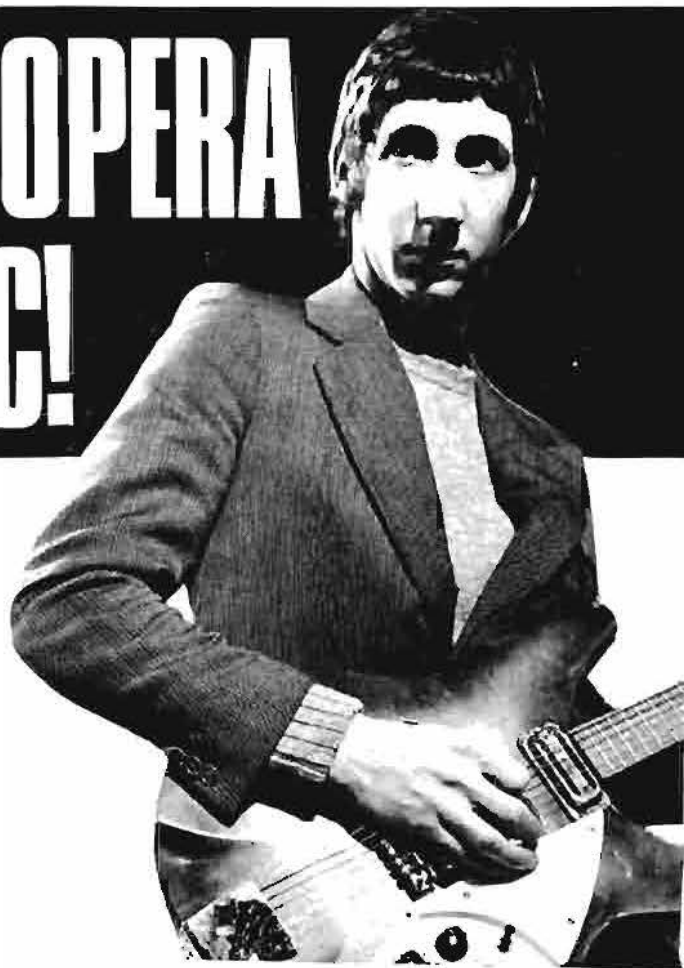
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TOWNSHEND'S OPERA NOT FOR PUBLIC!



THE sad news is out! The public might never hear Pete Townshend's current "pop opera". "I'm not writing it with the public in mind", he told me in his Wardour Street flat-cum-studio. "It's purely an exercise for my own satisfaction." An exercise in what? Well, it seems that Pete has been doing some thinking about his own career as a composer and he has set himself a task, which he knows will be advantageous to him.

NOT IMPRESSED

Could well be that you think his off-beat compositions are wonderful and hail him as the new brain of "pop compositions". He's not so impressed with himself. I know because he told me. "My attitude hasn't changed a great deal", he said. "It's just that I don't think of myself as a 'big-deal composer'. I'm not recording any more because I'm writing it all now. I've had to brush up my musical knowledge and I've read a lot of books on orchestration. I decided that I was limiting my abilities as a songwriter by recording anything that I composed. There aren't many instruments that I can play and so I'm bound to be limited. On paper I can write for any instrument I want to use. I am able to see my ideas right through from beginning to end. I think it's stupid for people like Paul McCartney and Mick Jagger to compose songs and then get other people to arrange and write them. A few weeks reading-up and they could probably do it themselves.

"In this mini-opera of mine I have a wide selection of instruments, although the majority of the music is written for a quartet. I have had to look to other composers for ideas to see how they have used their

instruments. I've got a couple of friends who I'm going to show the music to before I try to get it played. They'll be able to spot any mistakes in the manuscript by eye. For instance, perhaps I might have written something for the clarinet which it couldn't possibly do because it can't play a certain two notes together."

I couldn't resist the question: "Does this mean that you are leaving pop behind?", and I got a typically explicit Townshend answer. "No, I'm not leaving pop", he said. "I like 'pop' songs and you could call a lot of the songs in my opera 'pop songs'. I'm now anxious to start moving musically. For instance, later on I'd like to do film music. I'm very interested in that side of things. As I said before, this opera is an exercise. I want to see if I can write. When it's finished it would cover at least an LP, perhaps more. It would cost a great deal to make, and for what purpose? It would probably sell a couple of copies, that's all."

1999

After all the talk about the mini-opera ("I prefer that to pop-opera", says Pete) it would have been ridiculous to leave without hearing a synopsis from the writer. "It takes place in the year 1999 when China is breaking out and is about to take over the world", Pete told me. "The hero, or at least, central character, loses his wife and decides to go and live in this tiny country, which is about to be over-run by the Chinese.

"The hero goes through hundreds of different situations and there is music for each. He goes out in a boat and gets shipwrecked, he has a bad nightmare, and so on. I have used sound effects for a lot of the situations with music over them. I have written music to set the scene in some parts, but I

haven't tried to bring impressionist music in. This sort of stuff has been done so superbly by people like Ravel and Debussy that it's not worth touching. I used the sound tracks of storms and things because I thought why mess about trying to get sounds when you can have them right there on tape?"

NO WIT

I asked Pete if any of his dry wit had crept into the opera. "You mean the type of thing that's crept on to the latest LP?", he asked. "No, I don't think so, there's nothing terribly funny about it unless people are amused by a lisp. I've given the hero one but there was definite reason for it. You see, he must get immediate affection and as people feel sorry for anyone with a disability or impediment, I gave him a lisp. I thought at first that he could have a stammer, but I decided that that would become monotonous after a couple of scenes. His lisp isn't very bad and it gets better or worse depending on what kind of situation he's in. It doesn't affect the overall sound of the opera. There's a great deal of chorus work in it, but his lisp doesn't stick out at all. After all, a

chorus sounds like a chorus no matter who is singing."

Who did he visualise in the part of the hero if his production ever came to the stage? "Hard to say. It's a very difficult part", said Pete. "He would have to be very clever and should have had an operatic training. I can't see anybody who is on the current 'pop scene' doing it. Except, perhaps for David Garrick, or someone like him, although the hero is supposed to be about 25, so I'm not sure that David would be old enough for the part."

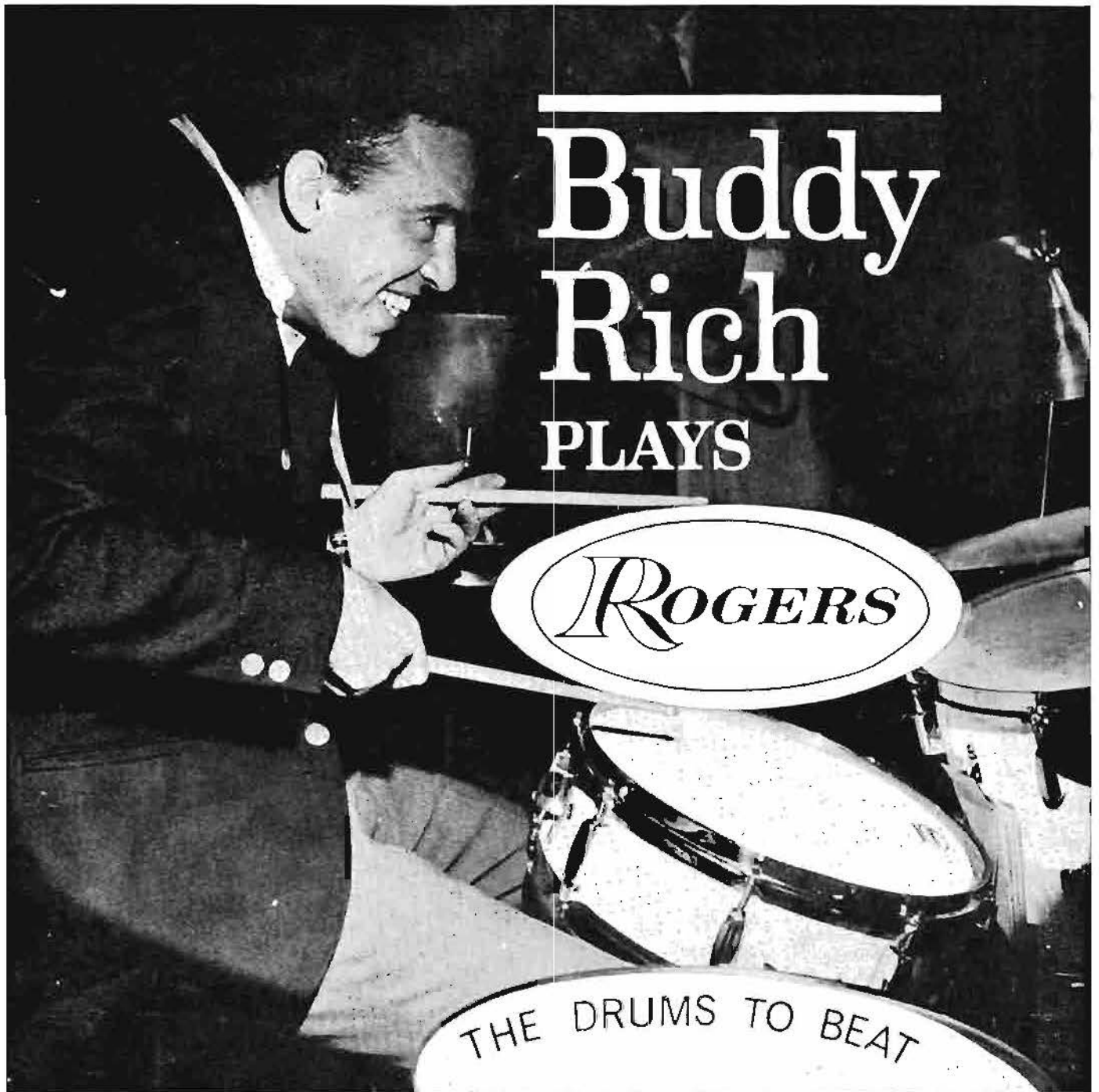
25 SCENES

I left Pete to carry on with his opera. The completed thing will be 25 scenes' long and he still hasn't quite reached the halfway mark. Perhaps by the time he has finished it the public will have developed a taste for mini-opera, in which case Pete would probably produce it. At the moment he doesn't think they would be terribly impressed. I hope he's wrong. After so much hard work surely Pete's exercise would be given the O.K. by a pop public which is becoming more and more discerning with every new release.

K.S.

Unchallenged

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ROY WOOD

WATCH the Move on stage; smash, crash, soaring sounds, flying debris, frenzied action, leaping people. Psychedelic music or not psychedelic music? Does it matter? Let's forget about shallow phrases, restrictive terms. Are they entertaining? Are they expanding your mind, your outlook? Good, then if we are all flipping comfortably, I'll begin. Concentrate on the group, screw up your eyes, pucker your glistening brow. Look at the hard-working lead guitarist Roy Wood, and if your mind is sufficiently expanded, you might see in his place a younger man sitting puzzled, absorbed, clasping a guitar, a bright and shiny, cherry-red Hofner Colorama to be exact. Here is Roy Wood, aged 20 minus four.

"When I was 16", says Roy, "I used to go and watch the groups around the local halls. I watched the guitarists and decided that I wanted a guitar. I dropped hint after hint and eventually, at Christmas, my dad gave me this Colorama. I didn't know how to play it because I hadn't touched a guitar before, and the only other type of music I had played was on a chromatic harmonica. I used to have a sort of turn for parties. Once I had the guitar I stayed in almost all the time practising hard. It was a good outlet for me because at that time my friends were going through a stage when they went out boozing. I never had much interest in that. I was first influenced by the Shadows. I think everybody was. I used to buy their records, put them on the record-player, and play along with them.

"Of course, all I could do at that time was copy. I remember being very pleased with myself when I got off that Spotnick's number, 'Orange Blossom Special'.

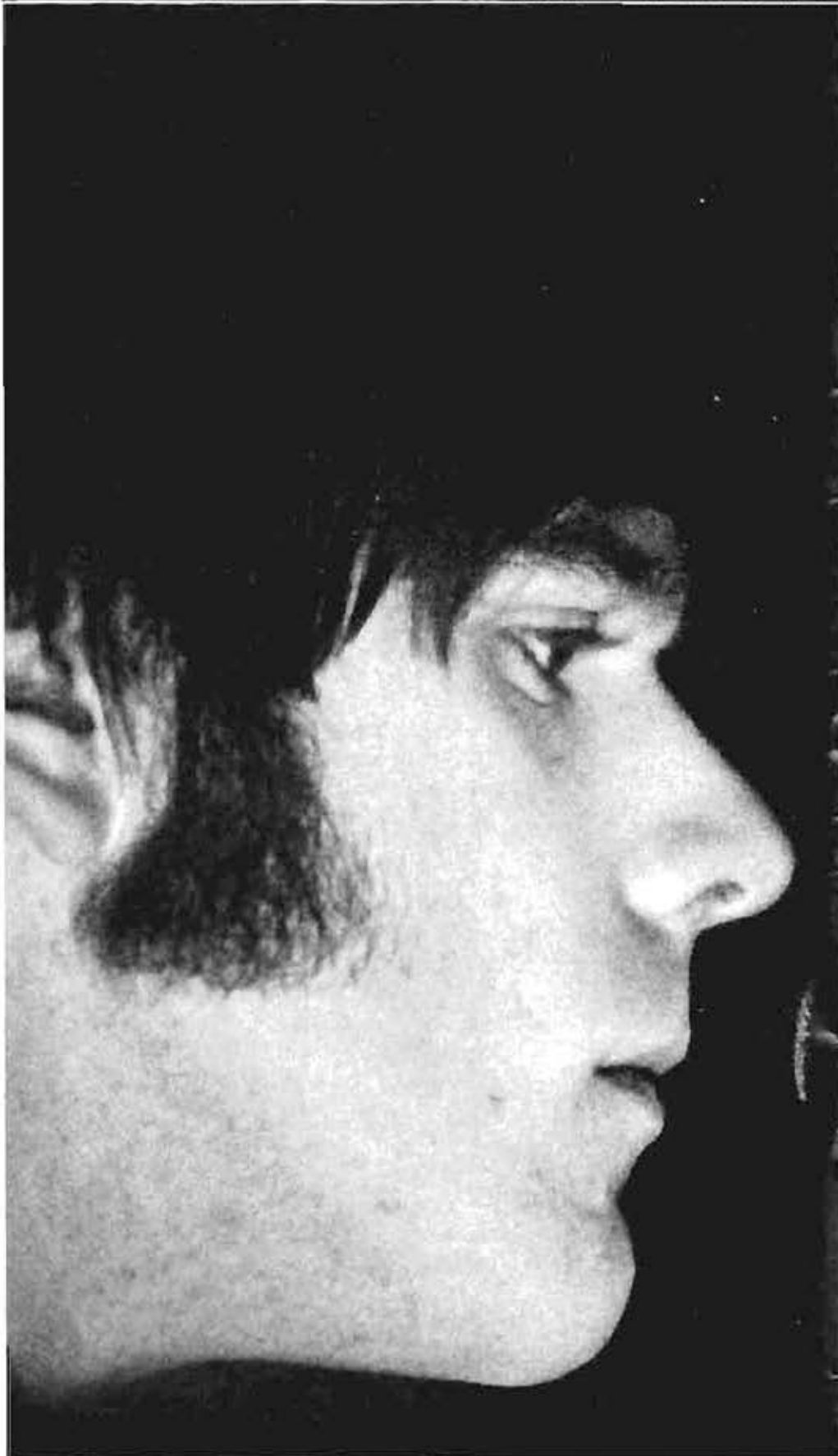
"I didn't really start to develop a style which was anything like my own until about 18 months ago. My first group was one which my dad managed. We did all the usual pop stuff, and lots of Shadows and Nero and the Gladiators' instrumentals. By this time I had bought a new Hofner, the V.3. Later, I moved on to a Fender Strat, then the Jag which I have now."

When the time came for Roy to form the Move with the others, Shads' stuff and pop was forgotten. "We formed the new group to be original", he says. "Our aim was to have a complete act full of our own original material.

"Now we have a large percentage of originals in the act and we are bringing more in all the time. Soon I'll be using a six-string bass. It will be exactly like a normal guitar except that it will be tuned exactly one octave below the normal." In the meantime, Roy bemoans the fact that he has no time to practise. "My playing has been going down the nick just lately, but I'll probably snap out of it when I start using the bass. I could do with some finger exercises, but if I ever do get some free time, I use it to write songs."

Seems like Move fans have a choice. Do they want a faster-fingered Mr. Wood or more songs like "Night Of Fear". Shouldn't be too hard to guess the answer.

PLAYER OF THE MONTH



Things YOU should know..

No. 3. HOW TO BECOME LIMITED

NO, we're not talking about the musical side of your activities, we mean turning your group into a limited company.

When should you turn your group into a company? The answer, according to many of the managers on the scene, is when the group is doing really good business. There is no real point in making yourself a firm if you are doing only two pub bookings a week. But, once you have decided to have a real "go" and have landed some juicy pro. work, then it might be well worth your while. But take note of that word "might". It could be better for you all round if you just registered your name.

Why do either? The taxman is the biggest prompter. Look at it this way. If you were an amateur group and went to the tax office and asked for tax relief on the amount you spent out on gear, clothes, etc., you might well be told that you didn't stand an earthly because your group activities could be termed a hobby. But, if you registered your name, opened a bank account under that name and conducted all your accounts as a group, he's got to take you seriously. At the end of the year the taxman can see exactly what's gone out and what's come in.

How do you register your name? You pay a visit or write to: The Registrar of Business Names, Companies



House, 55 City Road, London, E.C.1. They will give you the appropriate forms and, for a fee of 5/-, you can register your name providing that it has not been taken by anyone before you. You are now regarded as being in business, although you are not a limited company. What's the difference? Well, it's a little complicated. The word "limited" is very important. If you are a limited company then it means that your liabilities are limited.

IRONY

We have heard a great deal about companies going bust lately and usually the newspapers describe, as a touch of irony, the managing director's vast personal fortunes, his house, his yacht. Where does the irony come in? These personal assets cannot be touched. If an individual runs up debts in the

region of say, £4,000, he can be sued for every last penny, but, if he had formed a company then he could just liquidate the company and not have to cough up any of his own money. Your liabilities are limited.

What are the other advantages of being a company? There used to be hundreds of 'em but over the years the Government has been stopping up all the loop-holes, which made company life very attractive, until there are hardly any advantages now, but, nevertheless, the group that is earning pro. money should be a company. Most people have this vague idea, 'Oh, if you're a company you save ever so much in taxes'. They forget that to obtain a lot of tax relief you first have to spend a lot. Expenses, such as clothing for stage work, equipment, vans, hotel bills and travelling costs are all subject to tax relief

because these are the things which you must buy to run your business. It's all so tidy for the taxman; you are a company and you are carrying on a specified business, and you can offer him accounts which will be devoted entirely to the business.

EXPENSES

But it's no good trying to add a lot of other things onto your expenses. Just say, for instance, that a member of the group liked fishing and tried to claim for rods and other gear, it just wouldn't wash with the taxman because he knows that fishing tackle isn't necessary for the business which you are running. There are, of course, borderline cases which your accountant (an absolute necessity) can thrash out with the tax people. For instance, could the new-wave groups claim for smoke bombs?

SOLICITOR

If you are going to become a firm you need a solicitor to work it all out for you. Forms are available from the Companies Registration Office at the same address as the Business Names Office. They aren't the simplest of documents to understand, so you should not worry if you fall foul of legal jargon. You wouldn't expect anyone but a doctor to understand all medical terms, and it's the same with a solicitor, it's his job to zip through the nastiest-looking forms. It's as well to keep in mind, the fact that at the moment, with the squeeze on, your application might be rejected as the Government is trying to discourage the formation of small firms. So don't blame the solicitor.



MOST ON DONOVAN

By Kevin Swift

It's a fact. Not many artistes give a thought to the guys who produce their records. Listeners seem to be as bad. Do you think of Denny Cordell when "Night Of Fear" is played, or Ron Richards each time a Hollies' track is heard? And how about Mickie Most when a Herman or Donovan smasher comes sailing over the air. He must

be the most successful of the record producers at the present time and his artists always seem to be assured of major record success. Herman is his biggest seller so far, but the artist who seems to attract the most controversy is Donovan.

Mickie has been associated with Don for only 15 months and the partnership has already rung up sales which make the magic 1,000,000 slightly less of an achievement. I talked to Mickie recently, in his chaotic penthouse office in Oxford Street. The interview was conducted in the midst of comings and goings by top pop characters, jangling telephones and trans-Atlantic discussions. How much can Mickie claim to be his in the breakdown of success components? Donovan is a different person now, a different artist, but how much has Mickie changed him and his style. He makes no claims: a less modest man might come on strong with talk about what his influence had done. He talks of Donovan with a touch of respect, the sort of respect one businessman would have for another.

NEW IMAGE

"I changed his recordings", said Mickie. "I moved away from the one guitar, folk image. The backing on 'Sunshine Superman' was pretty full and there's brass on 'Mellow Yellow'." How much say does Don have in production? "He works pretty closely with me", said Mickie. "We get together and run through, say, six of his latest compositions and I pick out the one which I think is the best. Then we work it out and decide on the best way to treat it. When we come to record it he plays it through first with the rhythm

section and later we add whatever else we need."

This big drug thing, which has been blown up, was an obvious talking point, after all, what satisfaction can be derived from a successful session if hundreds of people are going to belittle the finished products by saying that it was built round drug-inspired beginnings?

STUDIOS

Mickie Most was obviously annoyed by the whole business. "It's stupid", he said. "Don sings about nice things and people must read side-meanings into them. It's ridiculous. As far as I can see the Press is biting the hand that feeds them. They have nothing to write about so they make it up; they have to be sensational. They don't seem to realise that they can only go so far. They've talked about artists' sex life, their morals, their religion. Just look at the Lennon thing; he didn't mean that the Beatles were bigger than Jesus Christ. Now they've started on drugs."

Mickie has recorded Don amongst other of his artists in the States, and I asked him if he thought that there were any grounds for artists to suppose that they were automatically going to get a better sound if they recorded in America. "No", he said, "not at all. They have the usual equipment, usually it's a cross section of the very best American gear and the best British. Different studios do give different sounds but they are all pretty much the same. I've made hits at Pye, Advision, Olympic, E.M.I., and Decca. Engineers are important, of course, a good one will help you to relay your ideas to the tape. But otherwise, I can't see this thing about American studios having that something extra. Anyone who says that there's a specific atmosphere, well, that suggests a lack of something else I suppose they just feel at home in some studios."

GENIUS

Is Donovan a genius? Many people in the business think he is. Mickie has had a chance to observe his work closely. "I think he is a genius in the songwriting field", he said. "He writes about things which I have never heard about and I'm older than he is. He's written this song about the vineyards in France which produce the very best wines, but are almost unknown. Either he reads a lot of books or there's very definitely a touch of genius about him, and I haven't seen him reading much. He's also a pretty good guitarist." See what I mean about businessman's respect? And Mickie admits to feeling deeply as far as the fortunes of his artists are concerned. "I think of them as part of the family", he said, "part of a little team." And when those newspapers start printing rubbish about the team? "I ring them up and sort them out", said Mickie. Proving that even where thousands of pounds are involved there's still room for sentiment.



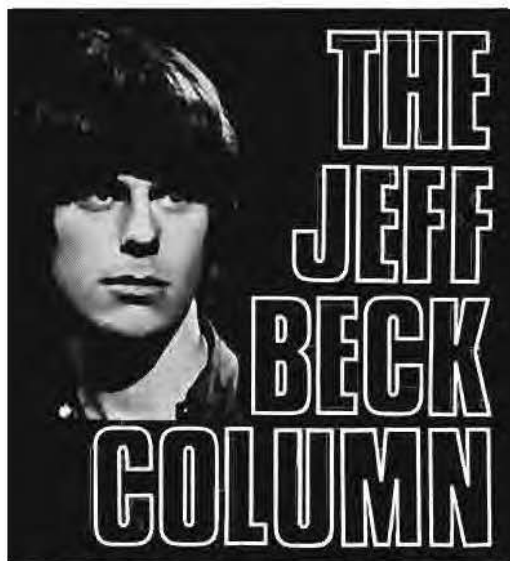
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CH. 15



THE JEFF BECK COLUMN

Last month I was talking about my break-up with the Yardbirds. This time round I'd like to talk about my future plans. I'll be taking the main part in a couple of group films. Don't get me wrong, they are not going to take the form of "British Monkees" productions.

They'll go out as "B" films. They are not being made with TV in mind. From the film group I'm hoping to form a new group for live performances. I think the very best way to publicise a group is through films. We could go and do the long slog round the well-known ballrooms, being paid next-to-nothing for appearances—but that's not the way I want to do it.

There are still a lot of things to be finalised, but I think that there might be a possibility of a couple of other "name" group members joining forces with me. I can't say more at the moment. Once we get started we will be doing a lot of filming all round the world. It's about the life of a group and, of course, that life could take us anywhere.

Meanwhile, I'm having a good long rest. I'm trying to get healthy again. I'm eating stuff like yoghurt and downing a lot of vegetables. I feel really fit. And man, am I sleeping; I wake up feeling dozy every day. I must be making up for the lack of sleep in the Yardbird days.

Practice? Well, I just can't walk past the guitar without picking it up and having a blow. I've just broken the top "E", but I'm not going to replace it just yet because I find that it helps me a great deal. If you practice on a five-string guitar you find that you can do so much more on a six string guitar. Yes, the Gibson Les Paul is repaired now. It's as good as new; well, almost.

I have been in the studios a couple of times and the resulting single should be out sometime in March. I've been exercising the "golden vocal chords" lately; the only other time I did that was on the last Yardbirds' LP.

Overall, I feel much better for the break. I think I made that clear last month. Now I'm looking forward to "things to come". By the way, this is my last column, as Jack Bruce is taking over next month. But anyway, thanks for all the letters you sent in, and a very big thankyou for voting me the number one guitarist in the *B.I.* Poll. Bye for now.

JEFF

CHANGING CHORDS

by THE TUTOR

In the last issue of "Beat Instrumental" I explained the three-chord trick. Some of you may have had a little difficulty with the actual chord changes, so this month I will try and show you the easiest way to accomplish them.

Let's stick with the same three chords—the four-string versions of C Major, F Major, and G7—and have a look at the difficulties. First of all, here are the chords again:—



C Major



F Major

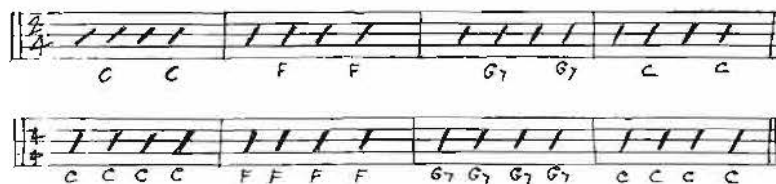


G7

In case you have any difficulty in seeing which fingers are used—only the 1st and 2nd fingers are used in the formation of C Major, the 1st, 2nd and 3rd for F Major and just the 1st for G7.

Place your fingers in position for the C Major chord and strum it a few times before attempting a change. Now do the same with the F Major and G7 chords. Do not try and change chords before each one can be played as cleanly as possible. Remember not to play the two bass strings. These are only used with the full six-string chords. The actual change from C Major to F Major is not as difficult as it might seem. Your first finger is already in position on the 2nd string, so it's simply a case of making it cover the 1st fret on the 1st string at the same time. Try pressing your first finger against a table-top until the joint feels supple. Your second finger is moved from the 2nd fret 4th string to the 2nd fret 3rd string, and the third finger is placed on the 3rd fret 4th string. Practice this a few times and you'll soon find it will come quite naturally.

For the G7 chord, simply keep your first finger on the 1st fret 1st string and remove all the others. To help you practice these changes, we include a short exercise which you will see below. Remember that with popular music, the accent is on the off-beat, the second and fourth beats of each bar. The idea is that you start playing 2/4 time (1 2 3 4, 1 2 3 4) and then move on to 4/4 time (you play every beat in the bar). It helps to tap your foot in 4/4 time.



You will probably experience a certain amount of difficulty at first as the strings may make your fingers sore. This is one of the hazards of guitar playing, and nothing can be done to help you. Eventually it will disappear, and you will be left with a hard pad on the tip of each finger. From then on—providing that you play regularly—you should have no more trouble.

ONE NIGHTER



PETE YORK REPORTS ON A SPENCER DAVIS VENUE

THIS month we contacted Pete York for his report on any Spencer Davis one-nighter which especially impressed him. We expected him to talk about raving scream scenes, wild organ sounds, chunky guitar sounds, 100% appreciation. Pete, the proud possessor of an outsize sense of humour, which, incidentally, is in direct proportion to his height—he's the tallest drummer in the business—had different ideas.

He decided to talk about the "gig" which amused him the most rather than one of the Spencer Davis group's many sell-outs. Not for him the tale of predictable success. "Perhaps it's a bit late now", said Pete, "but the 'gig' I'd like to talk about was on New Year's Eve." Working on the assumption that it's never too late to hear a good story from an outstanding raconteur, we offer the following:

SOCIAL 'DO'

"We were booked to play at Annabelles for this sort of society party. The audience was going to be comprised of hundreds of 'bright young things' and their relatives. You'll get some idea of the sort of 'do' it was when I tell you that we had to go along at 2 p.m. just to play a couple of numbers so that the manager could be sure that we wouldn't be too loud.

"We arrived O.K., but we had a devil of a job finding the place we were going to play in. We went through a maze of staircases and corridors, and even the kitchen, where they were in the middle of cooking this fantastic grub for the 'do'. When we reached the room we were to play in



we were very impressed. It was done out like a cave with beautiful lights and things. There was all sorts of expensive stuff on the tables; trouble was, we couldn't see the stage. The manager came to help us out. 'It's over there', he said. We looked, and all we could see was something that looked like the top of a card table. That was it!

"After a good deal of head-scratching the road managers arranged the gear on the tiny stage. We got up and gave the man a couple of numbers. 'Oh, I suppose that will be alright', he said, and disappeared. We dispersed for the afternoon.

"We came back at around 10 p.m. The manager had very kindly put his office at our disposal, and we had a few drinks in there before we went on. They had this tape-recording of a well-known B.B.C. announcer saying

something like: 'And so, we come to the end of 1966 and to the start of a brand new year, 1967. May I wish everybody a very happy New Year, especially all those at Annabelles.' After this there was a recording of Big Ben striking. On about the third stroke we were supposed to come in with 'Auld Lang Syne'. It went according to plan, and we did a couple of bars straight, then went into a beat-up version. We turned the old tune into a sort of Jimmy Smith thing. We grooved away while the 'bright young things' sang along, half heartedly; they didn't really know what it was all about.

HELP AT HAND

"As I said before, it was a tiny stage and we were pretty cramped. We were hemmed in. There were people pressed up against the stage. Some

were sitting on it. I was playing away quite happily when, all of a sudden, I heard this sort of 'thump, thump' coming from the right side of me. I looked down and I saw this young lady banging my floor tom with a beater which she must have found in my case. I smiled down at her sweetly. After all, what are you supposed to say to someone who has probably paid about 20 gns. to see you? We did a few more numbers, and she was still thumping away, so I thought I'd better say something. I told her, very politely, that even though I didn't mind her hitting my drums it did tend to put the other lads off. 'Oh', she said, 'I thought that because you didn't appear to be hitting that one very much, I'd do it for you.' I thanked her, but told her that I really would prefer it if she would leave the playing to us. 'After all', I said, 'you are playing in a different time to me.'

MY OWN SPOT

"We did most of our usual numbers, then, as it was New Year's Eve I went up-front for a while. I chatted to them all and led some party games. There's this one I've devised called 'Hunt the too'. It's always a great success; really makes a party go with a swing. I won't explain how it's played, but they seemed to enjoy it. Towards the end I gave them a few George Formby numbers but they died a death. Perhaps it's because they couldn't twig the Lancashire accent I use on them. Still, I couldn't understand what they were saying half the time. By this time we'd decided that it was a good 'gig'. We could see all the older ones standing around looking very glum and probably wishing they'd stayed at home to watch Andy Stewart, but the younger ones made it worth-while.

"Later on we found out that George Harrison had come down to Annabelles, but had been turned away because of his polo-neck sweater. That was a great pity. It would have made my night if he'd been there as well. He likes Formby songs, does George."



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BEACH BOYS COME UP FROM THE SURF



AS we huddle through the British winter—although most of it hasn't been too bad so far—let's spare a thought for six boys who are spending the season relaxing along the Pacific coast of California. The Beach Boys are back in their natural habitat. Back among the bikini-clad inspirations that started the Wilson brain working on songs which ended up with titles like "California Girls", "God Only Knows", "How I Love You", "Wouldn't It be Nice" and "Good Vibrations".

IMAGE

Beach Boys they may be, but it's a fair time since most of them did any surfing. And Al Jardine particularly has been cagey since he damaged his leg water-skiing.

So what about the image? Sunset over Santa Barbara? Lingerers holding hands—hands—along the shoreline? What about that surfer talk of wipe-outs and such?

"We haven't been down on the beach in a long time", said Mike Love. "Except Bruce,

that is."

Bruce Johnstone cringes at the familiarity. He personifies the peculiar reluctance of surfers to talk "shop" once they've shaken out their towels and headed inland.

BEACH TALK

"You want to talk to me about surfing, I'd say you're wasting your time", he says. "But if that's what you want to talk about, okay."

He strums unenthusiastically on his acoustic box.

"This language of the beach, do you all talk it? Do any of you talk it?"

"I'll tell you", says Bruce. "This may seem strange, but nobody talks it except on the beach. As soon as they come up off the sand, that's it. . . ."

"Wipe out", I say.

"They drop the vernacular", he says, to show this is no matter for levity. "Off the beach, it is out of context. There are no exceptions. Nobody agreed on it, but everybody does it. It's like we each agree to keep that corner of ourselves free from outside influence."

But no surfing. What about "Surfing Safari"? What about "Surfing, U.S.A."?

The Beach Boys have moved away from the dunes and the rugged tides of Big Sur.

The Wilsons—Brian, Carl,



Dennis—have spectacular homes in Beverly Hills. Al Jardine is close by. Bruce has his eye on a spread in open country where he can raise horses—merely, if he had his way, by riding them.

Only Mike Love stays consciously close to the coast. But he goes back to the sea on weekdays or under cover of darkness.

SOLITUDE

"Weekends, the place—Santa Barbara—fills up with holidaymakers. Great tides of beer, you know? The place loses its appeal."

Sea is synonymous with solitude. Even lonely people, who stay lonely in a crowd anyhow, yearn for seaside solitude.

Not that Mike is lonely. He has his family at home and he can always motor up-coast to see the rest of the boys.

POOLS

Popularity changed a lot of things for the Beach Boys. Brian needs the proximity of big business for his song-writing and publishing interests. Carl and Dennis stick close because . . . because they're a close family and Mom and Dad can't be in three places at one time. Al's an in-law, Mike—despite the distance—is a cousin.

But still their music carries this fluid quality, this easy flow over the senses. How?

"We all have swimming pools", said Al Jardine, circumspetly.

TONY NEWMAN
 T was, until a few weeks ago, a member of the highly-rated Sounds Incorporated group. A drummer of immense character and drive, he then suddenly decided to give up the spotlight of touring shows and go into the session field. Perhaps **THE** newest addition to the scene; and interesting to talk to about the change of life.

Blond-haired Tony is nearly 24, has been on tour with Sounds for six years. He says: "We travelled right round the world—Australia, America, Japan, and umpteen dates up and down the country. In the end, it all gets a little too much. So I wondered about the session scene. Made some enquiries and decided to try it.

"The first session was a bit frightening. May interest anyone who wants to move from a group to the session scene to look at it a bit closely. You turn up, a few minutes early, and you see a mass of musicians—all very professional, most of them classically trained. I set up the kit, tried out a few things—then suddenly the bloke in charge says let's go . . . and you go.

FINED

"You have to be adaptable. It's not entirely a matter of reading music well. About 70 per cent 'feel' and 30 per cent reading. The drum parts, generally, aren't too complicated—you are booked simply because of your particular style, and they leave most of it to you.

"To make your way, you have to be well in with the people who do the bookings. Session work also means you have to be on top form all the time . . . and you also have to be on time. If you arrived ten minutes late, keeping 60 musicians waiting . . . well, who needs that! If it goes into overtime, because you are late, you're in trouble. They

FROM SOUNDS TO SESSIONS

may fine you six months' work—not exactly a fine, but you just don't get any work for that period.

"But to me, though I've only just started, it's the more satisfying side of the business. Everything is a challenge and you have to do exactly as you're told. I found, with the band, that I'd get to a certain number in the book and tell myself: 'Oh, well, only another 15 minutes before we can pack up'. The

money on session work, about £9 10s. a time, is paid over, usually in cash, without any commission being deducted. I know a drummer who did a series of jingles in one day and picked up well over a 100 quid.

"You must make haste slowly, though, in the session field. It looks bad if you're suddenly booked for 15 sessions in a short time. Sure you miss the glamour of the spotlight, but in return you

find you get prestige. After all, you're in competition with some of the top musicians. You don't HAVE to be a good musician to be in a top group; you DO have to be one to stay in the session field."

Tony now drives a small Escort van, uses a Ludwig Jazzette kit . . . "the only one in the country". It's easy to transport, good to play—and he sets off from his home in Woodford, Essex, with few problems. He said: "You just can't get stale when you do session work. I was on a Tom Jones' session the other day; earlier I'd been on one with Charles Blackwell, when balalaikas were the main instruments. And some people think there is a lot of backstabbing in the session field. Actually, **INSIDE** it, there is a lot of mateyness.

MORE PRACTICE

"But where I could ask the others in Sounds Incorporated about how something should be played, now I have to work it all out for myself.

"Result is that I practice more, usually on pads, at home, and I take much more notice of different aspects of drumming. In addition, I can spend a lot more time at home. You know, touring isn't always all that well paid. You know how much you're working for, then you see the deductions—hotels, travelling, food. And you get tired, maybe drink too much, and you can also get bored.

"As a new boy to session work, I reckon it's a good life. Certainly it's already built my confidence. When you're on a session, you can't really feel your way—you get three bars ahead in reading over what you're actually playing, and you just don't relax. It may be tiring for those doing many sessions a week, but you can't complain that life isn't interesting."

PETE GOODMAN.



DAVE WILKINSON—Selmer

Dave began on guitar in '58. Soon after he started he was playing and singing with a friend of his, Alf Stillman, in a group which they called "Gerry and Dean and the Delkings". They did the "good ol' rockers", and also handled a great deal of country material. "We were influenced by the Everlys and the Louvin Brothers", says Dave. With this group they did the airbase circuit and a lot of the "country" pubs. They are still going strong and now call themselves the Crays. Behind them they have several members of Gene Vincent's old British backing group. Dave writes songs and they will probably be recording one of his compositions for a March release on Polydor.

JOHN BELL—Selmer

John is 19 and he's a relative newcomer to the Charing Cross Road showroom. He was born in Nottingham and from an early age proved to be very musical. He took up drums when he was seven years old, and later combined two musical interests when he started playing clarinet at school.

He had a spell as a pro group member with the Carpetbaggers, a Nottingham outfit, which did well for itself on big-name, national tours. On several of these he sat in as drummer for Proby and the Walkers. He decided to take his interest in the clarinet as far as possible, and came to London to study at the Guildhall School of Music. He still gigs and now drums with Dave Wilkinson's group.

Selling by Day— Playing by Night

This month meet the salesmen of Selmer and Baldwin-Burns



Dave Wilkinson



John Bell

PETE WILLsher— Baldwin-Burns

Pete is a great country music man, and was most definitely one of the pioneers of this style of music in Britain. He formed the first pro country outfit in Britain, the Marksmen. Later they enlisted the services of Houston Wells, and with him had a great deal of record success, hitting

number nine here with a number called "Only The Heartaches".

It was Pete's outfit in which he played lead and steel guitar, which was always called upon to back the country greats like Jim Reeves, Hank Lochlin and Johnny Cash. The Marksmen are still going, although they have parted company with Houston Wells, and Pete is kept busy arranging the group's numbers. He also has several contracts with record companies, which take his own songs.



Pete Willsher.



Pete Dyke.

PETE DYKE—Baldwin-Burns

Pete Dyke is a devoted modern jazz guitarist. He says that he has no interest in any other style of playing. He was a pro musician for several years doing general gigs and playing on the big ships, such as the "Queen Mary". Now he does the odd sessions and plays with an organ trio, which, he says, plays in the Jimmy McGriff style. He's well pleased with it, anyway, and plays most nights of the week. He is a very familiar face on the London retail shop scene, and has worked at several other equipment-supplying establishments. Now and again when they have a few minutes to spare Pete and Pete get together for a "jam", but they say with the contrast of styles, the resulting sound is "very strange".



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AND still Roy Orbison goes on, from record success to record success. He does it on a broad foundation of enduring vocal talent and undeniable song-writing ability. He does it, what's more, on those talents alone . . . without gimmicks and **CERTAINLY** without relying on visual appeal. The fans don't scream at Roy. They applaud him. He finds that much more satisfying to his artistic nature.

There had been a beat-group boom going for all of 18 months when, in 1964, "Oh Pretty Woman" sold a million . . . his eighth Gold Disc award. It was the first disc for umpteen months to gain top place for three weeks in both America and Britain—at the same time. "It's Over" was his other big 1964 success. And it was then that Roy started visiting Britain. . . .

MILLION SELLERS

So the soaring balladeer who, nevertheless, had a background in rock 'n' roll had joined the million-selling groups of that era—Herman's "I'm Into Something Good", Gerry and the Pacemakers' "Don't Let The Sun Catch You Crying", Freddie and the Dreamers' "I Understand", Dave Clark's "Bits And Pieces" (and three others), the Beatles (on everything they produced), the Animals' "House Of The Rising Sun" . . . just a few of the **OTHER** gold-edged releases.

Roy's earlier ones: "In Dreams", "Mean Woman Blues", "Runnin' Scared", "Cryin'"—they go back to the monumental "Only The Lonely" in 1960. Seven years at the top, then, for Roy, the quiet introvert who rarely gets written about in the pure-fan magazines.

Let's look a little closer at where he comes from—at his influences, his pioneering efforts in a pop world which normally doesn't go for statuesque performers, especially if they have . . . well, **HOMELY** looks!

Orbie, alias "Big O", was born in Vernon, Texas, on April 23, 1936 . . . full name, Roy Kelton Orbison. His dad was an oil-rigger and taught Roy to pick out melodies on guitar by the time he was six. What people don't appreciate is that Roy would have been a star instrumentalist had his singing not developed so well. He went to Wink Texas High School, led a group called the Wink Westerners—and at North Texas State College was persuaded by fellow-student Pat Boone to go for a singing career and forget all about his dad's plans for him to be a big man in oil.

Pat Boone once told me: "Roy has worked every inch of his success because he has always been reluctant to

ROY ORBISON



APPLAUSE BUT NO SCREAMS!

talk about his own talents. He was pressured into a high-pressure business, yet he never changes."

Anyway, the man who started Roy's recording career was Sam Phillips, ace ideas-man of Sun Records in Memphis. He'd earlier found Elvis Presley (later selling him to RCA Victor, of course) and was working on Jerry Lee Lewis and Carl Perkins when the then 20-year-old Roy Orbison was introduced to him. Roy made several Sun singles and one, "Oobie Doobie", sold around a quarter of a million.

LOOKS PROBLEM

Now when the early Elvis discs hit it big, encouraging him to go out touring, there were no problems. El looked good, worked good, a furor-raiser in person. But Roy **WAS** a problem. He wore big horn-rimmed spectacles (not tinted in those days), had curious-sloping shoulders, hated making a spectacle of himself, insisted on "square" hair-styles, and looked more like a young professor than a popster. Sam Phillips has since admitted: "I

knew his voice was pure gold. But I felt he'd be dead inside a month if people saw him. He had to be heard but not seen—that's what I felt, and it was terrible difficult trying to keep him under wraps when promoters were offering big money for him."

Many weeks later, when Roy simply **HAD** to be shown to the public, he proved that for once Sam's thinking was wrong. For Roy, by doing nothing at all in terms of showmanship, was the antidote needed to match the raving groups and high-jerking solo singers.

Roy, incidentally, hates his early Sun records. He hadn't really developed his individual style of writing (usually with his old friend Bill Dees, and almost invariably based on sadness). Later his songs enabled him to break-through. The odd picture came back to Britain . . . in 1963 Roy came himself, to tour with the fast-rising Beatles. Roy told me: "I was in at the birth of the Beatle craze and it scared me half to death to tour with them. I just couldn't change my style to cope with the screaming and the shouting, but fortunately people were kind enough to listen to me. Their polite acceptance was most rewarding."

BEATLE PRAISE

In fact, he triumphed. Beatle George told me: "He just comes on stage, clutching a guitar, and he sings. And people listen. He hardly moves his lips, yet this voice comes out. He has a fine sense of humour but he doesn't dare use it on stage. And he really is a fine guitarist, with a great sense of rhythm and style."

Now it is accepted practice for Roy to provide the quiet in the fireworks of British pop tours. With the Walkers, for instance, he closed the show—and many people felt the Walker fans wouldn't stop to hear him. But again he held the audience, working them beautifully . . . yet still doing no more than turn on his "ventriloquist-dummy routine" as one comedian described it.

Roy now has made his first feature film, "The Fastest Guitar In The West". Early reports suggest he does better than most would expect for a shy man facing a script **AND** cameras. His every release is a hit. He has become adept at cabaret work.

But if the scene changes, Roy doesn't. I know him well, like him—respect him for his modesty, his sensibility, his courage in dealing with setbacks like the death of his wife. He is a sad man, as are his songs sad, but he believes there is more sadness than joy in matters of the heart.

"Big O" remains an enigma. A pop star who doesn't remotely look like one. **PETE GOODMAN.**

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SHADOWS GO IT ALONE!

AFTER eight years of fame as a star-attraction backing group for Cliff Richard, the Shadows, those elder statesmen of the group scene, are striking out to develop their joint career . . . by **THEMSELVES!** Such was the startling news handed out at a Shads' mass meeting in a London Palladium dressing-room.

Hank reclined on the floor, in pantomime garb. Bruce displayed rather a lot of leg. Brian sat quietly. John sat not-so-quietly. Said Bruce: "There is no work booked with Cliff after this pantomime season. And you can say definitely that we will not be working with Cliff again on stage. Records, possibly, but our stage appearances will be just by the Shadows.

"We leave soon for a tour which takes in Italy, Turkey, Bangkok, Singapore, Hong Kong, and Japan. We'll be away for some eight to ten weeks. Then we go to Scandinavia. And we'll be catching up on lost ground on recordings. Cliff has no plans to tour or make special appearances and that is an end to the matter. No hard feelings—but we have a lot to do in pushing the Shadows instead of the old idea of it being Cliff and the Shads.

RECORDS

"So we're going back to places where we know we are big—and where we haven't been for years simply because of working with Cliff. Japan is now the biggest instrumental market in the world. Like the Ventures . . . though we understand they are really just two guitarists, using local musicians to make up the numbers. We want to tour. And we've already started on the new recording plans, getting out a new LP of just the Shadows."

This virtually means the end of an era. For years, while the pop business has built, the Shads have rather lived in the shadow of Cliff . . . though they



John, Brian, Hank and Bruce; Developing their joint career

are the most consistent group in popularity polls and are admired by most of the late-comers on the scene. They did stress the fact that there was no animosity. They didn't mix much off-stage with Cliff, but then they didn't mix all that much with themselves.

Said John: "But just because Cliff doesn't want to tour doesn't mean to say we don't work. In fact, it's been 15 months since we toured with Cliff. There was just a cabaret season at 'Talk Of The Town'."

Said Hank: "The thing is that we have to strike out. Anyway, my friends aren't the same as the other Shads' friends. Mine are a better class of people."

When all the Shads kick in their own contributions, it's difficult to keep up with who actually does the chatting. But they talked about how they worked on a long-term policy, not "flashing" themselves around all the time on television. They'd been asked what they thought of "Ready, Steady, Go", and shook the daylight out of the questioner by saying that they'd never been on the programme! Which happens to be true. . . .

The Shads have a thing about truth. They painted a picture of all four of them gathered in the dressing-rooms on a Friday afternoon, reading the trade papers. And laughing delightedly at some of the headlines. "So-and-so retires to a monastery." "Paul Jones hits out at so-and-so." And the run of stories which says: "So-and-so MAY go out on tour" . . . or "MAY have a new TV series". Said Bruce and Hank, conjointly: "We never announce anything until the contract is signed and there's no chance of a hitch. Maybe people think we're a boring old group. But we just can't get involved in all the sensational rubbish."

ENTHUSIASTIC

They talked about the Monkees. Bruce was highly enthusiastic about the Americans' records. Hank begged to differ in some ways, particularly in doubts about Monkee stage potential. But Bruce soon slapped him down, verbally.

He said: "They are the big success. A number one both sides of the Atlantic, top TV series, fantastic-selling album.

You don't knock that sort of success. They're **THERE** . . . you can't take that away from them."

Brian obviously didn't care much for the TV series. But then healthy arguments about music, and tastes, is very much a daily part of life for the Shadows. And about their own stage act, now without the frontispiece named Cliff Richard? Said the Shadows: "We don't NEED to add anything, but we probably will. We've been doing our own long act for ages, then nipping backstage for a cuppa and coming out front again to back Cliff. But we do have plans and we'll develop them. But we do feel we have lost a lot of time on recordings and this is a most important part of our career."

Films without Cliff? "No reason why not", said Bruce. "We made one, 'Rhythm 'n' Greens', but now the difficulty is in getting the right script. Writing a score is different from writing lines. But whatever we do do is planned to push the Shadows right to the front and get away from the old image of being pretty much a backing group." **PETE GOODMAN.**

JUST a few minutes' walk from Wembley Park Station there is a rather pleasant, detached house. It used to be Proby headquarters, and was always full of dogs, friends and reporters. Now it contains the Easybeats and their two managers. Neighbours are beginning to think of it as a sort of international reception centre.

I met Stevie here early one morning and proceedings were commenced with his apologising for the state of the house. I looked around. It wasn't exactly untidy, but it did look a bit like an instrument showroom. A large Vox amp and speaker cabinet took pride of place in the middle of the front room and one had to be very careful not to sit on guitars.

Stevie didn't look too bad after his minor accident. "I fell through a Hammond organ", he told me. "It was a couple of nights ago at a gig. I didn't know what it was exactly. I just saw this canvas cover and jumped on to it. It was O.K. in the first set, but when I did it the second time round, I fell right through it. I broke a couple of keys. Trouble was I'd already had a bit of a brush with the promoter. We do this Eddie Cochran number where I jump about and undo my shirt. He came up to me after I had done it and told me he didn't want that sort of thing. He was O.K. about it, but after I'd jumped through the Hammond he wouldn't speak to me."

DUTCH SUCCESS

Liverpudlian drummer, "Snowy" Fleet, wandered in and started to assemble his drums. I waited for his renowned monster bass drum to appear. Meanwhile, Stevie told me about the Easybeats' Dutch trip. "Some of it was good, some bad", he said. "We were done out of about £60 by one promoter; in other places they kept fiddling with our amps to get the settings they wanted. We played this circus place and, although we didn't know it at the time, the show was going over the radio. We would finish a number and a guy would come on, hold up his hands, look at his watch and then count us into the next number. This place was a proper circus ring and the kids were sitting all round us. We didn't know how we were going to get across to them, but once we had started, they moved round to the front. A little later on I told them to come forward and they marched straight into the ring and all over the gear—so things ended quite abruptly. We wanted to do more but the management insisted on us coming off.

'WE WON'T HEAD A ROCK REVIVAL' SAY EASYBEATS

"The best gig we did was the Casino in the Hague", Stevie went on, as Snowy clattered about. "Before we started we were told: 'You will probably die a death, but don't worry, everyone does'. We decided that we wouldn't die a death and everything was O.K. We went down very well. Perhaps Harry and Dick, being Dutch, helped a lot. They were introducing the numbers in Dutch after I had introduced them in English." "All the other groups that played there clucked it in before they even went on", commented Snowy, now putting the final touches to his assembled kit. He thumped the bass drum. "Got to damp it, in here", he complained, stuffing a chair cushion into the open-front.

SONGWRITING

"It's quite a drum, that", said Stevie. "Usually you aren't always aware of a bass drum in a line-up, but if he breaks his pedal you soon miss the thump." I asked Snowy if he was prone to such mishaps. "My bad luck usually comes all at once", he said. "In Holland the bass-drum pedal went, then the Hi-hat, then after that, when I packed the drums on the van, they were too near the

engine and the snare skin buckled with the heat. Now I hope my luck will level out a bit."

Meanwhile, upstairs, Harry, Dick and George slept soundly. All was peaceful. According to Stevie, that made a change. "Harry and Dick are always writing songs", he told me. "They never stop. They start to record on the stereo tape, upstairs, late at night. They work right through until early morning. Sometimes I'm just falling asleep and I'll hear them playing a new song. 'That's great' I'll say to myself, and drop off. In the morning, when they play their songs to me, they've changed them about so much that they are not as good as they were. The only thing to do would be to run in and snatch their guitars off them as soon as they have the first idea down. Mind you, I'm always careful about criticising. They get a bit cross when they are in the composing mood."

But the work must go on. There's an album to be recorded. Said Stevie: "At first we were going to do all our own songs. But later we decided that we'd put a couple of rockers in for old time's sake." I asked if they would like to head a rock revival. "No", replied Snowy, who was by now sitting on the couch eyeing his kit with pride. "If you do rock you are going backwards, not forwards. Look at Little Richard. He keeps coming up with the same old thing. He's just re-hashing his old songs. Maybe they're a little bit more polished, but they still flop."

ADDED SAX

"We'll be using sax and piano on the LP", said Stevie. "George's brother was in the Big Six and he'll be playing sax on our rockers. He was round here the other night blowing away upstairs. He added sax parts to some of the compositions the boys have already recorded. Sounded great. Piano? Well we'll use Nicky Hopkins again. Yes, we used him on 'Friday', although you couldn't hear him unless you knew he was there. We use him mainly for presence."

And so, the Easybeats seem to have found their direction and it's completely different from the one they were moving in back in Australia. "We were doing the wrong stuff for a while, but I think we've found our way now." So said Stevie after a ten-minute chat about all the things the group had done wrong. It's good to see someone who admits their mistakes. Let's hope that Stevie and Co. don't make many more.



The Easybeats smile up at our cameraman



BRIT GROUPS

EVER wondered what happens to all the groups that suddenly seem to vanish? Many just write them off as having given up, but then they suddenly re-appear with a smash hit in Sweden or some other far-off country. Why do so many groups leave their native land? Is it money? A love of traveling? Or what?

REALLY BIG

Having spoken to many people concerned with the group world, it's amazing how many groups and singers have made it really big overseas. They weren't all "nothing" groups, either. Most artists who've hit the big-time abroad have had their fair share of hits at home. Remember Emile Ford? He topped the charts with "What Do You Wanna Make Those Eyes At Me For", and didn't do too badly with "Slow Boat To China". After these, he had a couple of flops, and then suddenly left for Sweden. That was about five years ago. The same goes for Michael Cox and Jimmy Justice. They did quite well with "Angela Jones" and "When My Little Girl Is Smiling", then also went to Sweden.

Even though these singers have done quite well for themselves abroad, the person who has had the most success is Vince Taylor. For

years he's been one of the top three artists in France, but very few people in England can even remember him. The main reason for Vince's success is not so much records, as his stage act. He still dresses like the early Presley, and sings all the good old rockers. No matter what anyone may say to the contrary,



Emile Ford—Success in Sweden.

most European countries are way behind the times. Admittedly they've started to catch up recently, but old-fashioned Rock still goes down the best. Why else do such artists as Bill Haley and Fats Domino get such fantastic receptions?

ZOMBIES

Judging by the artists I've named so far, you might think that this "going abroad" lark is an old-fashioned thing. It's not though. What about the Zombies? They went to

Sweden last November, for two weeks, and have now been booked until the summer. Millie is also a very big name in Sweden, and Graham "Supergirl" Bonney keeps dashing off to Germany where he can't go wrong. Eden Kane is currently making plans to emigrate to Australia, and Helen Shapiro spends more time in the Far East than anywhere else. Then there are the Moody Blues. They suddenly found that they were in great demand in France, and so spend most of their time across the Channel.

MONEY

Why do these artists decide to work in other countries? Many other groups have hits abroad, but they don't just disappear. The answer is usually money. With English-speaking, or singing, artists in such demand, is it really so surprising that they take advantage of the situation? Especially if they think the English scene doesn't want them. What usually happens is that a group tries its luck at home to start with. If they flop, then they try elsewhere.

The same applies to foreign artists, especially the American ones. Take the Walkers or P. J. Proby. Both failed to make any great impact in the States, so they came to England. Many people in the States are probably asking similar questions about them as we do of Emile Ford. Anyone that really loves show business will go anywhere he can get work. At the moment

Herman is doing better in the States than he is here, so it wouldn't be much of a surprise if he decided to leave England for good.

HAVE A GO

At this moment, many of you in groups are probably wondering if it isn't better to try the Continent first. Most people realize that the English scene is pretty full up. So why not go where the money is? There are many agents who specialise in sending groups abroad, but if you decide to have a go, be warned. As a spokesman for one of the countries leading agencies told me . . . "Make sure that you read every word of your contract. You might get to Italy, play for a week, and then find the owner refuses to pay you. Even if he does pay you, it might only be half of the agreed fee. Then when



Graham Bonney—Can't go wrong in Germany.

RISH ABROAD



you look at your contract more closely, you find you're supposed to find your own fare back home. Not very nice, I assure you. If the agent is a reputable one, he will get about half your money for you in advance, and also make sure that fares are paid both ways. It's to his advantage as well as yours. By getting some money at first, his percentage is guaranteed."

ITALY

It's a known fact that many countries, such as Italy, are only just beginning to open-up with regards to the group scene. In cases like this, any group with a certain degree of talent and originality can make good money. Take the case of the Bad Boys. Practically unknown in England, they decided to try their luck in Italy. That was two years ago. They're still over there now. One of the biggest names, in fact, and earning very good money. Usually the money is far better than it is at home. Tax laws aren't so stringent, and the cost-of-living is very reasonable. Flats are dirt cheap, and many are paid for by the management themselves.

NEW CLUBS

Most recording groups get work abroad via their own English agents. But what if you haven't got an agent, and don't really want to get one? The only thing to do is get into your van, drive over to the Continent and, if necessary, beg for work. Admittedly the money won't be great

to start with, but if you're a reasonable success, you can always move away to another area. If they've heard of your reputation, then you stand a better chance of good money.



Eden Kane—Might try Australia.

With so many little clubs springing up in the coastal regions of France and Italy, the obvious time to go abroad is in the heart of summer. These clubs want acts. And with the world so pop conscious, they will try to get pop groups. As the most popular groups at the moment are English ones, then these are the ones they'll use. It's a pretty safe bet that if you go to the French Riviera, knock on the door of a club, and ask the manager for an audition, you'll get one. If he likes you, you're in. But don't expect miracles.

Just because some groups make it, don't think yours

will. It's all down to the old, old story of being in the right place at the right time. After a couple of weeks you might be starving. On the other hand, you might be the biggest attraction around. One thing for sure, if you are a success, then you'll very rarely be out of work. The Continental clubs prefer groups to have a good act

rather than a hit record. It helps to have one, of course, but it's not so important as it is in England. There's such a shortage of good groups abroad, that if you've got something new, everything will work in your favour. A £30-a-night group in England can reckon on getting £250 a week if they're good . . . and I repeat, if they're good.

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ROTO SOUND — MUSIC AT YOUR FINGERTIPS — ROTO SOUND

"GUITARISTS are getting better", said Del Shannon. "There was a time when I'd ask a backing guitarist to give me C Major 7th and he'd just look back at me dumb." Mr. Shannon reclined in a deep, plush armchair in the exclusive Mayfair Hotel, he smoked a small cigar, and every now and then waved a sunburned arm to emphasize some particular point. He went on: "You see, these guys didn't have to know many chords in the days of rock, they could get by all the time with C, A Minor, F and G. Now all that has changed. Look at the Beatles, they have brought in some pretty complicated chord sequences. So now the guitarists are getting wise."

Del was over for T.V. and radio appearances and some cabaret work in Newcastle and Middlesbrough. From Britain he was to go to Scandinavia and Germany. A fair old trip perhaps in the estimation of some but, to Del Shannon, it was probably no more than a London-Manchester train ride would be to us. He's used to long journeys. From his home town of California he travels thousands of miles between gigs.

NO BAND

"It's just not worth having my own band over there", he told me "I always use a local band wherever I go. Of course, I have come across some bad outfits, but, lately, they seem to be getting better. In Canada they are especially good. They know all my tunes. Usually a couple of hours' practice is enough to prepare for the show. I do keep to my regular musicians for dates near home and also for recording. Another difficulty which you can run into when you take your own band is that you lose members along the way. Believe me, it happens. They fall in love and want to get married. I once was on a package show which my manager was promoting when the guitarist fell in love and walked out. I had to play for every single act on that bill. I had to try and disguise myself so I wore dark sunglasses and hid behind a big, tall, music stand. I bet people were surprised when I popped up still holding the guitar for my own spot. Another time I was on the road, and the bass player fell in love. We saw him one morning just before the coach was going to move on, standing at a bus-stop with a girl. He was going to New York, we were in Chicago. 'What about the band?', we asked, but he said: 'I don't care about no band man, I'm in love'. That's the type of thing that happens

A GREAT PART

"But, you know, I'd still like to tour with a complete road show. Eight-piece band, dancers, lights." I asked if lights were playing a very great part in American show biz. "Oh yeah, they play a great part", replied Del. "Some of the American clubs have fantastic lighting systems. They spend thousands of dollars on them. There's the 'Roostertail' in Detroit where the Four Tops recorded their album. They have rows and rows of lights and

'LOVE CAUSES ALL THE TROUBLE'

says

DEL SHANNON



they use a special operator. As the music starts one row will start flashing in time. Then, as the other instruments come in, so will the other lights, flashing in exact time. At the end, when a climax is reached, the whole lot are flashing like crazy. Even bands take their own lighting around with them. Sometimes I'll see a member of a group I'm going to use with a box in his arms. 'What's in the box?', I say 'Lights, man', he replies, then he shows me the whole set-up."

MINOR HITS

Del waved his arms and looked at the ceiling to demonstrate. "You know, sometimes a band will take a couple of hours just setting up to rehearse for say, one hour. Sometimes I wonder if they are not paying too much attention to the lights and not enough on the music. Now this guy I have with me on the organ, Max Crook, he really digs all this. When he goes on a gig he has to take a truck for all his gear; there's no room for anyone else once he's loaded up. But he is a good musician as well. He was on 'Runaway' and 'Hats Off to Larry'."

Most of Del Shannon's hits were written in minor keys. I asked him how he came to develop a particular liking for minor chords. "I'll give you the whole story", he replied. "It was when I was working in Battle Creek, Michigan. I had a small group—guitar, bass, drums and myself. One day a friend told me about this organist guy, Max Crook, and asked if I could use him in the band. I said that we'd

have a listen to him, but that I didn't want organ as well as guitar, and I certainly wanted to keep the guitarist because he was a really nice guy. We listened to Max and he was good. Later the guitarist left, so I brought Max in. One day he was setting up and he hit an A Minor chord, then went to a G. I said, 'Hold it, do that again'. He played it again and I said, 'I'm going to write a song around that'. It was 'Runaway'. I wrote the 'B' side, 'Jodie', the very next day at the carpet store where I was working."

I asked why Del had started using other writer's material when so many of his own compositions had been tremendous hits. "Well", he said, "I'm trying to find a new direction. I've been in the same bag for four years. I wanted to get out of it a while back, but my manager said, no, keep those minors going, and I did. Consequently, 'Keep Searchin'' was a hit. Right now I'm watching 'She'. If that goes well then I'll know which direction to move in."

FENDER GEAR

And whatever direction he's going in he'll be toting all Fender gear. He operates with a Sunburst Strat and several acoustics. Also his amplification is Fender. "I'm a real Fender man", said Del, "his sound is ideal for my style of music."

So Del Shannon moves ever onward. He's had a load of success in the past, he's still scoring consistently and I think that once he's found his brand-new bag he'll be clearing the shelves when he goes shopping for hits.

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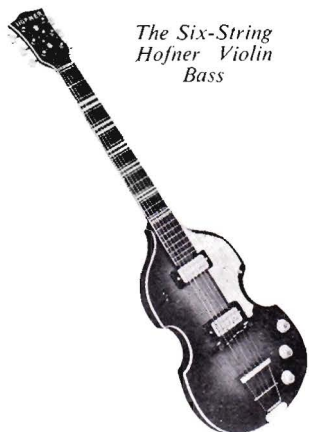
Andy White and Bobby Orr, two of the most respected drummers in the recording field, have opened their own drum school. Called the London Drum Clinic, it is situated near the Angel, Islington, N.

Another school, this time catering for bass players, guitarists, and alto-saxists, as well as drummers, has also recently been opened. This is the Grade School of Guitar Tuition and is the only school of its kind in the East End of London. The exact address is: 396, High Road, Leyton.

NEW PAUL GUITAR

A six-string guitar version of Paul McCartney's famous violin bass is now on sale. It is called the Hofner Violin Guitar and retails at 66 gns. A new Hofner Ambassador model is also available. It is different to the standard model because it is fitted with twin DeArmond pickups. This retails at 88 gns.

The New Vaudeville Band are now using a complete range of Selmer amplification. They will use this when they undertake a four-week tour of the States next month.



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Les Reed combines with Wessex

Wessex Sound Studios, in partnership with Les Reed, are opening a new, large recording studio at Highbury New Park in North London. The new studio, which officially opens on March 2nd, will accommodate up to 70 musicians and have a floor space of 55 ft. x 35 ft. The engineer in charge will be Mike Thompson, who many will remember was responsible for much of the good sounds produced at the Old Compton Street studio.

In the new set-up, Mike will be fortunate to be working in close co-operation with Les Reed, who is fast becoming one of Britain's leading pop composers and arrangers. His successes include . . . "It's Not Unusual", "Here It Comes Again", "There's A Kind Of Hush", and many others. He is also responsible for the arrangements of all the Tom Jones' backings, including "Green, Green Grass Of Home".

'CAMP' RECORDS

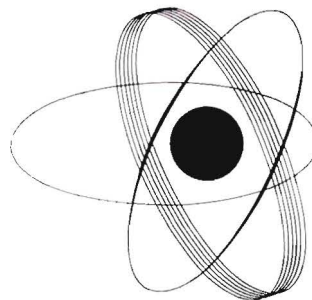
Roy Berry, head of the Campbell - Connelly group of music publishing companies, is launching a new record label in conjunction with Polydor Records. The label is to be called "Camp", and the first release will be a single and LP from a new group, The Dead Sea Fruit.

TOWNSHEND STRAP

"Beat Instrumental's" Kevin Swift had a visit recently from a young Norwegian. He had designed a brand-new guitar strap and thought it would be ideal for Pete Townshend. Kevin put him in touch with Who manager Kit Lambert, and the strap will now be produced and used by Pete as soon as it is ready.

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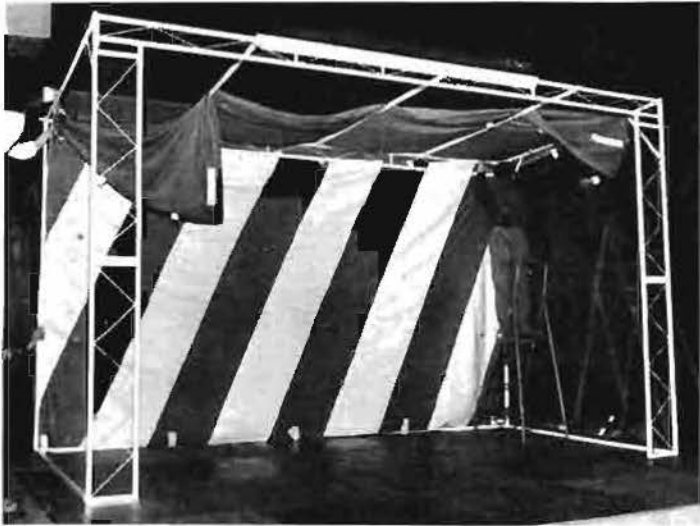
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MOBILE DISCOTHEQUE

Anybody want to hire a discotheque for the evening? Complete with disc-jockeys, groups and, if necessary, a team of dancers! Tiles, one of London's leading clubs, have now produced a mobile discotheque, which can be transported anywhere . . . even into Europe if the occasion arises. Everything, including stage and record decks, can be packed into a van and sent, with a couple of technicians. Tiles' Big Band will be a regular attraction, but any name group can be provided if they're not working. The microphones are A.K.G. and all the amplification is Marshall. Ritchie Howell, one of the club's directors, claims that with this set-up, the Tiles' atmosphere can be re-created in any other club.

BEAT SCHOOL WEEKEND

On April 1st and 2nd the Mid-Herts. College of Further Education will present a "Mid-Pop" Beat School Weekend. This two-day course will include a demonstration of the use of amplification, the practical use of equipment, playing techniques and on improving the sound of a group.

The Course Tutor will be Mr. Miles Maxwell of the Mid-Herts. College; the drum tutor will be Mr. Frank King; the guitar tutor Mr. Richard Sadleir; and technical advice will be given by Selmer Electronics. Advice will be given on every instrument by leading musicians, and the weekend will be covered by *Beat Instrumental*.

The aim of the course, which is organised by Ben Cowley, Tutor/Youth Officer of the College, is to provide young group members with an opportunity to improve their musical technique and how to use their equipment correctly.

Herd do sessions

One of the most respected groups around at the moment are the Herd. They haven't made the charts yet, but still do plenty of session and demo work . . . mainly for Steve Rowlands. Says drummer Andy Steele—"I think it's bad to use too many session men on a pop record. The majority of them lack feeling, and are only concerned with getting to their next session on time."

JOE MEEK

The news of Joe Meek's death came as a great shock to everyone in the music business. He rose to fame via the Tornados record of "Telstar", which he wrote, produced and engineered. Says Lee Wood, bass guitarist with one of Joe's newer groups . . . "I can't understand why he killed himself. He was on the threshold of a completely new career. He knew the old 'Telstar Sound' was finished, and was in the process of creating a new sound, starting off with us. I believe that he still had some tapes almost ready for release, but I don't know what will happen to them now. In my opinion, Joe Meek was a genius."

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STONES VISIT

Recent visitors to Jennings factory in Dartford were Brian Jones and Keith Richards. They went there to try out some new electronic effects and were so impressed, that they said they would use them on their next British tour. Jennings have also made some electronic oscillators, which the Stones have taken away to experiment with. Some of these sounds will be used on their next record session. All these new devices will be on display at the Frankfurt Trade Fair, and will be on sale in England soon after. As yet, they are un-named.

Will Hamilton head a revival?

Who says big bands are a thing of the past? Certainly not Gary Hamilton, vocalist with the Movement. They feature a ten-piece line-up consisting of three trumpets, a tenor sax, a baritone sax, organ, bass, guitar and drums, plus Hamilton. Their first disc—"I'm Not The Marrying Kind"—was written and produced by Bill Wyman, and engineered by Glyn Johns at the I.B.C. studios. The group started off as a four-piece some time ago, but it was only recently that they augmented into the current line-up. They all read music, and are booked for both Chuck Berry's concerts at the Saville Theatre in London's West End. All their amplification is Marshall, and they only have one fear . . . playing in small clubs. Says Hamilton—"We probably won't be able to get on half the stages".

DISPLAY SUCCESS

The recent Baldwin - Burns display weeks in Reading and Exeter have proved so successful that three more have been added. They are: week commencing February 27th at Yardleys in Plymouth; week commencing March 6th at Yardleys in Truro; and week commencing March 13th at Yardleys in Torquay.



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MONKEES

RECORDING SECRETS

THREE Monkees flew into London during February to face a storm of questions about their records. And although the reports came out thick and fast that they **DID NOT** play on "I'm A Believer" and "Last Train to Clarksville", little else was revealed about their recording activities.

I had a long chat with each of the boys and they were very anxious to make the whole thing absolutely clear. "No, we didn't provide the backing on our early records", Micky said, "for the very simple reason that we were asked to produce 60 numbers in three weeks. Remember that we film the television series from 7 in the morning until 7 at night, five days a week, and these are the working hours. If we are on location, it means getting up about 5 a.m. and getting back to our apartments around 8 or 9 at night."

SESSION MEN

There was only one way round it and the two song-writers of "Last Train To Clarksville", Tommy Boyce and Bobby Hart, came to the rescue. They could see very well that the Monkees had no chance to work on the backings and arrangements for any of the songs, so they got together a group consisting of drummer Bill Lewis, bass guitarist Larry Taylor, and guitarists Jerry McGee, Wayne Irwin (who played on Del Shannon's "She"), and Louie Shelton.

While Davy Jones, Mike Nesmith, Micky Dolenz and Peter Tork were sweating it out in front of the cameras,

they were hard at work on the backings for the early singles and LP.

Let's get one thing straight right from the start. If the

strings held by some television director. If they could go back to the beginning again and have the time to do all their own backings, they



Davy Jones and Micky Dolenz in the recording studios working on their next L.P.

Monkees, themselves, had been able to do it, they would have done most of the instrumental work in the studio. Mike Nesmith told me, in his Texan drawl, that he was real fed up with people who kept on coming up to him and asking if he actually played guitar or not. "In fact, somebody asked me that question just before I was going on stage in Phoenix, during our recent tour. I told him, 'well, I'm sure gonna be in big trouble in about ten seconds if I cain't.'"

Ten minutes talking to Mike, Micky and Davy, reveals very quickly that they're not puppets dangling on

would, but, of course, it's not possible.

SELF PRAISE

One of the difficulties with the Monkees is that they tend to praise each other's abilities and play their own down. Mike Nesmith insists that Pete Tork is the best instrumentalist of the group. "He really is fantastic", he says. "You just can't drag him away from an instrument if it's in the room. He keeps a Vox Continental organ in our dressing room at the studios, and he's either playing this or a guitar almost every available, off-duty minute. During our recent tour Pete's been

doing a lot of blue-grass, finger-style guitar playing. He beats me hands down."

But an American, who was at the early Monkee recording sessions, insists that Mike Nesmith is a brilliant guitarist, who can play any style with equal ease. Mike, himself, told me that he had a big hankering for country music, but you could always chuck in a flavoured of rhythm and blues, and he'd be quite happy. But back to those early recording sessions. Micky, of course, was lead vocalist on both "Last Train to Clarksville" and "I'm A Believer", and the Monkees' vocal style is centred around his light and husky tones. But since those early tracks, the other three are coming more into the vocal picture. Davy, particularly, is now handling a lot of vocals in his own right and took several solo spots on the Monkees recent tour.

PLAY NOW

To sum up the recording side of the Monkees, the answer straight from the boys' mouth, is that they did not play on their early tracks, but they have played on some of the more recent ones. In fact, Mike Nesmith actually helped to produce some of the latest sessions, and they are determined to take a very big part in any future recording activities and, if possible, play on every track, to silence the critics.

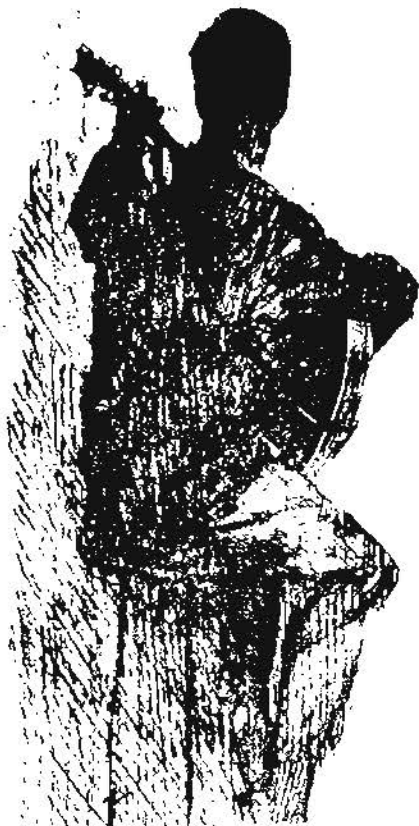
One last point that the boys particularly asked me to get across, is the fact that they are also prime movers on the acting side. The first three shows were scripted and they learnt and delivered their lines. But from the fourth show onwards, they only worked to a story outline and most of the crazy antics that they get up to, were thought up by themselves. Copying the Beatles? Well, before the Beatles, wasn't there a group called the Shadows, who also played three guitars and a set of drums? And the Shadows, incidentally, mimed while session musicians played on their early television shows. Weren't they rather copying Tommy Steele? Who can say where it begins or ends?

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"I CAN'T read music, and I'm not a very prolific musician." So says Geoff Stevens, the man who has written such hits as "Winchester Cathedral", "The Crying Game", and "Semi-Detached Suburban Mr. James". Record-wise, the total sales of his songs are around the 10,000,000-mark. He bases himself at Southern Music in Denmark Street, where he is in charge of his own company — Meteor Music, and the story behind his meteoric rise to fame is fascinating!

"I first entered the music world about five years ago", he told me. "Before that I was a school teacher at Eastwood High School for boys in Southend. My writing career didn't start with songs. I was doing amateur reviews for a local paper, and writing both scripts and music for a small repertory company. This led to short stories, and a few humorous sketches for B.B.C. radio. Considering the effort put in, the returns were very small which made me decide the only way to make money out of writing was via popular music.

REJECTIONS

"Just like every other budding songwriter, I had a tremendous amount of blind faith in myself. I couldn't understand why I was getting so many rejection slips from music publishers . . . but I do now. The songs were terrible. I just didn't have the 'feel' of the pop world. It was only after two years in the business that I became aware of what to write. My career really got under way when Freddy Poser—a music publisher—told me he liked some of my material, and put me under contract as a songwriter. I remember that the very first song of mine ever recorded was 'Problem Girl' by the Chariots. That was three and a half years ago.

"The first big hit I had was 'Tell Me When' by the Applejacks, which I wrote in collaboration with Les Reed. Then came 'The Crying Game' by Dave Berry. After that the whole thing just snowballed. What kept me going through that bad period was faith. Getting a John Leyton 'B' side, or a Gerry LP track gave me hope, but I must admit there were times when I had very big doubts that I'd ever be really successful!"

Geoff left Freddy Poser to form Pied Piper Music with Peter Eden. This was later merged with Southern Music, and Geoff started Meteor Music to publish all his own songs. Now comes the com-

'SIMPLICITY MEANS SUCCESS!' SAYS GEOFF STEVENS



plicated bit. Geoff wrote "Suburban" with John Carter, which was published by Carter/Lewis Music, yet another branch of Southern Music. He co-wrote "There's A Kind Of Hush" by Herman's Hermits with Les Reed, who has his own company called Donna Music, a part of the Francis, Day and Hunter organisation. The song was jointly published by both Donna and Meteor. You might think that all kinds of problems would arise from such a situation, but as Geoff says . . . "It's O.K. if you sort things out first. It might sound a bit daft, but whenever John Carter writes with me, we just

toss a coin to see which company publishes it."

I asked Geoff if he had any special method of songwriting . . . "I generally have to make myself work", he said. "What I like to do is go home for a few days, and try to get myself into a creative mood. Once I can do this—it does mean detaching yourself quite a bit—I keep concentrating till I get some ideas. This is rather general, because sometimes I can be sitting in a pub and hear someone say something which suggests an idea.

"I'm afraid that, as a musician, I'm only an amateur. I've got a small electric piano at home which I bought with my share of the 'Tell Me When' royalties. Sometimes I get an idea straight away, but the next day I might be sitting at the piano and get nothing. When something does come, I immediately sing it into a tape recorder, and keep changing it around until it sounds right.

"The reason my songs aren't complicated is because I feel a pop song should be as simple as possible. If you're not a musician, then half the essence of a hit is breaking a musical rule. When a real musician writes, he's often so worried about not breaking the rules that he never comes up with something original."

CLOSED SHOP

With Geoff being such a prolific writer, why does he collaborate with other writers? "It prevents you from asking yourself such questions as 'Is it any good?', 'Can I improve on it?', and so on. When you're working with another writer, you accept his opinions. If you ask them what they think of a particular idea, they'll tell you, and not worry about things like hurt feelings.

"Sometimes I get together with either John or Les if I can't think of a tune for a particular set of lyrics, or else they might be stuck for some words. It works both ways."

Many budding songwriters end up believing that they are battling against insurmountable odds in trying to get a song accepted. Is the songwriting field such a closed shop? "No, it's not!", insisted Geoff. "But if you do happen to come up against a closed door, then kick it open. Persistence is one of the main things to remember. Another is the fact that very few songwriters can earn a living from their songs. It's great to have a hit, but you must follow it up with another, and then another. The only time to give up songwriting is when you feel that your songs are too good for the Top Ten. When this happens, forget it. You must really love, and be a part of, the pop world. Otherwise there's no point in trying to write pop music."

RECORDING Notes

Looks like the **HOLLIES** will hit the Top Ten again with "On My Carousel". It's slower than most of their songs, but the famous Clarke/Nash harmonies are still there. Written by Graham, Allan, and Tony, the session was, as usual, produced by Ron Richards. **TONY SHERIDAN**, who was once backed by the **BEATLES**, is back on the scene. This time as a songwriter. His latest effort has been recorded by **GERRY AND THE PACEMAKERS** and is titled "Please Let Them Be", a Robert Stigwood production from the I.B.C. Studios.

The next single from **DAVE BERRY** will probably be either an old Hank Williams or Johnny Cash song. He's been in the studios recently, and three of the four songs recorded were Country and Western. **BEACH BOYS'** newie looks like being "Heroes And Villians", but it's nowhere near completed yet. Trouble is, Brian Wilson wants it to surpass "Good Vibrations". That took 90 hours to record, so we can probably expect "Heroes And Villians" in about six months' time.

The follow-up to "Standing In The Shadow Of Love", by the

FOUR TOPS, will be another Holland/Dozier/Holland composition called "Bernadette". Out at the moment is a real raving Rock record called "Boney Maronie At The Hop", a combination of the two oldies by **LARRY WILLIAMS** and **DANNY AND THE JUNIORS**. The group in question are the **MANCHESTER MOB**. Never heard of them? In actual fact, they comprise of four session men . . . pianist **Phil Dennys**, bassist and vocalist **John Paul Jones**, drummer **Clem Cattini**, and guitarist **Graham Gouldman**. Apparently they just got together for a giggle, but the result is one of the most swinging records around.

Sad news for all **KINGSTON TRIO** fans. Rumours are going around that they intend to break up in the near future. Pity if they do. Some of the artists that made records with the late **JOE MEEK** were the **TORNADOES**, the **HONEYCOMBS**, the **OUTLAWS**, **HEINZ**, **GLENDIA COLLINS**, **JOHN LEYTON** and **CLIFF BENNETT**.

Fans of **CARL PERKINS**, **LARRY WILLIAMS**, and **SONNY JAMES** should be in their element during March. Carl re-

leases a C & W-flavoured number called "Country Boy's Dream"; Larry joins forces with **JOHNNY WATSON** for a vocal version of **CANNONBALL ADDERLEY's** current Stateside hit "Mercy, Mercy, Mercy"; and Sonny — remember "Young Love"? — pops up with a very commercial C & W sounding "Take Good Care Of Her".

Bob Crewe, the man behind the **FOUR SEASONS'** hits, has written, arranged and produced "Sock It To Me—Baby!" for **MITCH RYDER AND THE DETROIT WHEELS**. Staying with the ravers, **B. B. KING** comes up with "Night Life", and **JUNIOR WALKER** with "Pucker Up, Buttercup", a sax-led instrumental. April LP releases include "Love Songs, Comedy, And Hymns" by **HANK WILLIAMS WITH THE DRIFTING COWBOYS**, "Carryin'-On" by **LOU RAWLS**, "The Best Of **CONNIE FRANCIS**", including "Stupid Cupid" and "Lipstick On Your Collar", "**JIMMY SMITH's** Greatest Hits", "Guitar Freak-Out" by the **VENTURES**, "The Best Of **BOBBY DARIN**", "**WANDA JACKSON** Salutes The Country Music Hall Of Fame",

with such tracks as "Jambalaya" and "Jealous Heart", and the weirdest release for many moons—"Way Out West" by **MAE WEST**. Yes, **THE Mae West**. She chirps her way through such items as "Day Tripper", and "If You Gotta Go, Go Now".

Soon to be released is an album by **JIMMY SMITH** based on the "Peter And The Wolf" story. From this album comes the band's latest single—"Cat In A Tree, Parts 1 and 2".

No single yet for **TILES' BIG BAND**, but quite a few recording managers are becoming interested in them. If their stage sound can be captured on tape, it should be a great disc. In the studios recently were the **EASYBEATS**, cutting tracks for single and LP releases; and the **HOLLIES** with a collection of songs, many originals, for their next album due for release within a couple of months. Some people surprised that "Sugar Town" has made the charts. They say the old styles will never come back, but this very simple four-chord song is no different to many songs of the '50s, such as "Poor Little Fool" and "A Teenager In Love". Very strange.



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YOUR QUERIES ANSWERED

BLUES BOOK

Dear Sir,

I believe that there is a book out which deals with many of the blues stars. I think it is called something like "Can You Hear Me?". Could you please tell me the book's proper title, its author and the price. Also, where I can get it from?

D. YATES,
West Hampstead,
London, N.W.

ANSWER:—The book, "Hear Me Talkin' To Ya" is by Hentoff & Shapiro, and costs 6s. It can be obtained through any large book store.

DISTORTION

Dear Sir,

Could you please tell me if it's possible for guitar pickups to distort? I have been getting a "muzzy" sound lately from my amp, but I can't understand it as my speakers are both brand new, and I don't play terribly loud. However, the guitar is "getting on a bit".

P. SAUNDERS,
Harwich.

ANSWER:—Guitar pickups distort when the coil is worn or frayed. You will get reduction in volume and the "muzzy" sound which you mention. The remedy is simple, you must have your coil re-wound.

PICKUPS

Dear Sir,

Can you give me rough prices for pickups suitable for round-hole guitars? I have an acoustic 12-string and should like to amplify it.

T. MARROW,
Kennington,
London, S.E.

ANSWER:—Pickups for acoustic guitars start at around £3 and go to £20. The cheaper ones have no tone or volume controls but, of course, you can buy these separately.

CABINETS

Dear Sir,

I would like to buy a Hammond organ, but I am a little worried about the price of extras such as tone cabinets, which my friends tell me will cost around £200. Do they really cost that

much? And will a normal amplifier do the job O.K.?

M. KENNEDY,
Worthing, Sussex.

ANSWER:—It's possible to use an ordinary amplifier, but it's certainly not advisable. It will serve you for a while, but eventually the speakers will go. You do not have to spend £200 on the amplification of your organ and, in fact, you can get very good results without leaving the price range of normal guitar amps.

For a start you can buy the Hammond P.15 extension cabinet for 59 gns., and this will give you an extra 20 watts. Remember that most organs already have a pre-amp of around 15 watts. Also, there are several suitable cabinets in the Moore Randall range. The M.R. 250 which gives 25-30 watts, price 105 gns., and the M.R. 30 giving 30-35

watts, price 130 gns. All these are more than adequate, and as you can see, are all below the £200 mark.

IRON STICKS

Dear Sir,

At a recent drum clinic I attended Kenny Clare mentioned that he sometimes used iron drum sticks when he practiced. Can you please tell me where I can get a pair?

K. DUROW,
Havant, Hants.

ANSWER:—These "sticks" are not made of iron, but a heavy metal alloy. They were available many years ago, but now it is impossible to get them here. Their main function is to help the drummer strengthen his wrists, but many drummers state that a heavy pair of ordinary sticks will serve just as well.

Instrumental Corner

DIFFERENT SOUNDS

This month something a little different. Not any one special piece of equipment, not one specific new development, but "gen" on a service which could well be very useful to you. As you may have noticed, our guitarist friends at the top of the poll in the beat world come up with some really amazing sounds and these aren't always directly attributable to the genius of recording managers. Sometimes they are halfway to their sounds before they reach the studio if they have had their guitars re-wired. Gary Hurst, the man behind the Tone Bender, Britain's original Fuzz unit, has been responsible for quite a lot of those effects and he hopes to add an extra spark to the sounds produced by many other groups.

Now installed in Larry Macari's Musical Exchange, in Charing Cross Road, Gary told B.I.: "There's increasing interest in the re-wiring of pickups. I've done a lot of it already, and hope to do more."

Indeed, several of our top group guitarists have asked Gary to do special jobs for them. "Not everyone wants a different sound", said Gary. "Some want me to re-wire their pickup circuit so that they can have a different or more flexible switch-over system. If they do want a new sound it's quite easily done. I used to work on my own guitars and I've found many different methods of changing your sound. One of the most effective is to wire one pickup 'out of phase' with the others. This can also be done with speakers. If one speaker is wired up wrongly and it's in a set of speakers, you'll find that while these are working perfectly, the one which is wired wrongly will be acting differently. While the other cones are moving outwards its own cone might be moving inwards."

"If, say, the middle pickup of three is wired differently, you can get a very weird sound when you switch it in with one of the others. You can get most of your sounds without extra resistors or condensers but I wouldn't recommend anyone, who doesn't know what they are doing, to set to work on his own guitar. People bring their guitars into me sometimes and they are in a mess. They should really have come to me in the first place or at least have gone to someone who knew what they were doing. It's like trying to repair your own radio."

Guitar re-wiring won't be the only special service which will be available at the Macari shop. "We'll be able to make up anything in the equipment line", said Gary. "We'll make custom-built amps, special-effects units, speaker set-ups, in fact anything that's wanted" If you want to develop a sound of your own, Gary is the guy to help you.

WANTED



INSTRUMENTALISTS

EVER had that problem of finding a new member for your group? If you haven't, then you can class yourself as being very lucky. But say your guitarist or bassist leaves, what do you do about finding a replacement? If you've got a few musically-minded friends, then the answer is all too simple. Most of them would probably jump at the chance of joining a group. No, the problems arise when there's no one around to

fit the bill. What happens then?

If you're an avid reader of the weekly musical papers, then you'd probably start off by answering some of the "Engagements Wanted" advertisements. But then you don't always know what kind of instrumentalist you'll be getting. Personality is as important as the player these days, so it helps to actually meet the person first. With an advertisement, this might take a few days, and consequently cost you a few quid in lost bookings.

A friend of mine once tried to get a new lead guitarist via adverts. He wanted some-

one that played in the Hollies' style, and so decided to answer some of the more promising adverts. Out of nine people, three wanted only lounge or pub work, three played nothing but jazz, and the rest were either jazz, Eric Clapton, or Shadows' fans. None were what he wanted. In the end, his old lead guitarist returned, so his problem was solved. But yours isn't. If you want to make sure that the face, as well as the player, fits your group, then you've got to go somewhere that these group musicians hang out.

BEST AREAS

The best area to head for in London is W.C.2. Or more specifically, around Charing Cross Road and Denmark Street. This is the heart of London's music world. Amidst a cluster of music shops, music publishers and agencies you find musicians.

Next door to Southern Music and Campbell Connelly Music in Denmark Street is a small cafe called the *Giaconda*. Because of its situation, it has become a sort of Mecca for anyone with show business connections.

No matter what table you sit at, you've got a pretty safe bet that it will be occupied by at least one or two musicians. It's so easy to chat to these people. Formalities don't exist. It's one of those places where everyone talks to everyone else, sometimes without even knowing their names. If you listen in to a conversation it's impossible not to—someone is sure to mention something about someone wanting work. If they do, then mention that you are looking for musicians. They'll ask you the usual

questions about money, amount of work, and so on, and within a few minutes you'll have been introduced to nearly every out-of-work instrumentalist in the area.

DISPLAY BOARD

If, by some chance, you fail to find anyone in the *Giaconda*, then try the music shops. Almost directly opposite the cafe is a branch of Larry Macari's Musical Exchange. Joe Macari is in charge. If he doesn't know of anybody, he'll suggest you try his brother, Larry. To do this, you simply walk out into Charing Cross Road, turning left, and walking a couple of hundred yards to where Jennings used to be. This is now Musical Exchange.

Outside the shop, Larry has a display board full of adverts from people wanting either musicians or work. If one particular advert looks alright, then pop into the shop and ask Larry what kind of person the advertiser is. He'll probably know. If there's nothing in the window, go in just the same, and arrange for your name to go onto the board.

HELP FROM THE SHOPS

Any of the music shops will help you if they can. Most salesmen are themselves instrumentalists, and have quite a large circle of musician friends. You never know, one of the salesmen might be interested himself. Some of the shops in the West End that you can try are: Baldwin-Burns, Selmers, Sound City, Drum City, Bill Lewingtons, St. Giles Music Centre and Doc Hunts.

Try some of the music publishers if you wish, but they may not be able to help you very much. Agencies aren't a bad bet. If one of their groups have just broken-up, they'll try to help you out. Well, there's always the chance you might sign with them.

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SONG- WRITER'S COLUMN

Roy Wood is one of those people who likes to compose a song in the early hours of the morning . . . usually after a gig. For accompaniment he uses a battered old Fender Stratocaster, which he always keeps at home. His "Night Of Fear" was a product of an early morning recording session.

"It's about ghosts, not drugs", insists Roy. "The story-line tells of this feller who wakes up one night and sees a ghost. The reason people call it a drug song is all down to one line . . . 'You're about to trip your mind'. Originally it was 'grip', not 'trip', but Denny Cordell, our record producer, thought 'trip' was more in the modern idiom. I can assure you that the nearest any of us come to actually taking drugs is the occasional aspirin for a headache. I do get my leg pulled by the others, but it's all a good giggle."

Crispian St. Peters is a bit upset at the moment. When he toured Australia, recently, he carried a huge pile of demos and manuscripts around with him. One night some fans broke into his car and stole the lot. Crispian says he can remember most of the tunes, but he's going to have to start from the beginning with the lyrics.

You might not have heard much about Alan Klein recently. He rose to fame via "What A Crazy World We're Living In", and a couple of others. Apparently he is writing so much material these days that one side of his front room has completely disappeared behind a wall of tapes and manuscripts. According to Alan, this pile of music represents nearly eight years of work.

Songwriting Monkee, Mike Nesmith, tells us that the very first song he ever wrote was called "Sleep", but he's never done anything with it because, apart from dozens of other reasons, "It was no darn good!"

ONE of the newer recruits to the session field is pianist Phil Dennys. Born February 5, 1944, Phil started to play the piano at the age of ten. "My parents made me go to a proper teacher", he told me. "I wanted to learn, but I don't think I would have done anything about it if it hadn't been for them." The lessons were followed by a two-year stint at the Guildhall School of Music. By now Phil had the show-business bug. He wanted to be a professional pianist, but first he had to learn the business.

His first-ever job was in the packaging department of a music publishers. He stayed there for a few months until another publisher offered him a better job as a song plugger. Phil pushed songs until he was 18, when "I decided to spread my wings and go on the road". After a couple of unsuccessful attempts, he met an agent who told him that Marty Wilde was looking for a pianist. Phil applied, and got the job. After a month, he was approached by Emile Ford with an offer to join the Checkmates. Phil accepted, and stayed with Emile for 18 months.

FIRST SESSION

Marty heard he'd left and asked him to join his group again. This time, Phil stayed with him for two years. It was during this period that the piano of Phil Dennys was first heard on wax. The disc was "Polaris", by the Boys . . . otherwise known as the Wildcats. Eventually the group disbanded, and Phil went to work with John Leyton, and then Joe Brown. He stayed with the Bruvvers for about a year. By now, he'd had enough of travelling, and decided to give it up for good.

A couple of days later, Phil was sitting at home when violinist and session-booker Charlie Katz phoned him with an offer of some session work. The result was the "Maggie May" LP by the Andrew Oldham Orchestra. Everyone who mattered must have liked Phil's work, because after this the whole thing snowballed. He was offered work with P. J. Proby, Marianne Faithful, Lulu, the Walker Brothers, Chris Farlow, Paul Jones, Sandy Shaw, Billy Fury and many, many others.

Having made his mark as a pianist, Phil decided to try arranging. His first job came via old mate Marty Wilde. It was to work out an arrangement for "Whirlpool Of Love", by the Marionettes.

He stayed with the Marionettes for their next three singles, and then came the highlight of his arranging career . . . "Sorrow" by the Merseys. "I was so proud of that disc", remembers Phil,

THE SESSION MEN

No. 18

PHIL DENNYS



"I wouldn't have worried if it had flopped. Lovely to see it in the charts though." Since "Sorrow", Phil has arranged and played piano on every disc by the Merseys, and is now a free-lance arranger for all the record companies. There's still another side to Phil Dennys. That of songwriter.

In the past three years, he's written literally hundreds of songs. He hasn't made the charts yet, but he's not the kind of person to give up without a struggle. One person who has faith in Phil is Mike Collier of Campbell Connelly Music Publishers. He accepts nearly everything Phil writes, so it looks like it could really happen any day now.

Although Phil has no great ambition to become a solo artist, he has made a record. A sort of German beer-drinking song called "These Clogs Are Made For Waltzing". You won't remember seeing his name on the disc though. He decided to call himself the Masked Phantom. Would he consider making a follow-up? "You're joking", laughs Phil. "One record by the Masked Phantom is enough for anyone. What I really want to do is to be able to write and arrange all my own material."

THIS month a 46-year-old Mancunian celebrates his 17th anniversary as a publicist. And during those years Les Perrin has created the public image of stars ranging from Johnny Dankworth (back in 1950 and still represented), more recently Dave Clark Five, Cliff Richard, The Shadows, and a current list which includes the Rolling Stones, Herman's Hermits, Geno Washington, Lulu, Paul and Barry Ryan, etc.

There are men who work behind the stars on management, on agency work, on record production. And there are men like Les, doyen of the PRO's (public relations officer), who project that vital image into the nation's Press. It's a 24-hour-a-day job for Les . . . and he wouldn't have it any other way.

NO STUNTS

Publicity is the life-blood of the industry. Les has seen the way it has changed. Major difference through the years? "Stunts are OUT", says he. "Years ago, you'd dream up some crazy idea and it'd make the national newspapers. Not now. Fleet Street has matured. They don't go for obviously created stories. You still have to project your personal stars in the right way, but if you go TOO far, then you end up with nothing."

Les, former airman (RAF), former gov'nor of a silk-screen designing and printing company, former seaside-postcard designer, former freelance journalist, founder-team member of *New Musical Express*, former just about everything, created his own most-publicised stunt on behalf of big-band leader Malcolm Mitchell.

LEAFLET RAID

Malcolm asked for something REAL-LY original to be set up to get fans into a ballroom date in Nottingham. So happens Nottingham was one city not to have had a leaflet raid during the war. So Les hired an aircraft, produced thousands of leaflets and showered the town areas with them. "Achtung", screamed the leaflet headline. Followed by details of the Mitchell band appearance. Les was nicked and fined £25 for endangering the safety of an aircraft and £25 for illegally dropping things while in flight.

People still talk of this stunt. And Les is regularly written to by world-wide fans who collect leaflets as a hobby.

Anyway, Les became the first full-time RECORD plugger in Britain.

PEOPLE BEHIND THE STARS

No. 3 Publicist LES PERRIN

Previously, main sales were from sheet music, but he decided that records were the most important upcoming side of the business. Dead right—judged to perfection! On setting up on his own in Tin Pan Alley, Les handled such clients as Nat King Cole, Frank Sinatra, Woody Herman. His experience spans so much of the business that even now he handles anything from individual book promotions (like Norman Bogner's "Divorce") to motor-racing stables.

His philosophy? PRs take a lot of understanding. "I write long hand-outs about artists, but this is really a blueprint of the artist for the next six or

eight months. First step with a new client is to get a full biography. I used to conduct a psychological test—give them a form to fill in in less than two minutes. Then I had it computerised. This gave me a deep understanding of what the artist was really like. The job is to communicate with people about my clients. If something has to be kept OUT of the papers . . . well, I regard that as being an important part of my work, too.

"I don't advertise myself. No, I'm not putting PR work on the same level as a doctor, but if you say you're the best PRO in the business . . . Fleet Street can prove you wrong in ten seconds. Simply by not printing anything you give them!"

BEST LIGHT

"I just present my clients in the best light in the best atmosphere. Basically you work on the premise that a story is a story in a story. If the story is there, people will write it. My friends are some of the people I most respect in Fleet Street. I like to help people, even if I get a 'phone call at two o'clock in the morning about someone who isn't a client. It's public RELATIONS! I have no real hobbies—just my work."

Les, experienced broadcaster, jazz expert, admittedly a "trifle" overweight, believes some of the younger PRs should learn their craft before shouting about their abilities. That apart, he isn't particularly critical of the way the industry has changed. He's glad to be a man behind so many top stars. In fact, he got in a "plug" for his latest: a six-footer, Keith Shields, discovered by ex-Animal Hylton Valentine!



Les Perrin enjoys his job even when it means answering the phone at 2 a.m. Here he braves a cold winter's day to direct a photo session for his top pop clients the Rolling Stones.

LP REVIEWS

I WONDER WHO?



ALEXIS KORNER FONTANA TL 5381

Good album this . . . if you're an Alexis Korner fan. He's far from being another Sinatra, and his grating vocal chords take some getting used to. Don't let this put you off, though, he plays some great blues guitar. One track in particular—"Chicken Shack Back Home" is fantastic. A bluesy, gutsy, power-packed instrumental. Most of the tracks are, in fact, more instrumental than vocal. Take "Watermelon Man"; on this he only sings intermittently and lets his guitar do most of the talking.

Side One: Watermelon Man; Streamline Train; Rock Me; Come Back, Going Down Slow; 2:19 Blues; Rivers Invitation.
Side Two: I Wonder Who?; Chicken Shack Back Home; County Jail Blues; Roll 'Em Pete; Betty And Dupree; See See Rider.

THE OTIS REDDING DICTIONARY OF SOUL



OTIS REDDING ATLANTIC 587050

Mr Redding has notched up many, many sales and he should be O.K. with this one. For my money there's more to it than his other albums, the variety is slightly

greater. There's our friend Steve Cropper playing in the background and his work, as ever, is simple and effective. The only number which has already been a "pop" is "Fa-Fa-Fa-Fa-Fa", and the others are new, except, of course, for "Tennessee Waltz" and "Try A Little Tenderness", the old standards. Still, with Redding's treatment, who cares how long they've been kicking about? "Day Tripper" is the Beatles' song in name only, and as far as Redding is concerned, it seems to be just an attractive guitar riff with which he sings almost anything that comes into his head. A few of Otis' soul phrases are listed on the back with their meanings. The actual album will do little to elucidate the phrases which he uses, but will certainly increase listeners' fascination for them. The Stax brass is, as usual, doing all that could be expected of it and, even, at times, a little more. Otis has had a hand in writing seven of the tracks, including two in conjunction with Steve Cropper.

Side One: Fa-Fa-Fa-Fa-Fa; I'm Sick 'Y'All; Tennessee Waltz; Sweet Lorene; Try A Little Tenderness; Day Tripper.
Side Two: My Lover's Prayer; She Put The Hurt On Me; Ton Of Joy; You're Still My Baby; Hang For You; Love Have Mercy.

FOUR TOPS 'LIVE'



THE FOUR TOPS TAMLA MOTOWN TML 11041

Stereo STML 11041

Great! That's the only way to describe the Four Tops' performance on this "live" album. And it really is "live", too. Recorded at the Upper Deck of the Roostertail Club in Detroit, Michigan, the Tops swing through 13 numbers ranging from their own interpretation of "Climb Every Mountain" to the audience participation-styled "If I Had A Hammer". The powerhouse backing of the Earl Van Dyke Band has been beautifully recorded and adds guts

to such tracks as "It's Not Unusual", sung *a la* Tom Jones.

The only bad track is "You Can't Hurry Love". It should have been left to the Supremes. Any announcements by Levi are said over the introductions, which begin as soon as the previous number is finished. This album proves beyond a doubt that the Tops are one of the most versatile acts around. "San Francisco" starts slowly, then builds into a crashing half-tempo ending. A touch of comedy is heard in "Girl From Ipanema", and what can you say about "Reach Out", "I Can't Help Myself", and the classic "Baby, I Need Your Loving", except great.

Side One: Introduction; It's The Same Old Song; It's Not Unusual; Baby, I Need Your Loving; Reach Out (I'll Be There); I'll Turn To Stone; I Left My Heart In San Francisco; You Can't Hurry Love.
Side Two: Ask The Lonely; Climb Every Mountain; The Girl From Ipanema; If I Had A Hammer; I Can't Help Myself; I Like Everything About You.

TRADITIONALLY AT THE TROUBADOUR



PAUL McNEILL DECCA LK 4803

Paul McNeill, one of the best traditionalist folk singers, recorded this album at the Troubadour. Introduction is a bloke walking in and ordering two steaks which appear, according to the recording, in ten seconds flat. We could have done without that laboured touch of authenticity, but there are no complaints as far as the singing and guitar playing is concerned. Paul plays himself and is also backed by Trevor Lucas.

The overall guitar work is forceful; suggests complete confidence and experience. According to Paul McNeill's notes on the LP sleeve, it seems that the confidence was lacking. "This record was made under very odd circumstances", he writes. "Being live it gave us no chance to re-run and re-run and re-run—the normal recording practice. I found myself nervous and sweaty on the stage of the Troubadour."

Side One: Courting In The Kitchen; Erin Go Brath; 16 Come Monday Morning; Come All You Fair And Tender Girls; Rovin' Eye; The Nursery Rhyme of Innocence And Experience; The Keeper.
Side Two: The Greenland Whale; To The Beggin' I Will Go; Twa Corbies; Mother, Get Up, Unbar The Door; Bonnie Lass Of Fyvie; Wild Mountain Thyme.



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. STReamtham 2702.

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

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

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

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

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

Grade Guitar School (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 pm). WAN 0687.

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

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

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

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

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

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

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

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

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

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

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

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

PROFILE

REG PRESLEY

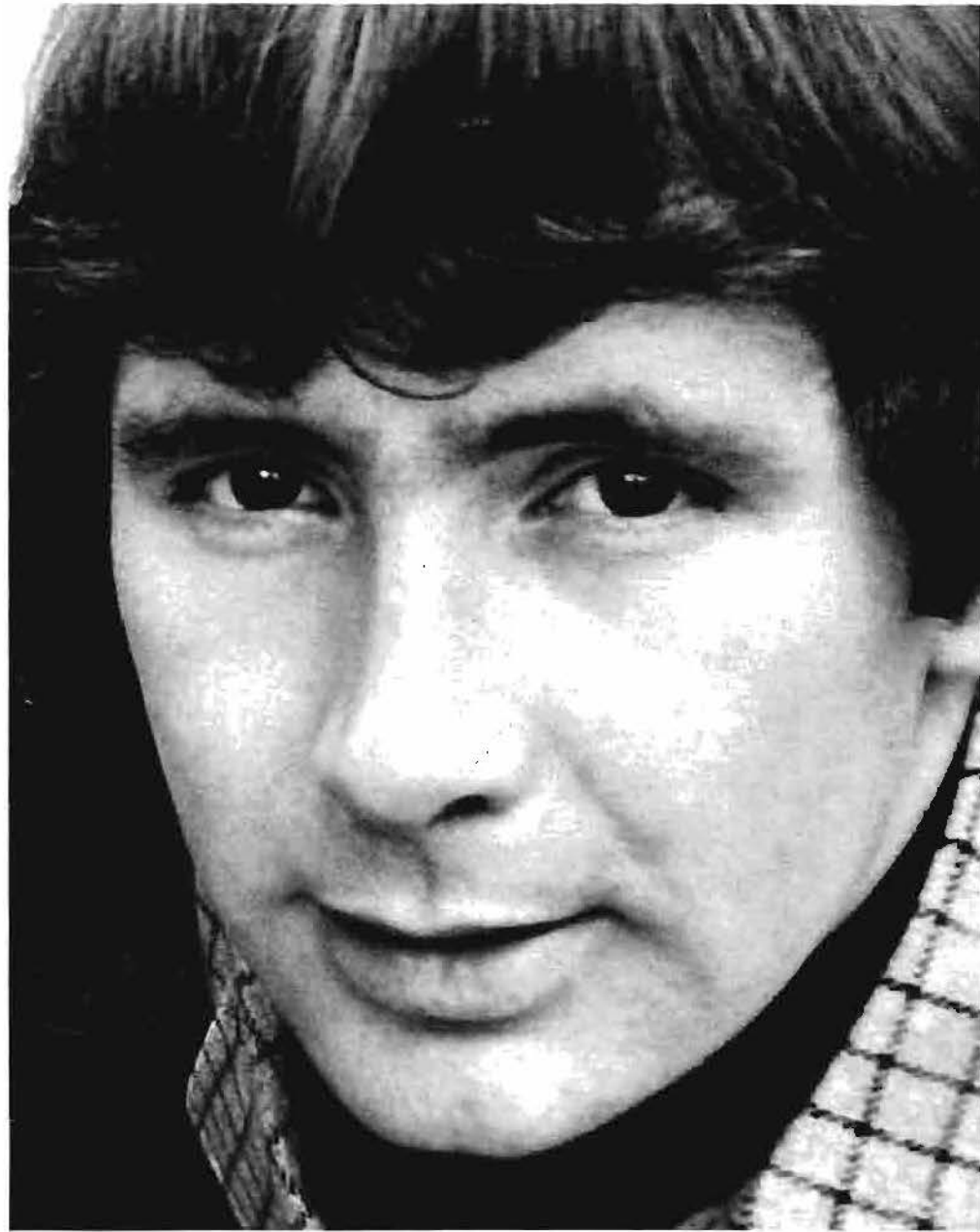
ALTHOUGH Reginald Maurice Ball changed his name to Reg Presley he hasn't found anyone accusing him of trying to cash in on the name of Elvis. Reg is a quiet - spoken, deep - thinking, serious - minded Trogg, who writes songs with a hint (at least!) of sex in them, yet looks, Goon-spells apart, as if the best Hampshire butter wouldn't melt in his mouth.

Born June 12, 1943, once a bricklayer, he's nowhere near as dim as some journalists would have him. He owns up to lacking confidence, generally seeking guidance from his manager Larry Page. If he lapses into a thunderingly thick Andover accent . . . well, put it down to nervousness. But if you don't ask him the usual corny questions, Reg will willingly lecture you about subjects like Einstein's various theories, or the relationship between time and space . . . or even the mating inclinations of his dog called "Trogg".

FRONT-MAN

Musically speaking, he is the front-man singer-writer of a group success that is unusual even in this day and age. For the Troggs had a number one record even before turning fully pro and they went on to four hits in eight months. This bass-playing and muscular young man (he still enjoys swimming, walking and bowling) takes his song-writing seriously. SOME of his ideas on lyrics give the affable Larry Page nights of sleeplessness. Says Reg: "I try for social comment but not social significance. I don't aim to be controversial. I believe that pop favourites DO have a duty to their fans . . . I'd much rather not be photographed smoking or drinking. I would speak out more about wars and killing and hatred, but I wonder if that is really part of my job."

He wants the Troggs to build even more as an international attraction and feels, after their recent travels, that he is gaining in sophistication even if he still prefers spending time off quietly in Andover. He is gratified that so many other groups are recording his songs. He's ecstatic in his praise for the songs of Lennon-McCartney—and doesn't include that OTHER Presley in his three favourite singers (Jagger, Scott Walker, Crispian St. Peters). And he genuinely doesn't like being regarded as the main



Trogg . . . "We're a team, and I hate being singled out just because I'm the singer."

Reg (5 ft. 10 in., 11 stone 9 lb., brown of hair and eyes), nevertheless, finds himself drawn into controversy. The Troggs, by the very nature of their music, are open to attack from the purist brigade. But Reg won't fight back. "Feuds are ridiculous. They can't carry on if you don't join in. Before we made it, I used to look on pop stars as if they came from another planet. Then I met them, found they were ordinary nice people. Mostly." A refreshing theory from a refreshing character.

"Wild Thing" started it. But Reg, a

Rolling Stone addict, by the way, realised they had had a number one without becoming individual characters. He feels this side has improved now. "It takes time, though", he admitted. "When we first went on stage, we had to learn all the time. Now the confidence is there." And Reg, with his flair for mimicry, has made some of the early critics chew hard on their words.

He says: "Money is important to me. I hated being broke. But there is still so much to do. Sometimes I wish there was more time to just sit down and write."

Meanwhile, Mr. Presley, née Ball, is busy enough, thank you.

PETE GOODMAN.

FACES ALBUM - NEW IDEAS

"I'm sure Davy Jones would like to be himself, and I'm damn sure I do." So said Stevie Marriott when asked if he could see any parallels between himself and the famous Monkee, Davy Jones. Artful Dodgers, both. "I hope that no one starts that sort of thing going between the two of us. I don't want to see that scene going. I am Stevie Marriott; he's Davy Jones."

Will Stevie be returning to the stage? "No, not yet", he told me. "At the moment I'm too hung up on the scene I'm on now. I just love everything that's happening at the moment. I mean, look at Farlowe's disc. I'm so proud that he recorded one of ours. I hope it's a hit, it's so well sung. Now 'Twice As Much' has recorded

'Green Circles' and the arrangement is fantastic. I do get a bit cheesed off with the scene when nothing is happening, but usually, the very next week everything starts up again and I'm up to my neck in it. I change with the wind."

I asked Steve if he considered that his private life should stay private. "Too right", he exploded. "I'm sick to death of telling stupid newspaper reporters to scram. They come knocking on my door and say, 'Is "she" in?'. They even wanted to come in and photograph my birthday party. It got a bit much. They haven't bothered me so much lately, but I was really annoyed at the time."

THE NEW L.P.

The subject needed changing. I moved on to the new LP.



ago. I like working with them very much. What are they like to record? Fantastic. They know exactly what they want and they waste very little time. I get pretty fed up sitting around doing nothing. They have a great amount of new ideas for this new LP and the great thing is that they all work. Don't expect anything revolutionary, like the Beatles' backward tapes, but there's some very good stuff on this album."

Back to Stevie: "We recorded about 17 tracks and it's taking us some time scrapping the ones we don't think are good enough. The most important thing, as far as I'm concerned, is the final mixing."

COMPLIMENTS

The new LP contains, or will contain, compositions by Mac Plonk and Steve. I called on Plonk to see what he had to say about his latest song ideas. Firstly, he paid a tribute to another couple of songwriters, Paul McCartney and John Lennon. "Penny Lane" went on the record-player and strict silence was observed while the record spun. "Beautiful", he said, after the record had whistled out. "Makes me want to cry. But you know we had an ending like that on one of ours. Now we've had to make it fade away almost immediately." Have any more of their tracks been stricken by the same sort of difficulty? "Quite a few", said Plonk. "We started the LP last summer and by now some of the 'new' ideas we had sound ancient. That's what we've been getting together on. Scrapping the tracks which don't sound so good now."

OWN STUDIO

Originals? "Some have been by just Steve, or just me; some by both of us. I'm in the process of fitting up my little studio. I've got a Hohner pianet now, and I'm putting it through a Gibson Atlas amp. I've also got a stereo tape recorder, but right now I'm waiting for it to be converted to 15 i.p.s. Should be good when I've finished. By the way, I'm still using that Harmony bass. It was the only one in the country, but now I think St Giles have a few more in. You'll have to try and find something new for me when they get common." I didn't know whether to believe him. "No", he went on, "I'm only joking. As long as it's giving me a good sound I don't care if the Queen has one."

"It's going to be good", chuckled Steve. "We've been working very hard on it. It isn't just thrown together like the last one was. We recorded the first few tracks at I.B.C. Then we moved on to Olympic with our friend Glyn Johns as the producer. I like the sound there. It's good and dry. We wanted to put 14 tracks on but we were told that it would be impossible because it would ruin the stereo or the clarity or something, not sure which."

I got in touch with Glyn Johns for the explanation. "The overall level, or volume, is dependent on the depth and width of the groove. If you have a long record then the grooves have to be closer together and, therefore, you don't get the same overall level. It's less than normal. It happened on the Animals' 'House Of The Rising Sun'. It was longer than normal and, therefore, they had to make do with less of an overall level. It works the same on the LP tracks. The more tracks on the LP the less level you'll get."

Glyn went on: "I did the Faces' first single, and then their second one. I was disappointed when they went. I'm very happy to be producing them again. They came to me about three months

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YOUR LETTERS

Dear Sir,

I would like to say thank you very much for your series of articles on some of the "old-timers". One in particular that brought back memories was Lonnie Donegan. I think that many other people, apart from myself, are still fans of his, and think he's the greatest. How many of today's groups would even exist if it hadn't been for skiffle and Lonnie Donegan? These stars had real talent, a lasting kind that forever keeps them in one's memory. Let's have more articles on these all-time greats. How about Marty Wilde, John Leyton and a few others? They all deserve recognition.

**T. Charlesworth,
Ipswich.**

Dear Sir,

Beat Instrumental seems to be the only magazine that doesn't exploit drugs. It seems to be the thing nowadays to attack every pop group, saying they're all pill-heads. What gets me is the fact that the people who are supposed

to be influenced—namely people like myself—don't really care what the groups do in private. We buy their records because we like them, not because they take more pills than another group. In fact, the persons really responsible for any increase in drug-taking are the papers themselves. If we become a nation of junkies, they've got no one to blame but themselves.

**John Williamson,
Newcastle-upon-Tyne.**

Dear Sir,

I read, with great interest, your article on Bob Auger in the January issue of *B.I.* I agree wholeheartedly with his comments—on a bad session the engineer gets the blame, and on a success the producer gets the credit. However, I was surprised to read he is of the opinion that studios in the provinces only produce demo-records.

I have produced in our studios many tape Masters which have been leased to the major record companies in

England and America for release on their labels. In addition, the record companies have produced records with their own A & R men in our studios with our technicians. We can offer all the facilities that a London studio has, and engineers who can give results. It is a misconception that all professional work has to be done in London. We do, of course, do demo records providing all the technical facilities that are necessary in today's recording technique.

**Hollick & Taylor
Recording Co.,
Birmingham, 20.**

Dear Sir,

Thank you for a very interesting article about Hire Purchase. I am sure that this will prevent many young people, such as myself, from rushing headlong into an agreement that will put us, into debt for a very long while. Very few people ever read the very small print on legal documents, so thank you for bringing all the important points to our notice. At least I'll be more careful in the future.

**Martin Edwards,
Gt. Yarmouth,
Norfolk.**

Dear Sir,

At last you've included Big Jim Sullivan in the Session Man series. About time,

too. I know you've done features on him before, but to make him Session Man No. 17, when he should have been No. 1. Jim says that he hopes to make an LP soon. Please, please give us plenty of warning about the release date so that we can order it well in advance. Why not a Big Jim column every month? I think he's the greatest... even if he doesn't.

**Carl Kennedy,
Bolton, Lancs.**

Dear Sir,

So the Move think they've got a good act do they? Big deal. I can think of many unknown groups who could smash T.V. sets on stage. What about music? That's what the fans want. Why else do acts like Geno Washington, the Hollies and the Small Faces become such a success? I'm sorry, but I just don't get it when a group relies on nothing but gimmicks, and forgets the musical side. Sure, their records are good, but on stage...! If the Move continue as they are now, then they'll be banned on every major circuit, not just one. Sure, it would be great publicity, but I can't see them earning much money. Come on Move, get an act. A real one, not a gimmicky one.

**Peter Waltham,
Stoke-on-Trent.**



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HE was born in Seattle 20 years ago, he plays superb blues guitar, and what's more, he plays it from the heart, not from other artist's records. He is Jimi Hendrix, a very hot property in more than one sense, and he's come to Britain just at the right time. The scene was already set by the English blues men and visiting Americans, now we have the "gen" article, a young American blues star with a style that is born of deep "feel", hard work and experience. If you belong to the school that believes you must suffer before you can play blues, this bloke qualifies with no trouble at all. He is a rolling stone in the true sense of the phrase, and his rolling has taken him all over the States.

Starting point, naturally enough, was his home town of Seattle. He learned to play little by little on a guitar, which belonged to one of his father's friends who came to play cards. While the two men played, Jimmy would creep out on to the porch with the friend's guitar and see what he could get out of it. "I didn't know that I would have to put the strings round the other way because I was left-handed, but it just didn't feel right", Jimi told me. "I can remember thinking to myself, 'there's something wrong here'. One night my

HENDRIX THE GEN ARTICLE

dad's friend was stoned and he sold me his guitar for five dollars. I changed the strings round but it was way out of tune when I'd finished. I didn't know a thing about tuning so I went down to the store and ran my fingers across the strings on a guitar they had there. After that I was able to tune my own. Then I got tired of the guitar and put it aside. But when I heard Chuck Berry it revived my interest. I learned all the riffs I could. I formed this group with

some other guys, but they drowned me out. I didn't know why at first, but after about three months I realised I'd have to get an electric guitar. My first was a Danelectro, which my dad bought for me; must have busted him for a long time.

"Then I went into the Army for a while, and I didn't play much guitar because the only guitars available were right-handed ones. After I came out I just moved around. I went to Clarksville where the group I was with worked for a set-up called W. & W. Man; they paid us so little that we decided that the two W's stood for Wicked and Wrong. Then we got in with a club owner, who seemed to like us a lot. He bought us some new gear. I had a Silvertone amp and the others got Fender Bandmasters. But this guy took our money and he was sort of holding us back; we moved about some more. Eventually I ended up on the big package tours."

I asked Jimi why he thought Chicago had the biggest reputation for blues men. "Most of the guitarists come from the South", he explained. "In Atlanta and Louisiana there are some great guys. There's Albert Collins, Albert King and Al King. You haven't heard of them here, but they are some of the best guitarists in the world. Most of the cats born in the South move North. They end up in Chicago because that is a sort of middle city and the competition isn't as fierce there as it is further north." And after hearing all these great guitarists, was Jimi at all influenced? "Well, I don't like to get hung up on any one guitarist", he said, "because I always feel kinda unfaithful when I move on to someone else. I should say that my influences were B. B. King and Elmore James."

ONE BAG

Many people have asked Jimi why he didn't complete the obvious image by engaging two blues-soaked men as drummer and bassist. Instead he has the extremely talented, but slightly pop-influenced, Noel Redding and Mitch Mitchell. Said Jimi: "If I'd had two blues men with me we would have gone straight into one bag, the blues. That's not for me. This way we can do anything and develop our own music. We might do our own arrangement of a Howlin' Wolf number followed straight away by 'Wild Thing', or a Bobby Dylan number. We'll do things our own way and make our own sound." Let's hope that "our own sound" is one which the British public will take to and remain with. We can't afford to let this man roll off back to the States.

KEVIN SWIFT.



Mitch Mitchell, Jimi Hendrix and Noel Redding. Says Jimi: "We'll do things our own way and make our own sound".

LIGHTING STRIKES

JIM MCGUINN of the Byrds introduced me to lighting effects when I met him at the Europa Hotel, London, 2½ years ago. As we sat in the lounge, making the most of a couple of lagers and a plate of chicken sandwiches, he chatted, oh so leisurely, about his interests. "I love anything technical", he drawled, "jet aircraft, space travel, electronics. I even do a few experiments myself. What I'm working on right now is a screen on which you can play pictures. I'd like to be able to plug my guitar

in and just play colours. Each note would produce a different effect on the screen." An intriguing idea, I thought. Could it catch on?

AVANT GARDE

In the year or so that followed nothing was heard of Jim McGuinn's wonderful world of colour and, indeed, the Byrds group as a whole suffered a reversal in popularity, over here at least. Now it's all happening. Colour slides and elaborate lighting systems are considered to be part of the average, *avant-garde* group's equipment. But, no one has yet perfected this "playing colours" idea. For my money the only bloke who really knows what it's all about is Glen Campbell, steel guitar-



Glen Campbell

ist with the American group, the Misunderstood.

They arrived a while back and gave the scene a tremendous thump with their brand of "love music", but after that they encountered disaster upon disaster. They have been marking time since their singer was drafted and they have been unable to audition any others because the gear, which they had ordered in all good faith from a lesser-known electrical firm, kept letting them down. But still, even hang-ups like this were forgotten when Glen talked to me recently about a brand new light-producing system.

EXPERIMENTS

"The unit was made for us by a guy called Stuart Brock, an electronics expert, who we contacted through a photographer", Glen told me. "I've known for a long time that this sort of thing could be done and he's the guy who has the knowledge to make it up for us. I've been experimenting for a long, long time with lighting and sound. Even when I was at high school I did a lot of experiments. It all started when I took a small bulb off my amp extension speaker lead. After that I read a lot of material on the subject and we devised a pretty good effect with plain white lights. We had them rigged to the extension speak-

er leads and put them behind the amps so that they gave a sort of halo effect. One night we did our usual act of leaving the stage letting the instruments play themselves and when we looked back we were horrified by what we saw. It was as if some strange control had taken over. The audience were stunned. We decided to leave the whole thing for a while until we could understand better what we were doing. This kind of thing could affect the human mind."

Another trouble with this method was that the lights took power from the amps and eventually blew them. The new unit works on a different principle. It takes no power from the amps, just the impulses. It uses the primary colours, red, yellow and blue. There are several bulbs for each of us and the whole set-up will be about 3,000 watts. Each instrument will have its own colour. I'll have the red because I use high-pitched, screaming notes and these have very little output. The bass will use blue and the lead will use yellow."

Glen went on: "We've watched and made note of audience reaction to sounds and colour. We know what their reaction will be to certain tones, volumes and movements." With many log books of fact behind them something suggests that the Misunderstood are bound to be a success. K.S.

TOP TWENTY—FIVE YEARS AGO

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

- | | |
|--|------------------|
| 1. Can't Help Falling In Love/Rock A Hula Baby | Elvis Presley |
| 2. Wonderful Land | The Shadows |
| 3. Tell Me What He Said | Helen Shapiro |
| 4. March Of The Siamese Children | Kenny Ball |
| 5. The Young Ones | Cliff Richard |
| 6. Wimoweh | Karl Denver |
| 7. Let's Twist Again | Chubby Checker |
| 8. Crying In The Rain | Everly Brothers |
| 9. Forget Me Not | Eden Kane |
| 10. Stranger On The Shore | Mr. Acker Bilk |
| 11. Walk On By | Leroy Vandyke |
| 12. Softly As I Leave You | Matt Monro |
| 13. Hole In The Ground | Bernard Cribbins |
| 14. The Wanderer | Dion |
| 15. Theme From Z-Cars | Johnny Keating |
| 16. Dream Baby | Roy Orbison |
| 17. Twistin' The Night Away | Sam Cooke |
| 18. Little Bitty Tear | Burl Ives |
| 19. I'll See You In My Dreams | Pat Boone |
| 20. Letter Full Of Tears | Billy Fury |

Records entering the Top Twenty during the second two weeks of March, 1962

- | | |
|-------------------|----------------|
| Little Bitty Tear | Miki and Griff |
| Jeannie | Danny Williams |
| Hey! Baby | Bruce Channel |
| Hey Little Girl | Del Shannon |
| Dr. Kildare Theme | Johnnie Spence |



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