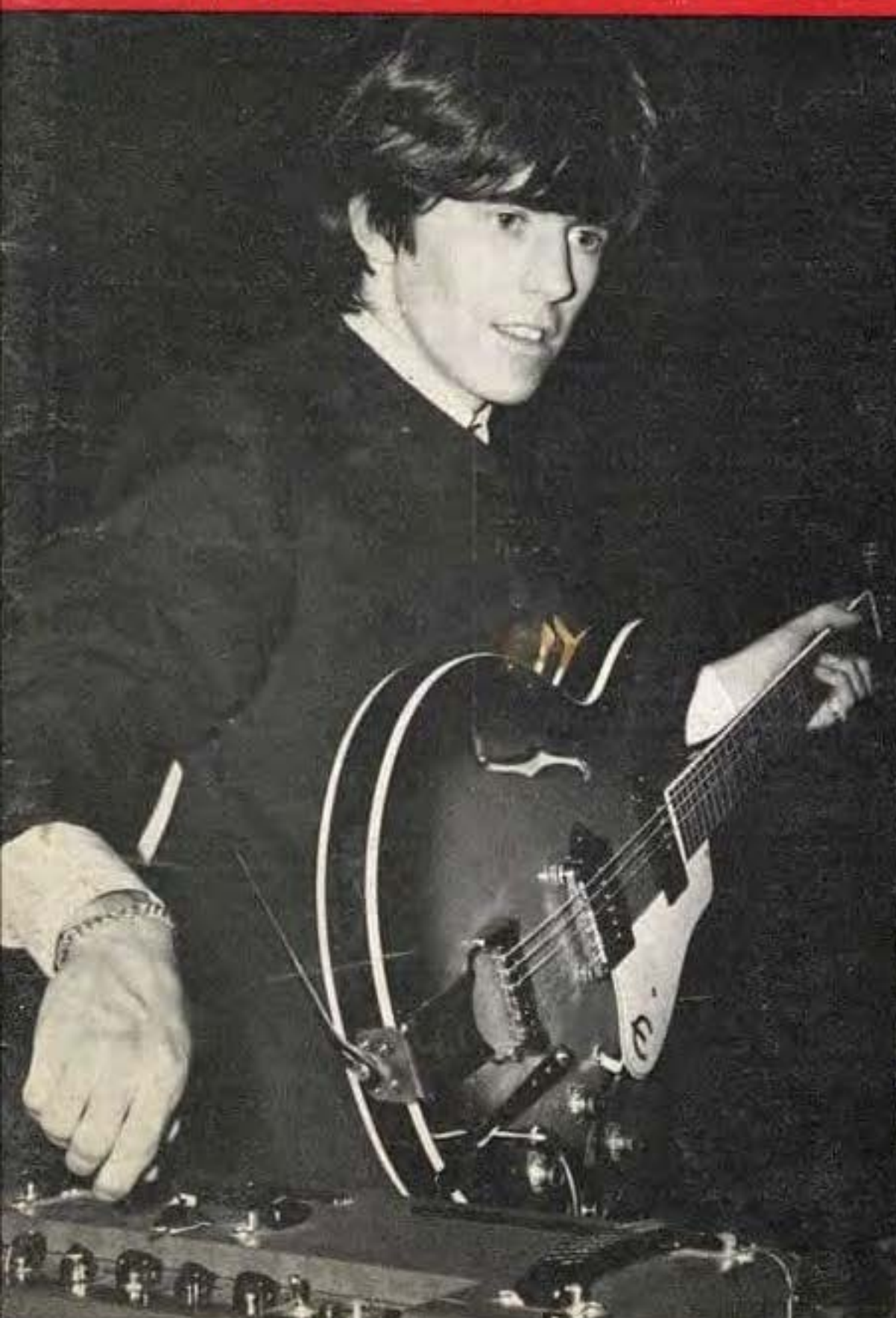


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INSTRUMENTAL



MONTHLY

DEC. 1964

No. 20

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Editorial

THE DISC WORLD is like a gigantic Ferris Wheel with all the different types of recording artistes; girl singers, ballad singers, instrumentalists, groups and so on sitting all round the rim. One month the charts are full of pure instrumental discs, the next it seems to be all ballads and so on. The wheel always keeps turning so that no type of artiste ever dominates the charts for long.

THIS IS AN EXCITING TIME for groups and instrumentalists in this country. The wheel, which two years ago was putting the Beatle-type of group right on top, turned a year or so later in favour of the wilder R n' B outfits. In recent months, ballad and girl singers have made a big comeback. As far as instrumentalists go—every record needs a backing, so they never can go out of fashion. No electronic machine will ever replace an individual and his instrument adding that special "feel" to a number.

WHENEVER BALLADS appear it means just one thing. The wheel is about to turn once again and bring with it a tremendous upsurge in the popularity of group and instrumental records. But exactly what type of group is about to emerge now is the million dollar question!

A STRONG FAVOURITE is 'pop' Country and Western. No one, as yet, has appeared to spearhead this form of music in Britain. It only appeals to a minority at the moment. Exactly like the Liverpool groups were in 1962 and the Stones in early 1963.

ONE POWERFUL POINTER: John Lennon told me that in his opinion the New Beatles' L.P., "Beatles For Sale," which will be out by Christmas, could be called "A Beatles' Country and Western Long Player." A sign of things to come? Could be. . . .

THIS MONTH, Beat Instrumental takes you on a tour of Central London's square mile of instrument shops. This is probably the biggest, and most comprehensive display of instruments in the whole world.

IN THE NEXT ISSUE we will be having the first of a series of instrument competitions for really wonderful prizes. An Amplifier, a Drum Kit or a Guitar MUST be won every month starting from BEAT INSTRUMENTAL No. 21.

The Editor.

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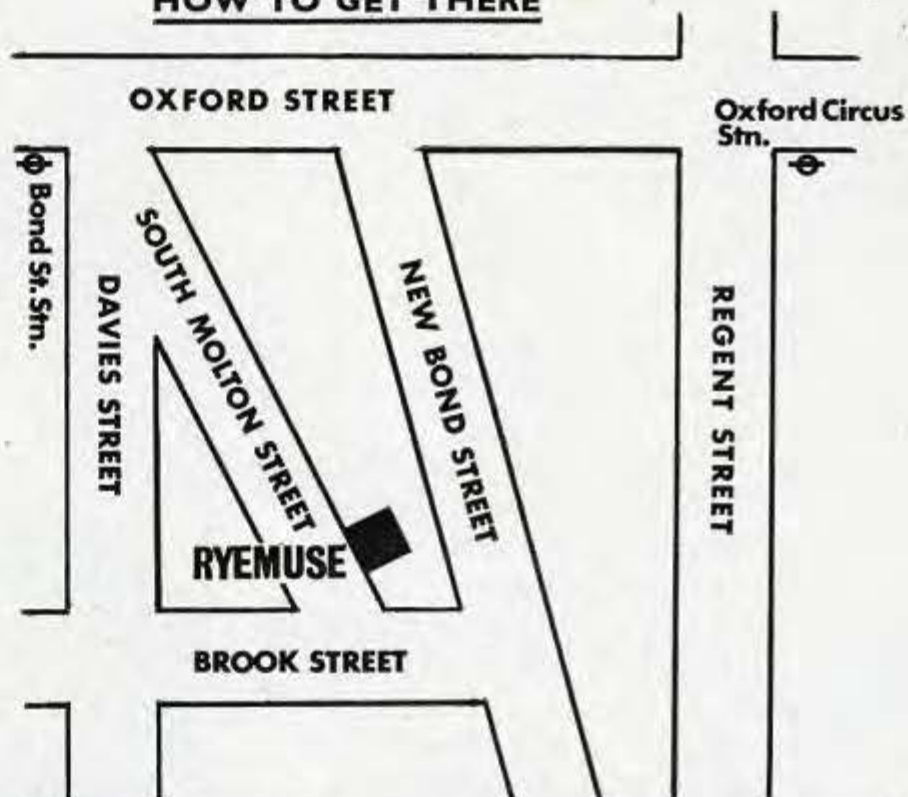
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PROFILE

ROY ORBISON

ROY ORBISON talks quietly. His lips barely move as that soft, Texas drawl emerges. It's hard to tell what he is really thinking because his blue-grey eyes are almost always masked by wide-rimmed smoked spectacles. But he says: "Mostly I think about music. It's been that way since I was a kid of six..."

At six, Roy was already clutching a guitar. He remembers: "My dad, an oil-driller, was mad keen about music, specially Country 'n' Western. He went out and bought me a guitar, the smallest in the store. I tried learning the chords, but my fingers were too small, too weak, to make much impression. I remember crying one day because the strings cut into my finger-tips.

Roy persevered with guitar. He had to, to keep his pa happy. And soon Roy built a name for himself in the little township of Wink—population 1,500. At 12, he had his own radio programme on Station KVWC. Then he formed the Wink Westerners. He majored in geology, went to University... and met up with Pat Boone, a fellow-student mixing his academic bit with making a hit Disc called "Two Hearts". Says Roy: "I decided studying rocks was out. I'd study ROCK and roll."

His own first disc was for Sun Records in April, 1956 and encouraged by Elvis Presley "discoverer" Sam Phillips, "Ooby Dooby" hit the charts. Says Roy, reminiscing: "Music Dominated me from that point on.

Roy, factually speaking, is 5ft. 11in. tall, weighs a constant eleven stone. Has dark brown hair, kept long and well oiled. Birthdate: April 23, 1936. Full name: Roy Kelton Orbison. Two children, Roy Duane and Tony. Roy also plays baritone sax... "Though never in public". His tastes in music stretch from pop to C and W and on to classical pieces. His hobbies include driving his speed boat, flying model aircraft, swimming and sketching.

Roy's MAIN guitar is something that virtually defies description. Says Roy: "The body is really a Gretsch White Falcon but the neck, quite frankly, was made up to my own design. Then the pick-ups—they're special Hawaiian types. Now we come to the internal electronic parts. There's a small, back-street, manufacturer down in Texas who does that bit for me. So you can see, this guitar really is something. It just doesn't have a name, other than an Orbison Special."

PETE GOODMAN.



I GO FOR SOUND, NOT LOOKS

SAYS TOP A & R MAN MICKIE MOST to TONY WEBSTER

"DRAW up a doorstep and sit down", said Mickie Most to a bunch of musicians he found waiting for him outside his front door when he arrived at his home in Central London one night. "They were a Kingston group who had walked all the way from their homes in the hope that I would audition them", said Mickie, "Called themselves The Bats, and after their effort I just had to listen. They were very good and I am going to record them soon."

"This walking bit has become very popular recently. I see one group walked most of the way from Scotland and another lot told me that they had come by shank's pony all the way from Devon. I can just see them travelling that far with amplifiers on their backs!"

Until recently A & R men, standing for Artistes and Repertoire Managers, were a very rare breed—there were only about a dozen of them in the country and most of them worked for record companies. It was a fairly tight monopoly game, but now several highly successful freelance record producers, like Mickie Most are operating.

OOZING WITH IDEAS

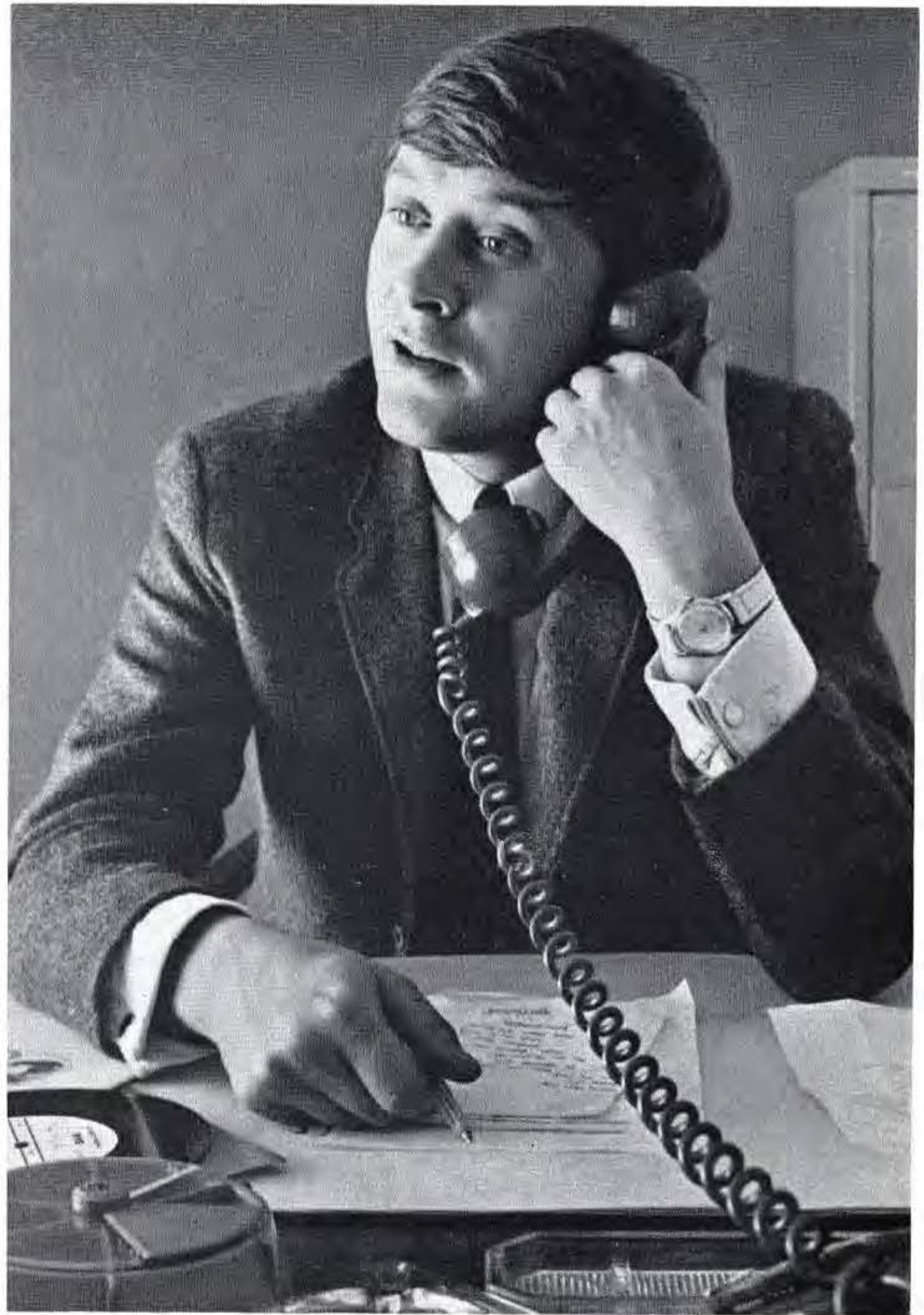
HE immediately strikes you as a person absolutely oozing with ideas. Young—only 26, really 'with it' Mickie has tremendous confidence in his ability to spot potential stars. "I started off as a singer in South Africa, but there was such a shortage of A & R men that I ended up by producing the records myself. I came to England a couple of years ago to try my luck at recording over here, but the competition was too hot. I did produce my own records in England though, so I learned a bit about the British disc scene."

Mickie Most hit the jackpot when he signed up The Animals. Their very first recording, "Baby Let Me Take You Home" showed up well in the charts and "The House of The Rising Sun" topped on both sides of the Atlantic.

"How do you pick potential stars?" I asked him, "What do you look for?" "It's very difficult to say exactly what I look for", he told me. "But, they must have something different and original, which will make me enjoy recording them".

"I am always on the look-out for new talent, but it's got to be really good. If I took on dozens of artistes I wouldn't be able to spend enough time with any of them and I believe in taking my time over recordings".

Exactly how does he want groups to approach him? "I like them to send me



demonstration discs and a list of dates where I can go and see them. It pays to be persistent, but no A & R manager can lay down a set approach which will result in him saying 'That will make me give someone a recording contract'."

Mickie Most doesn't rate 'looks' very high on his list of hit-disc ingredients. "I don't care what a group looks like. I record them because I like their sound and I believe the public buy their records for the same reason. Later on appearances do count, of course, but not at first".

He believes that independent producers are producing many hits these days because they have much greater freedom than the A & R men who work for the record companies. "I've got no bosses", he says, "I can record how I

like, choose the label for the record to be released on, and do my own publicity. And, I don't have all their paper work!"

"After I've decided to record a group, the search for material starts. If they have written some good, original songs I try to make use of them. But, if not, I hunt around until I find something that fits their style. That's another advantage of being independent, it allows me to pick the material I think is most suitable".

OWN RECORD COMPANY

WOULD he like to start his own record company? "Sure, I'd like to," he said, "but, I must get more established first. I don't think I'd like

Continued on page 34

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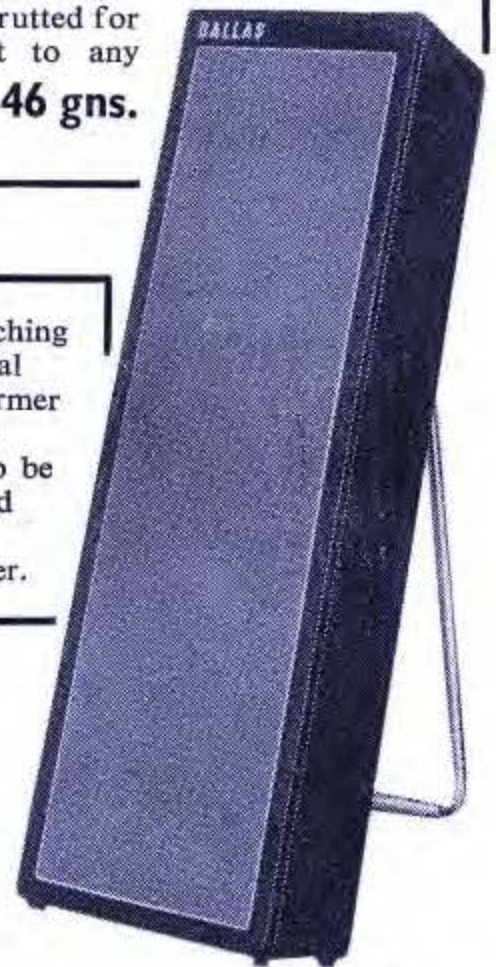
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Group of the MONTH



THE PRETTY THINGS



The Pretty Things in action (left to right) Dick Taylor, using a Gibson E.S.—330 T.D., Phil May, Brian Pendleton, who usually plays a Gretsch Tennessean, Viv Prince on Ludwig and Jack Stax, using a Rickenbacker Bass.

CERTAINLY they are the hairiest of them all! The Pretty Things, Basically a Kent-based group, have always hogged headlines more on the length of their hair than the strength of their vocal-instrumental performances. But their following has built steadily through the past year until... now they earn Group of the Month rating for "Don't Bring Me Down".

Rugged non-conformists, the Pretty Things had a long delay between the release of their first disc "Roselyn", which teetered just inside the chart-level, and the follow-up. In between, they toured the country and built up a tremendously strong fan following.

"The touring was dodgy" says Phil. "But at least we had the knowledge that we were always being re-booked and that our money was going up... but fast! We had the

scenes where even the ballroom staff didn't want to help us—again because of the way we look—but the fans went wild."

GIRL HELPED

PUBLICITY helped the boys. Especially when their publicist is a shapely brunette disc-jockey named Rona Lee Jay, a girl prettier than even the Prettiest Thing! Says Rona: "These boys, managed by Jimmy Duncan and Brian Morrison, whip up a real storm on stage. And you should see their fan-mail. Hundreds of letters a week."

Phil was born in Dartford, Kent. He's 20, Blue-eyed, around 5ft. 9in. tall. Used to be a design student at Sidcup school of Art, but soon realised that music was the biggest "Thing" in his life. Plays guitar and mouth-harp.

Which leads into Dick Taylor, lead guitarist. The boys call him "Tufty", on account of his beard. Also born in Dartford, Kent, he is

a blue-eyed 21, and used to play bass guitar with the Stones. He was educated with Stones Jagger and Richard and swears: "They used to be always taking the rise out of MY long hair!"

Brian Pendleton, rhythm guitarist, is sometimes called "Yeti", on the grounds that he is a six-footer. Wolverhampton-born, he studied flute and guitar before joining the Pretty Things.

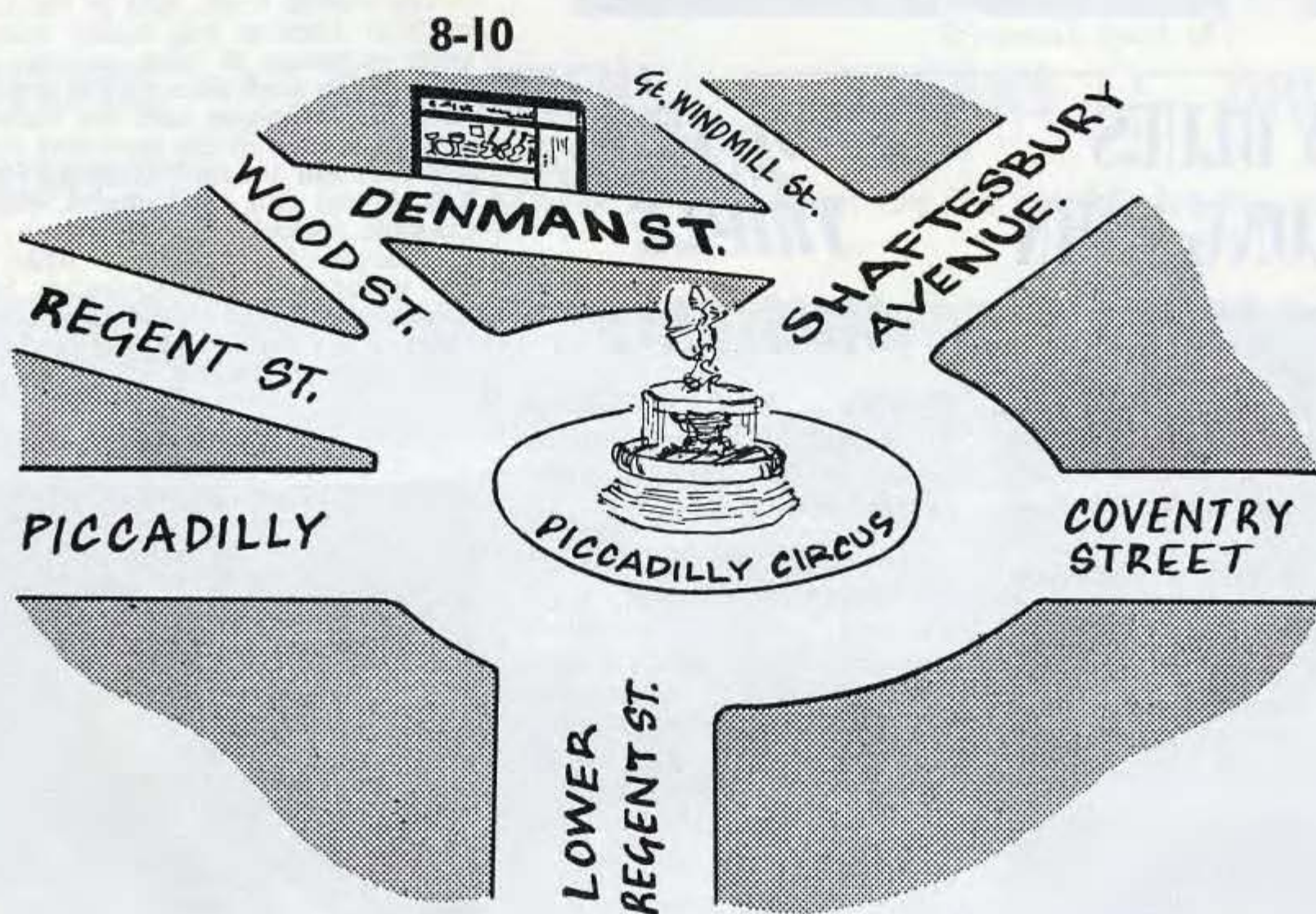
John Stax is bassist, and is also Dartford-born. "All I wanted to do when at school... was leave!" He left to become butcher, cobbler, greengrocer, engineer—in that order. He's blue-eyed, 20. Enthusiastic about Hooker, Reed, Berry and Diddley and very fast cars.

Finally there is Viv Prince, Drummer. Used to be in trad groups (the Dauphin Street Six), then moved to Carter, Lewis and the Southerners. Joined the Things and grew his hair. Now he's rarely seen without his hat. He's 20, fair-haired, blue-eyed.

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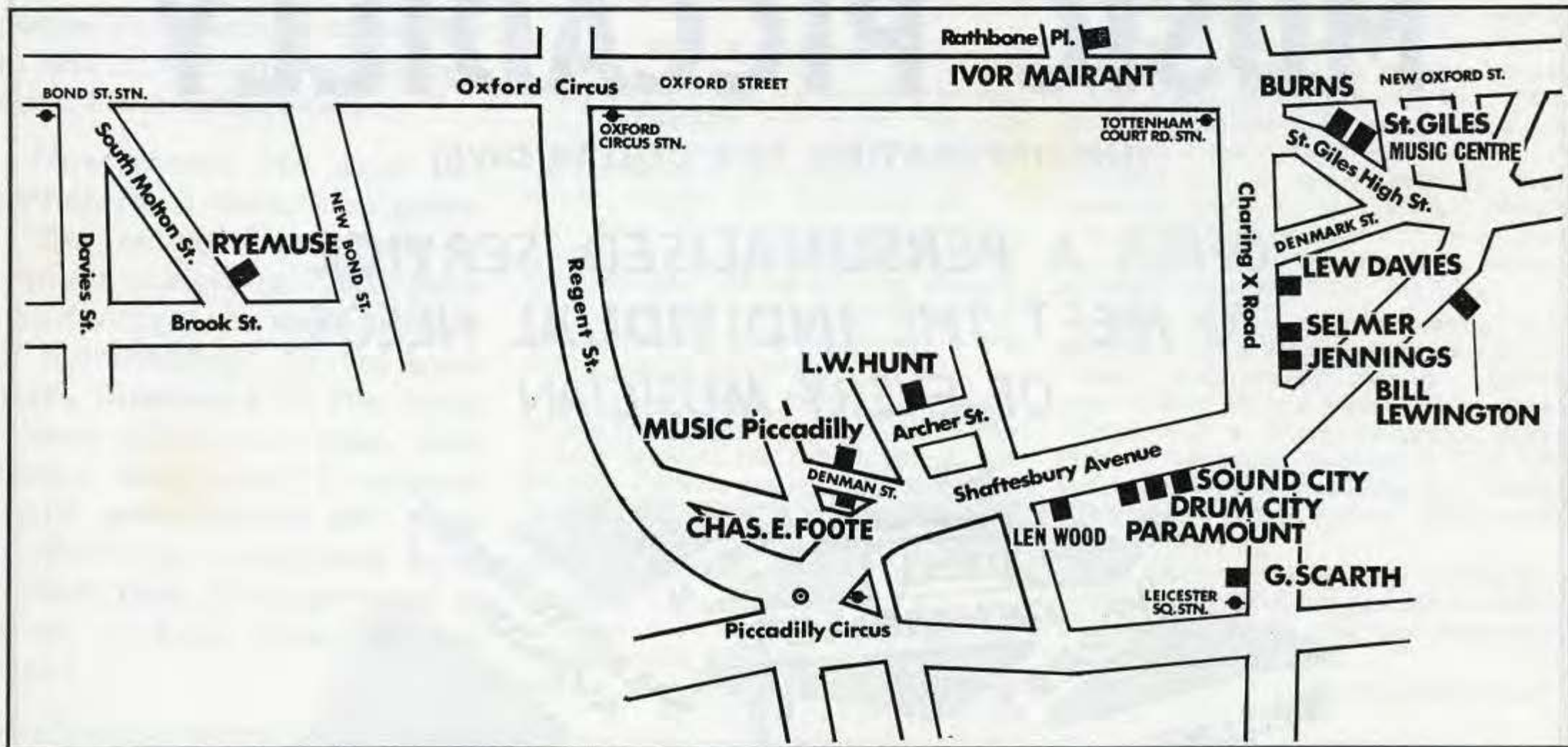
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Let's go on a tour of the high-spots. Let's start from Tottenham Court Road Underground Station, an easy-to-find landmark. Cross over Oxford Street away from the Dominion Cinema, bear down Charing Cross Road—the heart of music-publisher land. Left-hand side, going south . . . into St. Giles Circus. And there is Burns' Instrument Shop.



Burns and St. Giles Music Centre pictured in the evening.

ALL MAKES—PLUS BURNS

A NEW building in a modernistic new block. Jim Frost gives the welcoming smile—he's helped by Peter Dyke. They specialise in all makes of guitars, drums and organs, plus PA systems and amplifiers. But the emphasis, naturally, is on Burns guitars and amps. Prices range from the cheapest to the dearest. Peter Dyke himself is a good guitarist, a

session man. Knows the business inside out. Walk inside: the ground level floor has the guitars, organs and amps. Upstairs: drums and percussion equipment. There is a fantastic display of the latest in gear.

EVERY INSTRUMENT

NEXT door is the St. Giles Music Centre, otherwise Boosey and

Continued on page 12



Mr. Moore and Rod Hannaford of Selmer's.

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Jenning's shop at 100 Charing Cross Road.

Hawkes and Besson. Manager here is Bill Lee. They supply every type of instrument except pianos . . . but including bagpipes! This store stocks all makes without emphasis. Selling well recently: Epiphone, Gibson, Gretsch . . . and Hammond organs. Says Bill: "We'll soon be laying on demonstration sessions of organs and guitars and drums, with top session men taking part. We've also got a couple of soundproof rooms for practice." The store is on two floors. A blaze

of colour as the various top makes vie for attention.

The Music Centre is a most welcome addition to London's musical instrument scene. As you leave, cross the road and cut through Denmark Street . . . this is Tin Pan Alley, flanked by the biggest music publishers. Carry on to the end, the Charing Cross Road end, and just turn right to Lew Davis, at 14 Charing Cross Road. Jack Moore is in charge and in the window are all

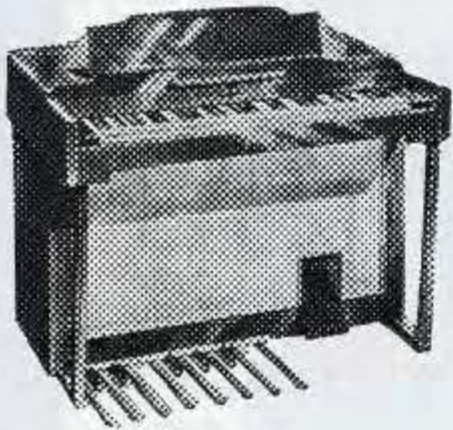
makes of guitars, mainly Gibson. It's a small, one-roomed shop—it is really a branch of Selmer's, so it is mostly Selmer-sold guitars. Not very much brass-instrument material.

SELMER ADVICE

NOW cut back, the same side of the road. Selmer's, the main branch, is at 114-116 Charing Cross Road. One of the biggest shops of it's kind. There's Rod Hannaford as head of the sales staff, along with



Reg Warwick, Manager of G. Scarth.



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Bill Lewington's in Shaftesbury Avenue.

Brian Luke, Tony Pestainne. These chaps don't just deal with one department . . . they know enough to swop around. Very helpful to the customer. "We're very much a team," says Mr. Hannaford. "We pride ourselves on the advice we give, from stringing a guitar to picking a reed. We sell everything except drums."

Selmer's have a very big range, from the cheapest Spanish guitars to the most expensive. And they have their own repair service—a very quick service. And there are studios where musicians can go without interruption. "The customer is the most important person to walk through the door." Walk in and there is the counter for brass and woodwind sections. Then comes the department for guitars and amps, then the repair shops. Upstairs is a big room with every type of organ and pianette. And the Selmer staff say they can get any type of instrument inside 24 hours. . . .

100 FOR JENNINGS

JUST a few doors down the same side of the road is Jennings—100 Charing Cross Road. Bill Doe is manager, with Tony Phillips as a most able assistant. Both are musicians and can deal with any technical problem which may arise. They get plenty to sort out. Mostly the store deals with Vox guitars and amplifiers, with Fender as a secondary choice. But anything can be obtained. They also have the sole rights to the American Thomas organ. Says Bill: "Right now, we find that probably the most popular guitar is the Fender Telecaster—the semi-acoustic range generally sells best."

"We've a room downstairs which is used as rehearsal premises for groups. Incidentally, we allow the groups to borrow Vox amps and guitars—and usually end up selling to them!" Jennings have built business very fast over a boom period.

LEWINGTON'S

OUT of Jennings and turn left, keep on—and turn left into the top end of Shaftesbury Avenue, from Cambridge Circus. And there is Bill Lewington's, at 164 Shaftesbury Avenue. Bill has been one of the big names of British reed players—his son Dennis is always available in the shop. They don't sell guitars or



Fred Hardy of Sound City.

stringed instruments, concentrating on brass and woodwind. They have most well-known lines of saxophones and clarinets . . . Selmer saxes, Conn brass, Le Blanc clarinets. The shop is mainly used by session men for new instruments, but the groups who use saxes are also patrons. Theory from the management: the sax is coming back, says Dennis. "Service without salesmanship" is the motto at Lewington's. And they're proud of the contra-bass clarinet on show . . . the only one in the country.

Lewington's is in a basement. A



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big room divided into two—clarinets and wind instruments in the first section, brass behind. Also available: soundproof rooms for rehearsals.

Turn back along Shaftesbury Avenue, towards Piccadilly. Across Cambridge Circus—that's the Palace Theatre on the right. And on to Sound City. . . .

ARBITER LAND

THAT top end of Shaftesbury Avenue, the opposite side to the Palace Theatre and the Columbia Cinema, but below Cambridge Circus,

called in. Vibes, drum tutors . . . and the now famous drum clinics are organised here. Top stars like Joe Morello, or Phil Seamen, put on demonstrations in London halls to packed audiences of drum fans. And Drum City can cope with the most difficult of repairs . . . on the premises.

Outside, left again—and the third depot of the Arbiter organization is at 74 Shaftesbury Avenue. Mr. Orchard is in charge of a shop featuring brass and woodwind, with saxes. They also sell guitars and amps. Repairs, overhauls—all part of



"Doc" Hunt of Archer Street.



Drum City—one of Arbiter's three shops in Shaftesbury Avenue.

the quick-as-a-flash service. Mostly, though, it's a centre for reeds and brass. Says Mr. Orchard, with justifiable pride: "You can get the whole instrument scene here in the space of 200 yards. We revel in challenges."

MUSIC PICCADILLY

CCROSS over Shaftesbury Avenue. Look for Denman Street—as you approach the entrance, you can see

Continued on page 16

could also be called Ivor Arbiter Land. Ivor, young top-man of J. & I. Arbiter Ltd., has three stores close to each other—and between them they cover literally every requirement.

First one is Sound City, a spacious new department on the corner of Shaftesbury Avenue and Gerrard Place. In charge now is Fred Hardy—and this is the usual "stamping-ground" of Bob Adams, one of the best-known figures to group members. Bob now is on a "roving commission," but he built the Arbiter policy of "service for musicians, 24 hours a day." Sound City is now situated on one floor—admin offices are downstairs.

It's a complete range, with special emphasis on Dynachord amps, Gretsch guitars, along with Vox and Guild. Accessories—strings, plectrums—are all there, along with organs. And also available is a stack of advice to groups starting out. Just about every big name, including Americans like Little Richard and Chuck Berry, call in.

Step outside, turn left and there is Drum City. Johnnie Richardson, himself a fine drummer, is in charge of an easy-to-view showroom featuring Ludwig, Trixon and Gretsch. There's room in the basement for Ray Cooper to give tuition. And a plaque on the entrance showing the staggering number of top stix-men who've

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Premier
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CLARINET, Console, new, in case.....	£19 19
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BASS GUITAR, Fender Precision.....	£141 15
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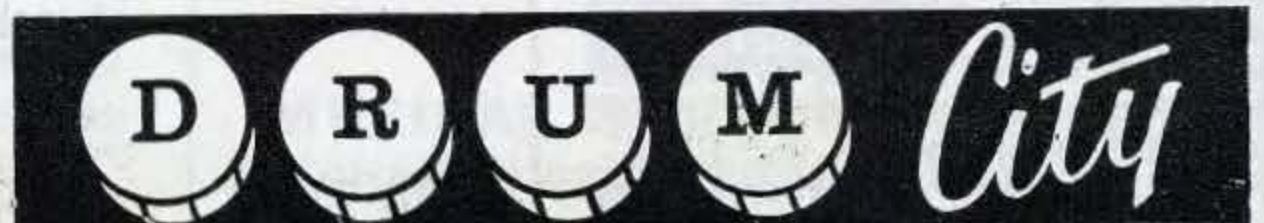
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CAPITAL EQUIPMENT

Continued from page 14



Mr. N. Malony—Director of Music Piccadilly.

the old Windmill Theatre over the right shoulder. And in Denman Street, on the right hand side, is Music (Piccadilly). A sub-name outside is Rudal Carte, grandson of D'Oyley Carte. Stanley Towson is in charge, with Martin Shaw in the guitar department and Eddie Ryan on the drum-percussion side. They sell all types of guitars and all-price ranges of wind, organs and amplifiers.

Special show is of the Schaller amplifiers from Germany. And this shop specialises in string basses, plus accessories, which sell mainly to dance band musicians. Jazz stars like Ronnie Ross and Roland Kirk are regular customers. And the firm makes its own flutes . . . the "Student," "Graduate" and "Coronet." Says Mr. Towson: "We believe in experimenting in all forms of wind instrument. We cater for the individual in the group."

SPECIALISTS

ANY technical fault can be put right in the workroom downstairs. In the outer part of the shop is the guitar and drums department, leading through to brass and woodwind. Even the workmen are expert musicians—this is very much a shop FOR musicians.

Cross over Denman Street to the premises of Chas A. Foote, Managing director is Mr. Foulds, with salesmen Sid Grant (drums and basses) and Dick Burrell (brass, woodwind and guitars). They sell every type of instrument except pianos and ELECTRIC guitars. They specialise in bass guitars and string basses. They do brisk business in Jumbo and Spanish

acoustic guitars.

Tackled here are drum and double bass repairs, all done on the premises. They specialise in Premier drums and have a big stock of second-hand drums and cymbals. The Merseybeats are good customers, plus Johnny Dankworth. The firm also hire drums, basses and vibes to the BBC for major shows. And their latest idea is to make special drum-cases so that, for example, all the tom-toms can be carried in the same case. Foote's are also keen on supplying schools, helping the flow of new young musicians. Ground floor is mainly given over to guitars and electric basses. Downstairs is a show-room for drums . . . and rows of double basses.

Kits here are from £150 down to the really cheap models. They don't loan equipment to groups, but do for different organizations or stage shows. Hire Purchase agreements run over only 12 months, but are available on payment of one-fifth down. Their most popular sellers are Ludwig and Premier. Doc is the agent for Premier. They do repairs on the spot, and make special drum fittings for customers. They also sell and loan to schools. It's fair to say that most drummers go to Hunt's at some time or other. Go down the alley, look over the main store-room—it's quite small. There's a second-hand display, plus four workshops.



Mr. Foulds of Chas. E. Foote Ltd. in Denman Street.

BEGAN IN 1940

CUT back along Denman Street, past the old Windmill—and into Archer Street, meeting place for musicians every Monday. Into L. W. "Doc" Hunt's, 10-11 Archer Street. Look hard, for this shop is situated in a small alley-way. Doc, assisted by Mr. Spence, copes with every type of percussion instrument . . . drums, vibes, maracas. Everything you hit, in fact! This is one of the most famous drum centres in the world . . . it has been going since 1940.

ALL MUSICIANS

YOU'LL need to hop into a taxi to get quickly to Ryemuse, in 64 South Moulton Street, near Bond Street. There you'll find Adrian Gaudini and Mr. Jepson. They sell every range of guitar in the retail department, along with tambourines, pianos, organs. They don't specialise in groups but for any kind of musician. There's a recording studio above, supervised by John Gregory, and the retail department will loan instruments for recording. Stroll in

SCARTH

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LEVIN • BURNS • HOFNER etc. • GUITARS

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55 CHARING CROSS ROAD, LONDON, W.C.2

through the main door, study the guitars and drums. You go downstairs for the pianettes, organs and bigger equipment. Many top groups have passed through this shop, taking advantage of the friendly advice and help given by the staff.

MOSTLY SPANISH

YOU'RE now near **Bond Street Underground Station, right on Oxford Street.** Nip on the Eastbound Central Line and alight at Tottenham Court Road again. Walk **BACK** along Oxford Street for a wee stroll, on the North side, and pop into Rathbone Place. There, at number 56, is Ivor Mairant's establishment . . . Ivor is one of the great names of the British guitar-playing business. His reputation is enormous; his knowledge of the guitar industry unrivalled.

Says Ivor: "I sell all makes of **GOOD** guitars. I just won't stock the inferior quality. We also deal in drums,



Mr. Jepson of Ryemuse in South Molton Street.

brass and woodwind instruments, plus saxophones as from now. Actually Harry Gold, well-known band-leader and tenor-saxist, has now joined me in the shop."

The guitar range is mostly Spanish and it's a fact that Ivor can challenge any other shop in the world to give a better selection. He can supply models from five guineas to £200. But nothing is sold unless it is perfect. "If I detect any flaw, we just won't sell," says Ivor. Many are specially imported from Spain and Ivor now has worldwide contacts.

PERSONAL CHOICE

The Mairants' personal choice of guitars? He has a **Jumbo acoustic**, a **Guild electric** and two **Spanish models**, a **Fleta** and a **Ramiriz**.

Back to the Oxford Street end again, turn left, and very soon you're back at Tottenham Court Road Underground Station again. A fast round-trip of the biggest and the best-known musical instrument stores in London. Total value of the stock always on show runs to hundreds of thousands of pounds. Literally every whim, every worry, can be satisfied. The accent all round is on service, up-to-date equipment . . . and smiling helpfulness.

There's no city in the world to touch London, the heart of London, when it comes to satisfying the instrumentalist.

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- * H.P. and part-exchanges.

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FARFISA

(Compact Organ)



Big selection of reconditioned instruments and amplifiers, P.A. equipment, etc., at bargain prices.

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Selmer

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TEMple Bar 5432

WHERE IS EVERYBODY?

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



THE BEATLES

December. 24th Christmas Show, Odeon, HAMMERSMITH.

GERRY AND THE PACEMAKERS

November. 25th ABC, CAMBRIDGE; 26th The Ritz, LUTON; 27th ABC, KINGSTON; 28th Winter Gardens, BOURNEMOUTH; 29th Colston Hall, BRISTOL.

December. 1st ABC, WIGAN; 2nd ABC, HULL; 3rd ABC, EDINBURGH; 4th ABC, STOCKTON; 5th City Hall, NEWCASTLE; 6th The Futurist, SCARBOROUGH; 24th The Christmas Show, LIVERPOOL.

HERMAN'S HERMITS

November. 25th LEEDS; 26th GLASGOW; 27th STOCKTON; 28th SHEFFIELD; 29th COVENTRY; 30th MANSFIELD.

December. 1st DONCASTER; 2nd IPSWICH; 4th SOUTHEND; 5th EAST HAM; 6th HANLEY; 7th ACCRINGTON; 8th The Oasis, MANCHESTER; 10th-13th Tour of IRELAND; 18th SHREWSBURY.

SOUNDS INCORPORATED

November. 26th Civic, ELSMERE PORT; 27th Palace, MARYPORT; 29th Floral Hall, MORECOMBE; 29th De Montford Hall, LEICESTER.

December. 1st Civic Hall, WOLVERHAMPTON; 2nd Art College, NEWCASTLE; 4th Guildhall, DUMFRIES; 5th University, NOTTINGHAM; 11th Rainbow, EBBW VALE; 12th University, BIRMINGHAM; 14th SOUTHSEA; 18th Tower, NEW BRIGHTON; 19th Plaza, OSWESTRY; 20th The Community Centre, SOUTHALL; 24th Beatles' Christmas Show at Odeon, HAMMERSMITH.

NASHVILLE TEENS

November. 25th-27th MANCHESTER; 28th NORTHWICH; 29th WEMBLEY.

December. 2nd-4th SCOTLAND; 5th MARCH; 6th GOLDERS GREEN; 8th LAUNCESTON; 11th DUNSTABLE; 13th ABERGAVENNY; 22nd Tour—AMERICA.

MANFRED MANN

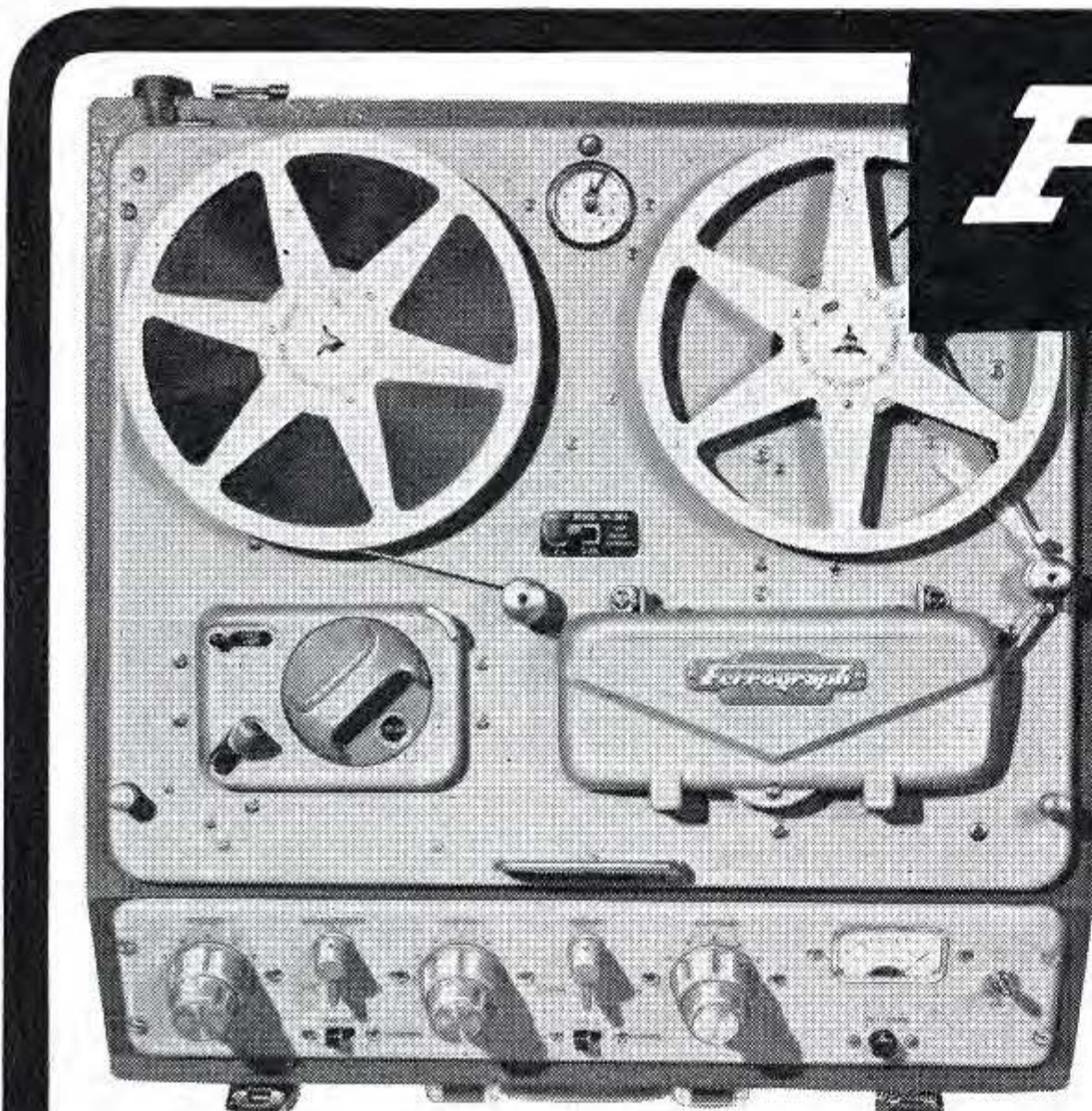
November. 25th ABC, BELFAST; 26th Adelphi, DUBLIN; 30th Town Hall, BIRMINGHAM.

December. 1st City Hall, SHEFFIELD; 4th Colston Hall, BRISTOL; 5th Essoldo, NORWICH; 6th ABC, WAKEFIELD; 8th Granada, BEDFORD; 9th Granada, KETTERING; 10th Granada, WALTHAMSTOW; 11th Adelphi, SLOUGH; 12th Opera House, BLACKPOOL.

DAVE BERRY AND THE CRUISERS

November. 25th LEEDS; 26th GLASGOW; 27th STOCKTON; 28th SHEFFIELD; 29th COVENTRY; 30th MANSFIELD.

December. 1st DONCASTER; 2nd IPSWICH; 4th SOUTHEND; 5th EAST HAM; 6th HANLEY; 7th Royal Albert Hall, LONDON.



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MODEL 5A (Monophonic) 81gns.

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THE PRETTY THINGS

December. 1st 100 Club, LONDON; 2nd-7th Tour of SCOTLAND; 10th 100 Club, LONDON; 11th The University, LEICESTER; 17th The Olympia, READING; 18th Hillside, HEREFORD.

THE BACHELORS

November. 25th-29th Tour of IRELAND; 30th New Theatre, OXFORD.

December. 1st-5th New Theatre, OXFORD; 24th Pantomime at Alexandra, BIRMINGHAM.

THE MOJOS

November. 25th Hermitage, HITCHIN; 27th Starlite, WEMBLEY; 28th Leas Cliff, FOLKESTONE; 29th The Community Centre, SOUTHALL.

December. 1st New Civic Hall, GRAYS; 4th Hillside, HEREFORD; 5th Baths, SCUNTHORPE; 11th The County Hall (L.C.C.) LONDON; 12th White Hall, EAST GRINSTEAD; 17th RAF MARHAM; 18th Queens, TREDEGAR; 19th The George Hotel, HINCKLEY; 23rd The Town Hall, BIRMINGHAM.

THE KINKS

November. 25th ABC, CAMBRIDGE; 26th The Ritz, LUTON; 27th ABC, KINGSTON; 28th The Winter Gardens, BOURNEMOUTH; 29th Colston Hall, BRISTOL.

December. 1st ABC, WIGAN; 2nd ABC, HULL; 3rd ABC, EDINBURGH; 4th ABC, STOCKTON; 5th The Civic Hall, NEWCASTLE; 6th Futurist, SCARBOROUGH.

TONY JACKSON AND THE VIBRATIONS

November. 25th STOURBRIDGE; 26th KIDDERMINSTER; 27th-30th Tour of SCOTLAND.

December. 5th LEYTON; 12th MARGATE; 19th SHEFFIELD.

WAYNE FONTANA AND THE MINDBENDERS

November. 26th PONTYPOOL; 27th RAWTENSTALL; 28th COVENTRY.

December. 4th BRIDLINGTON; 5th University, LIVERPOOL; 6th The Oasis, MANCHESTER; 7th Royal Albert Hall, LONDON; 8th SHEFFIELD; 11th Palace, MARYPORT; 12th Kiosk, CASTLEFORD; 13th Mr. Smith's, MANCHESTER; 14th The Pavilion, BATH; 15th Saints, SHEFFIELD; 16th ROTHWELL; 19th NORWICH; 20th NEWCASTLE-under-LYME; 24th SCUNTHORPE.

THE SEARCHERS

December. 10th-24th Tour of SCANDINAVIA.

CLIFF BENNETT AND THE REBEL ROUSERS

November. 25th Corn Exchange, BRISTOL; 27th Guildhall, PLYMOUTH; 28th Baths, LEYTON; 29th De Montfort Hall, LEICESTER.

December. 9th Kinema, DUNFERMLINE; 11th KIRKCALDY; 18th The Locarno, COVENTRY; 20th Blue Moon, HAYES; 23rd Pace-makers' Christmas Show, LIVERPOOL.

THE BARRON KNIGHTS

December. 2nd Dorothy, CAMBRIDGE; 4th-9th Tour of IRELAND; 10th RAF ST. ATHEN; 11th Locarno, COVENTRY; 12th The Burnell College, ACTON; 17th The Queen Mary's College, LONDON; 22nd KINGS LYNN.

THE APPLEJACKS

November. 28th Dreamland, MARGATE.

December. 1st The Town Hall, CHELTENHAM; 2nd Club 99, BARROW-IN-FURNESS; 4th Goldsmiths College, NEW CROSS; 5th White Hall, EAST GRINSTEAD; 10th RAF ST. ATHEN; 11th School of Technology, COVENTRY; 17th Baths, SCUNTHORPE; 10th Jubilee, BURTON-ON-TRENT; 11th-21st Tour of SCOTLAND.

THE ROCKIN' BERRIES

November. 26th Locarno, SWINDON; 27th California, DUNSTABLE; 30th WARRINGTON.

December. 1st ALTRINGHAM; 3rd BIRMINGHAM; 4th PETERBOROUGH; 6th Princes and Domino, MANCHESTER; 8th University, KEELE; 9th BRISTOL; 10th COLLERS QUAY; 11th Beat City, MANCHESTER; 12th RAWTENSTALL; 13th CARDIFF; 14th SHEFFIELD; 15th NEWCASTLE; 16th EDINBURGH; 17th BIRMINGHAM; 20th ROTHWELL; 23rd STOURBRIDGE; 24th TUNBRIDGE WELLS.

THE DOWNLINERS SECT

November. 25th Floral OXFORD; 26th Town Hall, GREENWICH; 27th 51 Club, LONDON; 28th CHIPPENHAM; 29th 51 Club, LONDON; 30th Town Hall, BRIDGWATER.

December. 1st The Royal Forest, CHINGFORD; 4th Fishmongers Arms, WOOD GREEN; 6th 51 Club, LONDON/Black Prince, BEXLEY; 8th AYLESBURY; 9th Eel Pie Island, RICHMOND; 10th COLCHESTER; 11th 51 Club, LONDON; 12th Rendezvous, PORTSMOUTH; 13th 51 Club, LONDON/Civic Hall, CRAWLEY; 18th 51 Club, LONDON; 19th BISHOPS STORTFORD; 20th 51 Club, LONDON; 21st Baths, ELTHAM; 24th 51 Club, LONDON.

Hank's COLUMN



I am very glad to see so many people taking an interest in music these days. There must be a marvellous crop of good musicians due in a year or two. By good, I mean people who can play, but also, feel what they are playing.

Once they've learned to play a guitar or drums most people want to form a group and I often get letters from boys asking me how to start. The answer's simple: just look around your own town and talk to a few others just like yourself.

Musical ability is the most important ingredient in any good group. But, in order to get your audience to enjoy your performance, you must also ensure that your stage presentation and personalities get across.

I don't mean that every small group must immediately rush out and buy forty guinea mohair suits or tear around the place in a frenzy! No, the main thing is just to be friendly towards your audience, take a bit of trouble over choosing your numbers, above all else, try and be original. Believe me, that extra bit of effort will make all the difference.

One last thing I must mention and that is always play the sort of music that you like best. That way your group will develop an individual style which will eventually become your trademark.

Most young instrumentalists are influenced by somebody when they start to play. I certainly was. When I began, I tried to adapt Les Paul's style of playing. I thought he was great and still do for that matter.

The specs I got from Buddy Holly! No. I really do need glasses—I am as blind as a bat without them.

INSTRUMENTAL NEWS

MIXED BAG FOR ROCKIN' BERRIES

EQUIPMENT line-up for Brum's first big chartclimbers The Rockin' Berries is quite a mixed bag. Lead Chuck plays a Gibson, Rhythm Geoff uses an Epiphone, Bassman Roy plays a Fender Jazz Bass and Terry Bond drums on Premier.

Geoff insists that the Berries would rather appear "live" on television. "We prefer programmes like 'Beat Room' and 'Scan,'" he says. "The second one is produced in Birmingham and isn't seen in London.

"Also," he adds, "We don't just do Rock. Many people get the wrong impression when they hear our group name, they expect a load of out-and-out rock numbers. Actually 'He's In Town' is our type of number although we do lace our act with a lot of comedy."



Left to Right: Clive Lea, Chuck Botfield, Terry Bond, Roy Austin, Geoff Turton.

GOLDEN SELLER

ONE of the surprise best-sellers of the year is the Framus Golden Television guitar. Only recently imported by Dallas it is achieving big sales. Price is £127. 12. 0. The organ effect switch and an automatic damper seem to have attracted many buyers. Dallas say that this is their most popular model since the Framus Star Bass was boosted by Stone Bill Wyman.

ST. GILES GET PREMIER AGENCY

BILL LEE, manager of St. Giles Music Centre announces that they have secured an agency for Premier drums. This means that the Centre will have an even wider selection of kits to offer in future. Another interesting item being handled by St. Giles is the new Viking bass amplifier. It's a 40 watt job with two 15" Goodman speakers. That's Bill on the left demonstrating a guitar to an Ilford group, The Bob Tower Four.



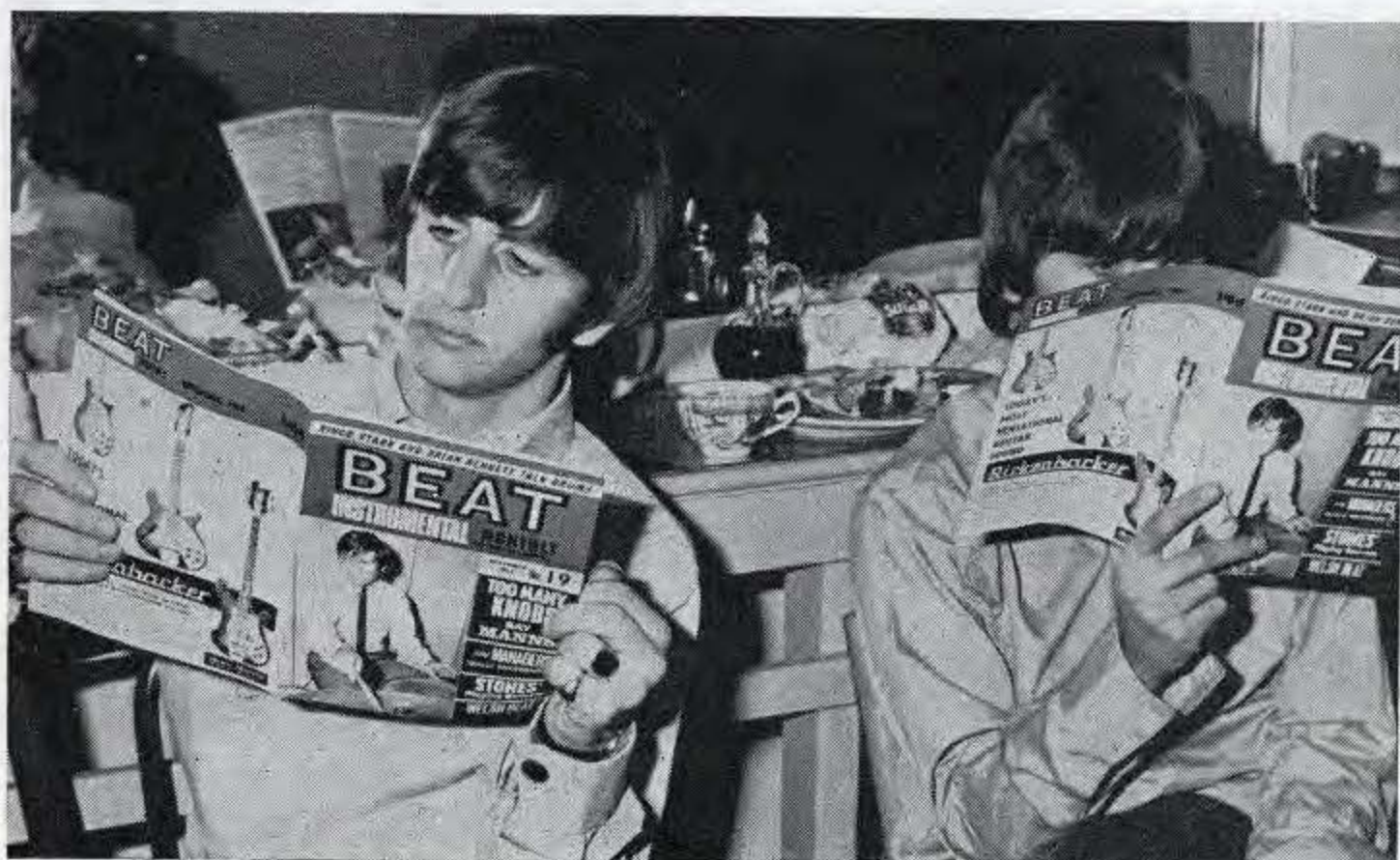
Stones' drummer Charlie Watts has come up with an unusual tribute to the great American sax player Charlie "Yardbird" Parker. He's written and illustrated a book which will be published shortly by Beat Publications. The title: "Tribute To A Highflying Bird."

Hohner Snowed Under

FANTASTIC! That's the only word which describes the present demand for harmonicas. Hohner report that they have orders in hand totalling two thousand seven hundred dozen for their most popular model The Echo Super Vamper. Dealers will be supplied in strict rotation as shipments come in.

MANNS OR KINKS

JENNING'S Bill Doe reports that it's going to be either Manfred Mann or the Kinks for the first of the new Vox Organ guitars. And Tony Phillips of Jennings tells us that the Beach Boys borrowed a Vox P.A. which they have since decided to buy.

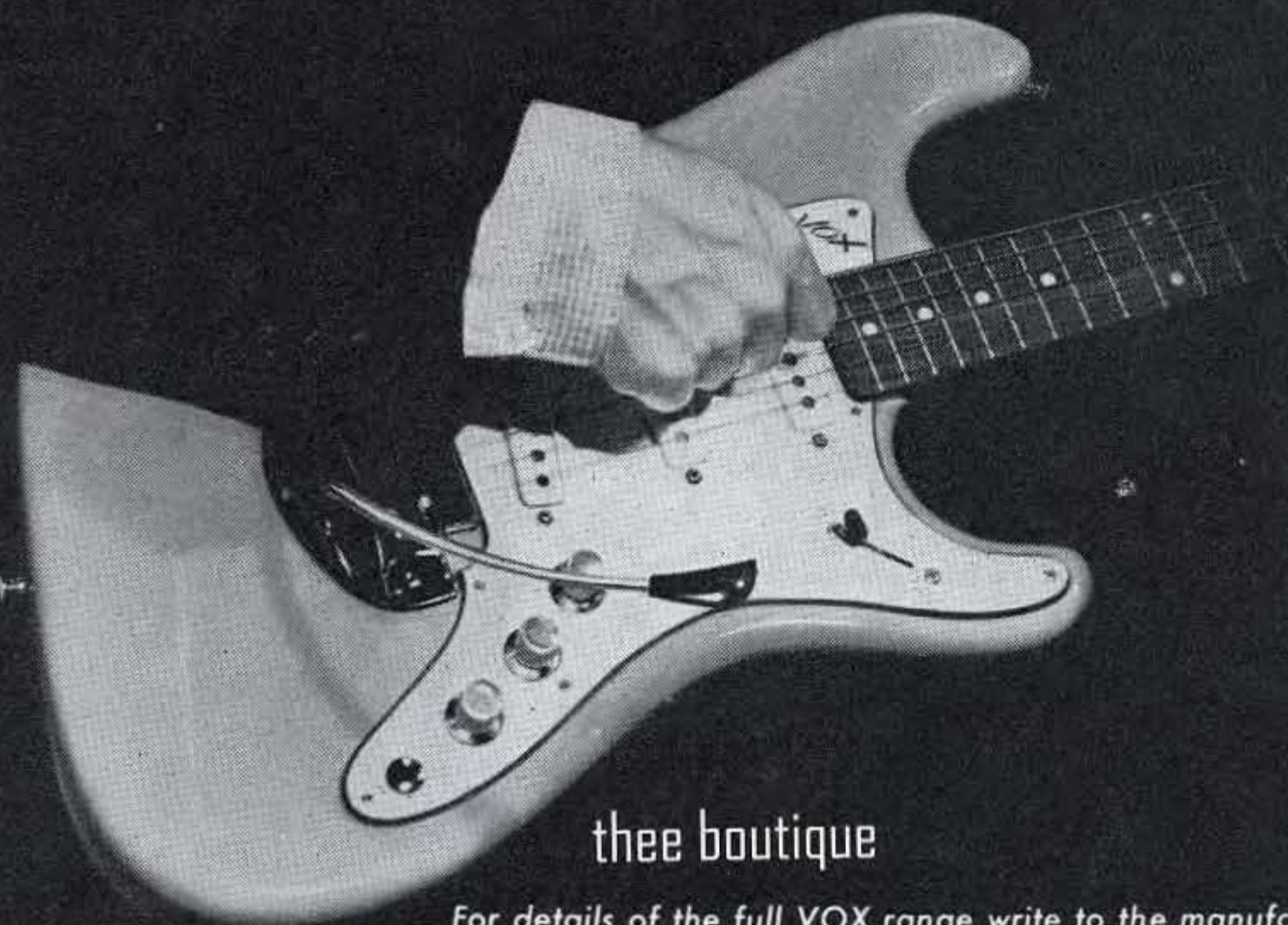


Ringo and George checking up on what's happening in the Instrumental world with their October issues of Beat Instrumental.

VOX SOUND PERFECTION

Pure undistorted sound, superb quality, strength and reliability — these are the qualities that add up to the perfection of VOX Sound Equipment.

Pleasing to the eye, supremely satisfying to the ear, VOX Amplifiers and Guitars are built with a care and artistry that make them the foremost choice of discriminating musicians the world over



thee boutique

For details of the full VOX range write to the manufacturers



JENNINGS MUSICAL INDUSTRIES LIMITED
DARTFORD · KENT · Telephone: 22471



SURELY THE POLICE CAN CATCH THEM

IT'S beginning to look as though there is an organised gang going around the country stealing equipment from group vans.

But, the Luvvers wondered why anyone would take their amps. "They were made especially for us by a small manufacturer in Mansfield," Lulu told us, "And they'd stick out like a sore thumb if anyone tried to play them anywhere. I just can't see why the thieves bothered."

But, she also feels that the police should be able to catch the people responsible. "A lot of the stolen equipment has serial numbers on it so it should be possible to trace it," she points out.

Advice to all instrumentalists—**GET YOUR GEAR INSURED!**

JIM REEVES' PAST RELEASES



JIM REEVES was a man who used to do everything with tremendous vitality. When he entered a recording studio, for instance, he would often stay there for many hours recording numbers one after the other. Because of this he has left enough material to keep his fans happy for a long, long time. We hope that the following list will help all those who have enquired about his earlier discs. "He'll Have To Go"; "There's A Heartache Following Me"; "I'm Getting Better"; "Whispering Hope"; "The Blizzard"; "You're The Only Good Thing That's Happened To Me"; "Adios Amigo"; "I'm Going To Change Everything"; "Is This Me"; "Welcome To My World"; "I Love You Because"; "I Won't Forget You."

WATKINS CONTINENTAL EXHIBITION

ON the 22nd and 23rd of this month Watkins held an exhibition of all their lines in Brussels. It was for the benefit of all the Belgian, Luxembourg and Dutch dealers and was arranged by the firm's continental distributors Gene Electra Electroniques. A point which Watkins stressed at the exhibition was that they now do straight deliveries to the continent by lorry.

Rosetti Hold Prices

ROSETTI, who handle the pricey Epiphone range as well as the very reasonably priced Egmond guitars, issued a statement a few days after the Government announced their 15 per cent. surcharge on imports which was short, but sweet: "Our prices stay the same." This decision to absorb the increase instead of pushing up the price will keep a lot of customers happy at both ends of the guitar-buying scale.

NEW FROM BURNS

NEWEST guitar in the Burns range is the Vibra Slim. Selling at £140. 14. 0 it has an ultra slim neck, the fingertip controls are fitted into the pick-guard and it also boasts a special 'presence' control for subtle blending of tones. Burns also announce that they will shortly be manufacturing a range of acoustic guitars.

TWANG STRINGING

A different method of guitar stringing, first brought to our notice by the Downliners Sect, is becoming more and more popular we find. You use two firsts, plus one second, one third, one fourth, one fifth and forget about the bottom E string.

CYMBALS FOR HOLLIES

THE trade mark of the Hollies has always been their very distinctive sound, which they also manage to vary considerably from number to number. And to add that extra touch to "Time For Love," one of the tracks on their new album, drummer Bobby Elliott used finger cymbals. He says that he was unable to get them in this country but bought them in Sweden when they were over there on tour.



Illustrated below are some of the models shown on the WATKINS stand at the recent A.M.I.I. Exhibition. Your local Music Dealer has returned with details on these and many more fabulous Watkins instruments, so see him NOW and learn what's new.

TELSTAR ORGAN



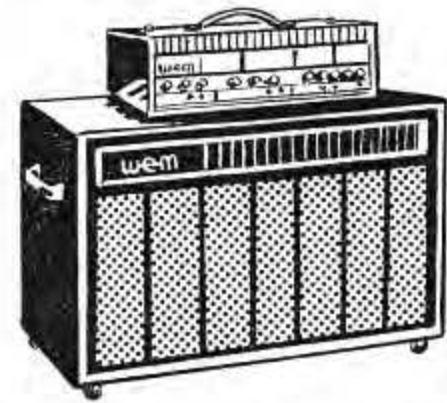
WEM TELSTAR is specially designed to produce the big, modern jazz sound and at the same time, is easily portable. It has many more exclusive features and is priced at **235 Gns.** with case.

STEREO-CAT ECHO



Introducing the fabulous new Watkins Stereo Cat. This unit was shown with great success at the recent A.M.I.I. Exhibition and is sure to be in big demand throughout 1965. Ask to see it NOW. Price **52 GNS.**

GR60/STARFINDER



60 watts of pure sound from this amplifier, about the best to be built in Britain. Solid state circuitry. Two powerful 12" speakers. Inputs for guitar, mic., bass, organ, etc. **145 GNS.**

RAPIER 33



A guitar that has been tried and proved over a number of years. Three dynamic pick-ups. Vibrato. Comprehensive tone and volume controls. **29 Gns.** Rapier 22 (two p/up model) **27 Gns.**

COPICAT ECHO



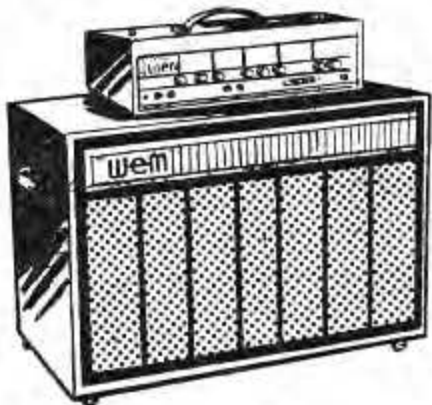
Watkins were the first to produce a commercial echo unit, and the Copicat has not been bettered yet. An Echo Unit has to be a Copicat to be the best. **£38-10-0.**

RAPIER 44



The Guitar for 1965. Slickly polished and well balanced. Has four pick-ups to give you every tone. A neck and string action which could not be bettered. **35 Gns.**

HR30/STARFINDER



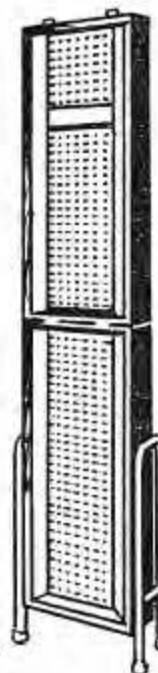
An amp that looks as good as it sounds. 30 watts R.M.S. output. Two 12" speakers. Revolutionary bouncing tremolo, "Presence" and Frequency Modulation. **105 Gns.**

FR30



Specially built for the vocalist. 30 watts of clear output. Reverb. Monitoring. Auxiliary amp output. Tape input. Meter input balancing. With foldaway legs **65 Gns.**

Column Speaker **30 Gns.**
(Stand **3 Gns.** extra).



A.K.G. MICROPHONES

Used by nearly all T.V. and Broadcasting People, London Palladium, etc., not because they're expensive - simply because they're the best.



D 19 E Perfection in microphone design. Used for all group work. **£22-5-0.**

D 12 The great feature here is anti feed-back. Used for all group work. **£29-19-0.**

D 24 The last word in microphone perfection. As used on T.V. group work. **£55-10-0.**

BUYING A GUITAR

by TONY WEBSTER

THE large white Rolls Royce drew to a halt outside the instrument shop just off Shaftesbury Avenue. Out stepped a man and a boy, who looked about nine years old. "Come along, son", said the man and led his offspring by the hand into the shop.

He took a quick look around the place, spotted the manager and said, "I want a guitar for my boy here".

"Of course, Sir", said the Manager, "What about this one? It costs £35; or, if that's a bit too much, then there's this one here around the £25 mark". "No," said the man. "We'd like a good one to start off with. What's the best you've got?" "Well, the very best", replied the Manager, "is this Gretsch 'White Falcon', but I ought to point out that it costs about £450". The man handed the instrument to his son, nodded, and said, "If that's the best—then we'll have it". Five minutes later his nine-year-old walked out to the Rolls Royce with the most expensive guitar in the world tucked under his arm, leaving a lot of open-mouthed, jealous-eyed guitar shoppers behind!

FIRST INSTRUMENT

You don't believe it? Well, I was there when it happened. But, very, very few of us have got that sort of money to spend on our first or second guitar.

Any guitarist reading this will obviously already have an instrument, but, before we go any further, I will mention just a few facts for the benefit of those who are about to buy their first instrument.

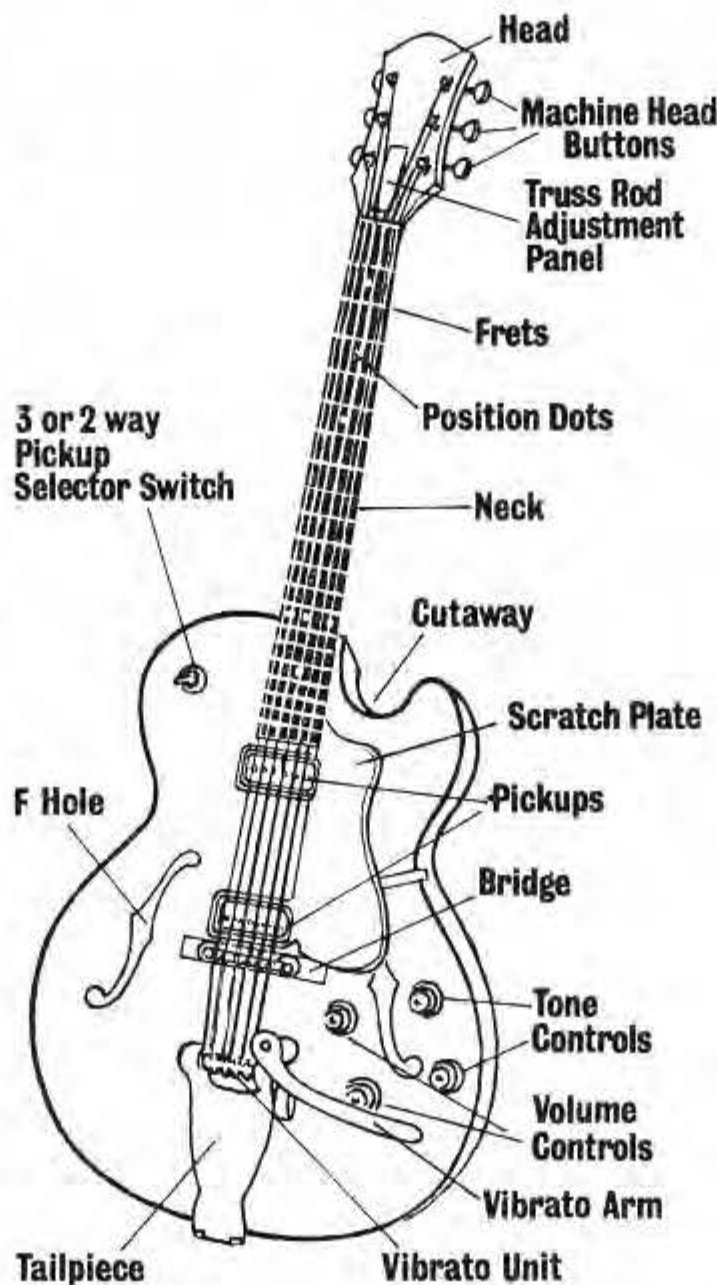
There's no point in spending more than £25 the first time out. All you need is a model that stays in tune and has a reasonable sound. There are dozens of instruments in the £20-£30 range, Watkins, Harmony, Vox, Hofner and Rosetti give you a wide choice.

Once you have learned the basic chords, you'll get the itch to change models. Everyone does. O.K., now let's get down to the real business of buying that second guitar.

DIFFERENT MODELS

MOST professional guitarists go through many different models before deciding on one that they really like and intend to stay with. It's an expensive business, but everyone seems to do it.

Most people tend to follow the current trend and buy the type of guitar being played by the top groups of the time. Nothing wrong with that, because you'll undoubtedly be trying to play the same tunes and get the same sounds as the



top boys in their hit records, so why not get similar equipment. At the moment, semi-acoustic models, like Gibson and Gretsch, are very popular. But, don't go overboard. As sure as day follows night, you'll want to change again a few months later. Get something around the £50 mark. Hofner, Kay, Hoyer, Rosetti, Framus, Harmony, Hawk and Egmond produce many good models in this price bracket.

Solids and Jumbos can be bought a bit cheaper. Remember, if you're buying a jumbo for group work it must be electrified. The more expensive models, such as Gibson, already have pick-ups fitted, but they're usually missing on the cheaper models so you have to fit your own. You can buy a very good De Armond pick-up for between 9 gns-16 gns.

The jumbo has become a big favourite for rhythm work these days because it gives a very natural thick sound.

POINTS TO WATCH

WHATEVER you're buying, you should look for a good action, a thin neck, a good comfortable shape, easy-to-reach volume and tone controls and good machine heads. Let's look at these a bit more closely.

The action is the distance between the strings and the fingerboard. If the action is high there will be a big gap under the strings and it will take a lot of finger pressure to ensure that the strings are pushed down far enough to get a good clean-sounding chord. With a low action, the strings only have to be pressed lightly, which allows for a much faster playing style.

The thin and narrow neck is also a 'must'. Without it, you will not find it easy to curl your hand completely round the neck to form chords comfortably.

The shape of a model might not be considered important, but I assure you it is. Some models have such weird shapes that they are not balanced properly. This makes the head heavier than the body, giving it a tendency to swing downwards which doesn't make for easy playing.

The positioning of volume and tone controls must be watched. They should be within easy reach so that the player can change his tone and volume in the middle of a number, as for example, when he's going from solo to rhythm.

Finally, the machine heads. To ensure perfect timing your machine heads must be good. If they start to slip after a while your guitar will be detuned without your touching it.

H.P.

NO talk of buying a guitar would be complete without a word on Hire Purchase. Whatever you do, try not to take on too many commitments at the same time, otherwise you will find that you have a hefty sum to pay out every week which will keep you permanently broke. Most H.P. agreements ask you to put down 10% as a deposit. You pay the remainder of the purchase price over a period, which can vary between six months and two years. If you're under twenty-one, dad will have to guarantee that payments will be made regularly. With H.P., of course, you do end up paying more for your instrument than the original cost price.

To help all those who are buying a guitar, or for that matter any instrument or accessory, Beat Instrumental is publishing a series of price lists of all the guitars available for you to buy in this country. So, before you make a final decision fix on a price range that you can afford, then check with the Beat Instrumental price list to see all the guitars that are within your pocket. The rest is up to you.

YOUR QUERIES ANSWERED . . .

ROUNDED BRIDGE

I have a Vox Ace Guitar with a compensating bridge. The fingerboard and pick-ups are rounded and the bridge can be adjusted flat or rounded. Should the bridge be rounded to suit the fingerboard?

J. H. BROWN,
Belfast.

ANSWER:—Yes, the bridge should be rounded so that all the strings are equally close to your pick-ups.

GUITAR CIRCUIT

Could you please tell me where I can obtain a circuit for an electric guitar with two pick-ups and tone and volume controls for each?

J. B. HENSBY,
Thetford, Norfolk.

ANSWER:—The Practical Wireless Magazine described and illustrated amps, pre-amps and guitar circuits in their February, '64 edition, and if you send them a postal order for 2/5d. they will send you a back issue. The address is Tower House, Southampton Street, London, W.C.2.

WEIRD SOUND

Could you please tell me how the lead guitarist got that very weird sound on P. J. Proby's "Together."

RUSS THOMAS,
Glamorgan, S. Wales.

ANSWER:—Well-known session guitarist, Jim Sullivan, played lead on this recording but, says that he can't give away "trade secrets." We can tell you that Jim used a Rickenbacker with a fuzz box. Also, he must obviously have slurred his strings almost to breaking point.

R an' B KEYS

I have read a great deal about Harmonicas recently, and was especially interested in your feature, "Teeth-grinders Galore," which appeared in October's *Beat Instrumental*. I now know that I should use an "Echo Super Vamper" for R an' B, but I would also like to know whether I should buy a Harmonica in any particular key.

L. ROBERTS,
Liverpool 4.

ANSWER:—Main keys used in R an' B are "E" and "A," but you must remember that you don't buy an "E" harmonica to play in "E." You must get the harmonica which corresponds to the second chord in any key. So, if you want to play in "A" you must get a "D" harmonica; for "E" you must get an "A."

TELECASTER COLOURS

I would like to buy a Fender Telecaster, but I have been told that

they only come in "blonde." Is this true? I'd also be grateful if you could tell me how suitable they are for blues-type lead work. Most people seem to use them as a rhythm guitar.

JOHN MATTHEWS,
Runcorn, Cheshire.

ANSWER:—Bruce Welch of the Shadows played a Telecaster some years back and he probably gave people the idea that it was essentially a rhythm guitar. Nowadays, many of the top guitarists are using the Telecaster. It is very good for blues work because it has a superb "twang." Fender make this model in red, sunburst and brown as well as the more common blonde. You might have some trouble obtaining the first three.

MIKE MILLWARD'S ROGERS

I can remember Mike Millward of the Fourmost using a strange, little-known guitar when the group came on the scene. I didn't take much notice of instruments then, but now, looking back, I'm trying to think what this guitar could have been. My guess is that it was an early Gibson.

BRIAN CHATWIN,
Durham.

ANSWER:—The guitar Mike used was in fact a "Rogers." He still has it, but says he can't remember where it is.

FOOT VOLUME CONTROLS

Which manufacturers make foot volume controls and how much are they?

RON FAIRBANKS,
Bournemouth, Hants.

ANSWER:—Good models are made by De-Armond, who incorporate tone into their foot control and Vox and Dynacord. Prices are between 7 gns. and 15 gns.

TOURING EQUIPMENT

I have often wondered if the top groups, like the Beatles and Stones, take their own equipment when touring abroad. I don't suppose guitars present much of a problem, but how about those massive amps and bulky drum sets?

B. HYMAN,
Newcastle.

ANSWER:—Every instrumentalist likes to take his own gear with him wherever he goes, but it is not always possible, particularly when they are touring the Far East or America. In those countries, it is normal for local instrument dealers to supply amps and drum kits. Unfortunately, this equipment is not always very good. The Stones' drummer, Charlie Watts, in particular, insisted that he used his own drum kit during their second tour of the United States.

INSTRUMENTAL CORNER

THE PRA-KIT

At last someone has produced a piece of equipment which enables anyone to practise drumming in their own home, without disturbing their family or the neighbours.

Like so many inventions the Pra-Kit was born of necessity. It was designed by Fred Golding who is drummer with the Next Five, resident group at the Royal, Tottenham.

He was keen to develop his technique and used single practise pads in his smallish flat. But, he soon found that he wasn't progressing very fast because he needed to work with a full drum kit to get results. So he designed the Pra-Kit.

It consists of a collapsible tubular framework similar to the outline of a normal drum kit. Fixed on to this are a series of rubber pads positioned so that they represent the drum skins. There are also two pedals for the bass drum and high hat.

Not only is the kit collapsible for easier transportation, but it also weighs considerably less than the normal drum kit.

Arbiter heard about Fred Golding's ingenious invention and decided that it was the answer for all those drummers who wanted to practise in their own homes, but were prevented from doing so by the noise problem. They are producing the Pra-Kit in quantity and hope to have it in the shops by January 1965. The price is expected to be around £18.

ANGLIAN BEAT

Another Special Beat Instrumental Report by **TONY WEBSTER**

EAST ANGLIA. Known for its farming, fens, fruit-growing, and friendly people.

Maybe its beat life does not pulse as strongly as some of the other areas of England, but there is still a lot happening if you care to delve a bit.

Skiffle started Anglian Beat. Guitars and tea-chest basses were eagerly bought or made. Groups were formed overnight and many broke up a couple of months later. A few, like the Continentals, the Contours and the Jet Blacks, stayed on to welcome the Rock 'n' Roll and Rhythm 'n' Blues eras. The beat-hub is Norwich, the Cathedral City of Norfolk, where the majority of the professional groups are based.



LEFT TO MAKE GOOD

SEVERAL artistes have left their ancient city for more profitable pastures. Kenny Packwood joined Billy Fury's backing group and made a name for himself in the Rock field. A young singer-cum-guitarist, Tony McGinity, went abroad to Germany where he played with an unknown group called the Beatles. He now makes the hit parade in Germany under the name of Tony Sheridan.

Peter Jay and the Jaywalkers were formed at the Norwich Technical College and gained a big country-wide following, but never a big hit record.

RECORD CONTRACTS

KING'S LYNN produced The Tea Time Four who were booked for the Chuck Berry/Barron Knights tour which was cancelled. But, they have a record coming out soon to console them. The Planets, from Aylesham, near Norwich, took part in "Ready, Steady, Win," got on to the LP of the show and landed a record contract. For some mysterious reason, the other big cities in the area, Ipswich and Cambridge, don't seem very interested. Surprising really, because there are a lot of local bookings for a good group.

LITTLE COMPETITION

ONLY two agencies exist. The Braham Lowell Agency and the Atkinson Barrie Organisation. Braham Lowell, who operates in Norwich, says: "It's ridiculous! If there were more people willing to take the gamble and open up in several of the towns in this area the group scene would practically double overnight. The Atkinson-Barrie Organisation in King's Lynn is the only competition we've got and we're the best of friends. Why shouldn't we be? There are enough groups in the area to keep us both in work. Occasionally, someone does try to be an amateur agent, but they never bother to go into it properly."



Shot of the interior of Palmers—the only important instrument dealer in Gt. Yarmouth.

The groups tend to buy the same equipment as the rest of the country. There are few saxes around and no one seems to have taken up the challenge of playing brass. The type of numbers the groups play varies from the Hit Parade to the Isley Brothers and Tamala-Motown material.

Another odd thing. There is a very noticeable shortage of long-haired groups. They just don't seem to be appreciated in East Anglia.

BALLROOMS AND CLUBS

POPULAR venues include the Samson and Hercules and the Cellar Club in Norwich, the South Pier at Lowestoft, the Baths at Ipswich, King's Lynn Town Hall and Goodes Hotel in Gt. Yarmouth. The Cellar Club in Orford Place, Norwich, is run by the kids themselves and they get the kind of music they want, and not what the promoter wants to give them. All the popular R and B groups, like Zoot Money and Graham Bond, play here in a typical London Club atmosphere.

Just across from the Cellar is Wilson's Music Bazaar in the Castle Steps. It's the leading instrument shop in Norwich and all the local groups go there for their guitars, drums and accessories. Mr. Wilson gets on well with them and says: "They're very good customers and pay off their H.P. debts well within the specified time. We stock most makes—any we don't, we can get in forty-eight hours."

Another popular music shop is in Great Yarmouth, in the basement of Palmers in Market Place, where you'll find a big range of instruments. In winter, business is not hot, but this is more than made up when the Summer begins. Every year they sell thousands of pounds worth of equipment to the many groups that appear in the town for Seasons or one night stands.

FICKLE AUDIENCES

THAT'S it then—two agencies, a handful of leading groups, a lack of up-to-date ballrooms and few good instrument stockists in the area.

What about the public? Like audiences everywhere, they can be fickle and often go "off" local groups very quickly, making promoters bring in outside talent to please them, which can be very depressing for the local groups.

The U.S. Army bases in the area have produced several coloured singers, who have made a big impact. Favourite was Milton Ingram, but he was recalled to the United States. He has been replaced by Lucas and the Emperors but they're due to go back fairly soon.

The big need in East Anglia is for local promoters and organisers who are genuinely interested in the group scene and who'll give local talent the pushing and the help that it needs. It's certainly there but like everything else in East Anglia it needs a bit of cultivation.

MEN Behind The INSTRUMENTS

No. 2—CHARLES WATKINS

CHARLES WATKINS, forty-one year old boss of Watkins Electrical Music Ltd., is inclined to be modest about his successes but beautifully frank about his failures.

"We made our first batch of twenty-five amplifiers in 1954", he says, "and every single one of them came back again". Ask him why and he answers simply, "Because they were no bloody good! It was the biggest lesson I'd ever had in my life. You've got to make them good. We redesigned the whole

thing, gave it the name of 'The Westminster' and put it on the market again a few months later to sell at 19 gns., and they've been going like a bomb ever since!"

His interest in musical instruments started when his mother sent him an accordion to while away the hours on convoy duty when he was in the Merchant Navy during the war.

"I began by opening a little shop in Tooting Market in 1949", he says. We sold sheet music, records and the odd guitar. Three years later we started another shop in Balham." It was during this period that he decided that the market for musical instruments was underestimated. "I became the only person in the country who ran a mail order business for instruments. We built up a big stock of guitars—acoustic, of course—there were no solids then."

He's firmly convinced that Bill Haley was the founder of the guitar craze. "He started it all and I was one of the few people who was set up to supply the fantastic demand he created. But, it ended a few years later as suddenly as it began and we had a few black months."

But pretty soon he was building up again, providing instruments at reasonable prices for the vast numbers of people who started playing guitars in the late 'fifties. "We never stop developing new equipment," he claims, "I've got four 'boffins' with an unlimited budget working on new ideas right now. We're all tremendously excited about the Organ Guitar which they've designed. We could have brought it out a few months back but we wanted to make sure it was absolutely right. I believe that it's going to be bigger than our 'Copicat', and we've sold 18,000 of those so far! Any guitarist'll be able to get a fantastic range of sounds. I can't wait for it to go on sale in the New Year."

He gets annoyed with people who "knock" groups and their instruments. "The 'knockers' are usually middle-aged people" he says, "who are jealous of the fact that the groups play music that everyone likes, and I do wish they would stop calling every new instrument a 'gimmick', because today's 'gimmick' is often tomorrow's leading instrument."

In his modest way, Charles Watkins gives the credit for his success to his staff. "I've been lucky, I've got the right people around me." he says.

He remembers a time when a customer in their shop gave him a tip. "We all muck in here and do whatever job has to be done. One day I wrapped a guitar for a customer in our shop and as he walked out he dropped me a 'tanner'," he laughed, "I kept it too!"

I left him to get back to the problems of getting trumpet, flute, string and every other sort of orchestral noise out of Watkins' new baby, their Organ Guitar.



THE BEATLES

I Feel Fine

She's A Woman

Parlophone

YOU'VE got to hand it to them, no question here of following exactly the same style recording after recording. On their new one the boys have got clean away from the usual Beatles sound and given "I Feel Fine" a distinct Country and Western flavour.

In fact, if you had not been told, you mightn't know it was them until the middle eight.

It begins with a very odd sound,

which Paul McCartney says, started off as a mistake when he produced the opening note and feedback noises were heard from his amplifier. The Beatles love oddness and decided to leave it in.

George Martin A & R'd the session at E.M.I.'s St. John's Wood, No. 2 studio. The engineering balance was by Norman Smith and it was recorded in five takes.

After the unusual opening, it leads into guitar riff, played in harmony by John and George.

John Lennon double tracks the vocal with himself, adding to the weirdness of the song, which is mainly his composition.

As usual most of the "arranging" of the number was done in the studio, but even so, George's lead guitar phrases are undoubtedly the best he has ever done.

"She's A Woman," the B side, is mainly a Paul McCartney composition, which he also sings. Once again, it is a very unusual type of number for The Beatles, and could be described as an out-and-out rocker.

Tremendous advance orders guarantee immediate number one slotting. But it also demonstrates very clearly that The Beatles are one of the best long-term recording combinations in the world at present.

THE ROLLING STONES

Little Red Rooster

Off The Hook

Decca

TOPSIDE is an old Willy Dixon number "Little Red Rooster" and it's a cert for the charts.

This disc, though, is going to test the Stones popularity to its fullest extent, because their version of the number is out-and-out authentic R & B with hardly a trace of commercialism, which will prove once

and for all, that the Stones are Britain's foremost R & B group.

Recorded, as usual, in their favourite Regent Sound Studio in Denmark Street, the A side was in the can in one take. A lot of the credit for this, must go to sound engineer Bill Farley, who knows the Stones so well by now, that recording them must be one of his easiest tasks. He says: "When they first arrive no one has any thought about arrangements—they just busk it, until they get the feeling of the number. There is no dubbing, they just tell you exactly what they want, as soon as the number has been worked out. Though how it all turns

out so well in the end, I never really know."

The session was A & R'd by Andrew Oldham.

In "Little Red Rooster" Mick takes solo lead, though it doesn't sound like him. His style is very close to the vocal on the original disc.

The weird guitar sounds were achieved by Keith, who used a "bottleneck," this is a metal attachment which fits on your little finger and gives a fascinating Hawaiian guitar effect.

The B side, "Off The Hook," is a Stones composition and makes up a really good double-sider.

THE JAYWALKERS

Tonight I Am Gonna Fall In Love With You

Red Cabbage

Piccadilly

THE Jaywalkers have been very unlucky on disc. They never seem to find the right song, or the right sound, at the right time, but "Tonight I Am Gonna Fall In Love With You" could break the jinx.

The number was discovered on an LP by their A & R man John

Schroeder. He played it over to the boys, and they immediately agreed that it was exactly right for them.

The session was at Pye's, Marble Arch studio and took nine takes. This is not very long, considering that Pye only had a 3 track machine available, and they wanted to use 6 separate tracks altogether. They had to keep reducing and then dubbing on.

The backing, rhythm guitar, bass and drums was recorded first, and then another guitar track was dubbed on, next Mac McIntyre sang the first vocal and then sang again in unison with himself. Finally Peter Miller

added the vocal backing.

Seems a long way round, doesn't it, but as Peter Jay puts it: "I think we're on the right track this time. We missed out with 'Um Um Um'—we had our version in the can when Wayne Fontana brought his out."

This, by the way, is the first time that lead guitar Peter Miller has done any singing on disc.

The B side is a version of the old Booker T. number "Green Onions." The Jaywalkers call their's "Red Cabbage" and it really is a beauty recording. It was in-the-can in only one take, when they all thought they were only doing a run through.

THE BEACHBOYS

When I Grow Up (To Be A Man) She Knew Me Too Well

Capitol

AMERICA'S most successful vocal and instrumental group offer "When I Grow Up" as their follow-up to "I'll Get Around." This one has already made it big in America and Britain's pop buyers seem to go for the "surfing" sound at present so they look set for a big double.

It was recorded at Western Recorders on Sunset Boulevard in Hollywood during a marathon eight-hour session.

The Beachboys claim that they need more time to get their special sound. Says Brian Wilson, bass guitarist, composer of most of their hits: "The reason our sessions take so long, is because of so much dubbing.

After our engineer Chuck Britz gets a good balance we record the first backing track with our

usual instruments. Next, we do a vocal track and then lead singer Mike Love records his part. After that we add organ, piano, harpsichord and maybe another guitar. Then the vocal is recorded again, and we end up with our finished disc."

They deny that their music should be classed as "surfing," says Brian: "It is just Rock and Roll under a new name."

Whatever it is, I think this one is another cert for our top twenty.

GRIFF WEST

GRIFF WEST, aged 24, just 5ft. 10in. tall, is a main focal point of Sounds Incorporated's big sound. Tenor-saxist, spokesman on stage, a bundle of dark-haired personality. Says: "Instruments of the future? Definitely a left-handed glockenspiel," but then he becomes serious...

"Tenor sax—it's recognised more nowadays. But it's always been there, in the background. Really it depends on how many are used in a group... remember that Bill Haley had a prominent tenor when he started it all. But certainly now the beat groups, normally with the guitar line-up, are looking more towards tenor—or electric organ.

"I think the groups WILL get bigger, personnel-wise. But the trouble is this. Young musicians don't always have the technique. So if you have more of them on stage, you get a pretty terrible noise. As those boys get older, better at their job, so you can have more players and more instruments.

"So we'll probably need more saxists. It's true that tenor sax is a harder instrument to start on. You can always pull out a few chords on guitar, but tenor leads to early lip trouble. The lip, the embouchure—you have to use all the facial muscles in an unnatural way.

Griff now plays an American King Super 20 tenor sax—and his clarinet (not used on stage) is a Selmer. "I also studied flute for a while, but got rid of it because I felt it essential to really work at sax and clarinet first. Other than that, I only had piano lessons at school."

Griff was educated in Kent, took up tenor sax after he'd started his apprenticeship as a radio and television engineer. "My mum and dad were mad on music—and my brother played drums in a jazz band. I couldn't have avoided music if I'd wanted to. My first instrument was a £60 Buescher, but it had a very high pitch and was all wrong. I was duped. I'd saved up half the money, my dad kicking in the rest.

"Tuition is important. Too many teachers just aren't interested. They take the money and don't worry. I was lucky eventually... got a chap who really wanted me to improve. So when I was right for it, I joined Brian Bentley and the Bachelors. Gradually the lads gave up their jobs, so I did the same once I'd finished my apprenticeship. In no time, it seemed, we were touring with Gene Vincent."

"In Sounds Incorporated, we're genuinely mad-keen on actual SOUNDS. We love experimenting. I think a lot of the other groups will be changing before long, widening their scope."

PETE GOODMAN.

PLAYER OF THE MONTH



NO ONE-HIT GROUP



HERMAN, alias Peter Blair Denis Bernard Noone, speaks with a wonderfully fast Manchester accent, as if he has only a few minutes to pack in a life-time of his ideas about pop music. And he starts by saying: "I've made a study of hand-clapping. . . ."

"That's serious. I use a lot of hand-clapping in our act with the Hermits and it's a sort of instrumental sound that doesn't cost a penny but it really can add a lot to the group's atmosphere. Only if it's done well, of course. You hear some groups clapping away like mad and it sounds ridiculous. All ragged and well . . . sort of hollow. I practise my hand-clapping like a guitarist practises his instrument. And if that sounds crazy, all I can say is that I'm dead serious about it. . . ."

Herman, just for a moment, relaxed that grin which shows an attractively disarranged set of boyish teeth.

"Why do people get such a kick out of writing off a new group before it's even started?" he queried. "I wish I had a sixpence for every time I heard someone say that the Hermits are going to be a one-hit group. Sure we were lucky to get such a good song as 'I'm Into Something Good' for our first release.

"But surely that doesn't mean that we're incapable of doing a follow-up run of good discs, does it? I know that writers have got to find something interesting to say, something a bit argumentative like . . . but I don't see how any group can be judged on just one record.

MAD KEEN

THE Hermits' new one, of course, is "Show Me Girl," specially written for them by Goffin and King. Said Herman, with characteristic honesty: "When I heard the demo of it, which had Carole King dual-tracking with herself, though I was mad keen to do the song, I couldn't help feeling that she would have a

whacking great hit if she recorded it herself."

Herman's views on surfin' music have been much-quoted. He amplifies it thus: "We dig this kind of West Coast music. But it's not really an instrumental sound that is different. Sure you get the odd hit from the Chantays and the Surfaris, but really it's all down to the vocal side. It's really a matter of including the high falsetto bits, the answering chorus—it's all gotta be clean-cut and crisp. You get it from the Beach Boys, the Rip Cords, Jan and Dean sometimes.

"But for us it was only a passing idea to go for the surfing bit. We want to be completely adaptable.

The Hermits came in around now to pick up Herman. Literally—he was lifted high in the air and carted out. Messrs. Derek Leckenby, Karl Green, Barry Whitwam and Keith Hopwood reckoned that was the only way they could stop the wee lad from Manchester from talking all night. "I'll fire the lot of you," yelled Herman. But he was still grinning. . .

RESULT OF GEORGE HARRISON GUITAR COMPETITION

The Judges placed the 10 points to consider when buying a Guitar in the following order:— (1) TONE RANGE; (2) ACTION; (3) PRICE; (4) MACHINE HEADS; (5) ARRANGEMENT OF CONTROLS; (6) SHAPE; (7) MAKE; (8) SIZE; (9) WEIGHT; (10) COLOUR.

The following Reader's entry was the nearest to the correct list:—

A. J. Thompson, 39 Longridge Ave., Saltdean, Sussex. He is therefore the winner of the prize which is:
GEORGE HARRISON'S 'FUTURAMA' GUITAR

FUTURAMA

“IT’S A GREAT GUITAR”
says George Harrison

And so are all the guitars in the Futurama range. There’s a model to suit everyone—from beginner to polished performer—at prices to suit everyone’s pocket. Fantastic value—fabulous quality.

Choose also from these Futurama amps—they’re the tops in quality, tone and performance—at amazingly low prices. Start with a Futurama . . . like George Harrison



SOPHOMORE

Two adjustable pick-ups controlled by 3-way selector switch. Overall tone and volume control. Tremolo arm gives variation of one full tone. **18 gns.**



3 DE LUXE

New double-cut-away design. 3 pick-ups with up-to-the-minute panel control system. 10 stage volume control. Micromatic bridge. **39 gns.**

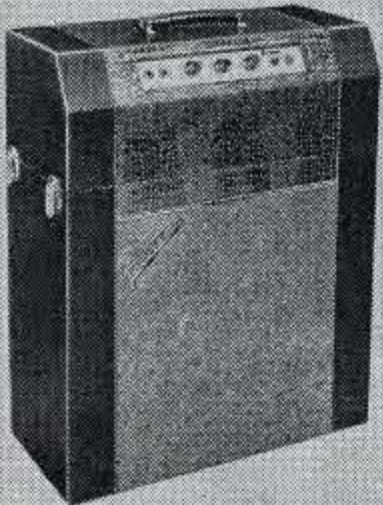
2 DE LUXE

Two pick-up version of above model. **35 gns.**



DUO

Twin high sensitive pick-ups, newly designed vibrato unit, exposed bridge for damping in glowing red. **25 gns.**



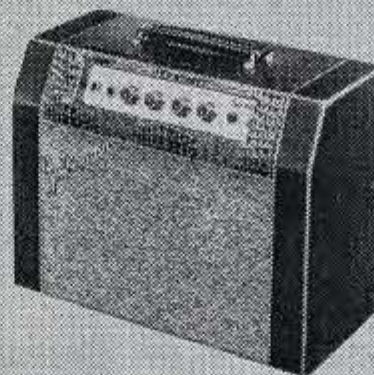
BASSIST MAJOR 15

Detachable top amplifier cabinet. 15 watts output. Two volume controls, two inputs, heavy duty 12in. ceramic magnet loudspeaker. Printed circuitry. **39 gns.**



CARAVELLE 15

Two inputs with separate tone and volume controls. Built-in tremolo. 15 watts output. High flux ceramic speaker. Built-in foot switch. **39 gns.**



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JOHN LENNON—CONTRADICTIONARY BEATLE

Unpredictable. Off-beat. Composing genius. Cynic. All these terms could never fully describe the toughest Beatle of them all—John Winston Lennon.



He definitely maintains that he doesn't particularly want to play guitar. "I only learned because I had to accompany myself", he says. Yet, the same John Lennon has often been seen on stage, behind drawn curtains, between shows, deep in a highly original, and impromptu session with whoever else wants to join in. He's certainly not playing his guitar to accompany himself, but purely for pleasure.

Dragging the truth about his playing career out of the Beatles' rhythm guitarist is a tough job. "I play a 'Basil' mouth-organ", he'll kid an innocent reporter, "They're mostly used up North". John's 'Basil' mouth-organ has got a very big 'Hohner' stamped all over it whenever I've seen him play!

BAD MEMORY

HE doesn't have a very good memory for dates, places or names, but says: "I was about fourteen when I got my first guitar. It was a beat-up old Spanish model which cost about ten quid. It was advertised in 'Reveille' Magazine as 'guaranteed not to split!' After a few months of chord-learning I decided to buy a model which I think was called a 'Martin Colletti'. But, a short time later both George and I saw a Hofner Club 40 and we both thought it was the end."

John played that Club 40 until the original Beatles went to Germany where he discovered his beloved Rickenbacker. "I sold my Hofner," he says, "made a profit on it, too—and bought one. It's the most beautiful guitar—the action is really ridiculously low.

"When we returned to England, I bought a Gibson Jumbo, which I've used on many of our records. When we went to the States I bought another Rickenbacker, which for some weird reason, I didn't like half as much as the first one".

TAUGHT BY PAUL

PAUL was John's tutor at the beginning. But, the trouble was that he taught him left-handed. "I thought it was the correct way to play," says John "but after a while I discovered it wasn't and I had to start learning all over again."

"People ask me why I take some solos on numbers like "You Can't Do That" and "Good Golly Miss Molly" instead of leaving them all to George. Well, I've been doing solos since we started and as George has a completely different style from me, we used to do whose solos fitted the number best."

Before Paul started teaching John, he did learn some banjo chords from his mother. "The trouble was that half of them were her own invention and sounded diabolical. Also, when I played them on my guitar I only tuned five strings and everybody used to laugh when they saw my sixth string flapping about! Anyway I don't know why anyone asks me about guitar playing, I don't know anything about it." And off he went—probably to have another strum on his Rickenbacker.

YOUR LETTERS

Here are just a few of the letters we have received. If you have any views or suggestions send them to The Editor, Beat Instrumental, 244 Edgware Road, London, W.2.



Dear Sir,

As BEAT INSTRUMENTAL is high on my list of monthly magazines, I would be very grateful if you could let me know the release date of your magazine each month as I have had numerous arguments with different newsagents as to the correct date of release.

D. P. Parker,
London, W.14.

Editor answers:—Beat Instrumental is published on 25th of the month, unless it falls on a Sunday in which case it's on sale the following day.

The date was altered a couple of months ago (it used to be the 16th) and this might have caused a bit of confusion amongst some newsagents.

Dear Johnny,

When are we going to get our own D.J.s? I like David Jacobs, Brian Matthews and all the rest some of the time, but I can't help feeling that there must be at least half a dozen young people of our own age (I'm 18) who could announce records.

Let's have more of Gay Byrne I think he's the gearest of the lot.

Thomas Littleton,
Shrewsbury.

Dear Sir,

I saw the Roy Orbison show on TV and I would just like to say that I respect the bloke for actually playing as he sung. It makes a change from these sappy folks who just belt one string all through their number. By the way, can you tell me what guitar Roy plays. I've never seen it before but it looks like a cross between a Gretsch and a Gibson.

James Marshall,
Surrey.

Read the Profile on Roy—page 4

Dear Editor,

Why has there been such a long gap in releasing the new Beatles' and Stones' singles? Are our record companies trying to give the other groups and artistes a chance to get to No. 1? If so, I think they're mad. As far as I am concerned, I'd like a new single by the Beatles or the Stones every month.

Geoffrey Fuller,
London, W.3.

Dear Sir/Madam,

I have a knack of making up little poems, and I put it to use by writing lyrics for songs. While writing them I have a tune floating around, but as soon as it's finished I forget the tune. Even if I did remember it, it would be of no use,

as I can't write music.

So I was wondering if you knew of any publishing firm who just take lyrics without music. There are some I know, but I couldn't possibly write to them all.

Sandra Simpson,
2 Moundfield Rd.,
London, N.16.

Editor answers:—I've printed your address, Sandra, so that any music writer who wants a lyricist can get in touch with you.

Dear Sir,

These people who knock the Mersey groups make me sick. Gerry and Billy J. recorded weak numbers that's why they didn't register in the top regions of the charts. Do the Southerners really think that their London groups could take a weak song and make something of it? Please let's be fair, if Gerry or some-one else makes an unwise choice of material, let's moan about it but then wait and see what the

next effort is like. Whatever happens no one should write off a group completely until they have had about three real flops.

Bob Tunner,
Ipswich

Dear Sirs,

I am a drummer of a Public School group called Guy Fawkes and The Gunpowder Men. My friends in the group would like your advice on how to get an audition for a recording company.

Stephen Gregson,
York.

Editor answers:—We'll be answering your question next month Stephen in a special feature covering the whole aspect of auditions, recording contracts, and so on.

The Editor does not necessarily agree with the views expressed in any letter.

Beat-Nits BUG, MIS, FLASH and STUPID



"O.K. Bug, you stop sticking your fag ends on your guitar and I'll stop trying to make my hair grow with these weights."



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I GO FOR SOUND, NOT LOOKS

Continued from page 5

to go into partnership. It's hard to find someone on exactly the same wavelength as yourself. Without it, partnership would be impossible".

"One thing that does worry me is Commercial Radio. It can be very good, but also very bad for the record industry. If plugs are controlled, and by that I mean plug a record for ten days or so and stop, it's fine. But, if the stations start plugging their favourite songs day in and day out, people won't buy the records. All they have to do is turn on the radio and there it is".

USED SESSION MEN

What sort of musicians does he like on his recording sessions? "I have used session men, but I prefer somebody who has a good 'feel' rather than a player who is technically perfect. One thing about England, we've got some great sound engineers. In fact, some of them act as A & R men as well.

As most of my sessions are with groups, I prefer to record monotape. I find that by recording all the instruments together on one track tape I get a 'thicker' sound. If I'm using all the gear—strings, French horns, and so on, I find it best to record four track. Then after everyone's gone, you can mix them up till you get the best effect".

His policy of taking on unknowns has paid off handsomely. "I'm perfectly satisfied" he says—"it's much more rewarding in the long run". There's only one record that he would have liked to produce but didn't. "There's Always Something There To Remind Me' by Lou Johnson. It's really great. So much better than the British version. Apart from that one, I always think that if I like a record it must have been produced far better than I could have done it, so there's no point in wishing I'd made it myself".

NEXT MONTH

BEAT INSTRUMENTAL

No. 21

will have a special feature on
NORTH-WEST BEAT

PLUS: exclusive features on many top groups and instrumentalists including **THE BEACH BOYS, THE MINDBENDERS, STONES, CHUCK BERRY,** etc., etc.

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(normally published on 25th of each month)

NEW SOUND SYSTEM FOR TREMS

BRIAN POOLE and The Tremeloes, who recently introduced a Bird organ into their line-up, have had a completely new sound system tailor-made for them by Jim Marshall's Electronics.

All in all, there are twenty 12in. speakers, plus four amplifier units. And the boys are crazy about the great new sounds they are getting.

They first thought of having a compact sound unit when they saw the Spotniks on one of their British tours. The Swedish boys' entire amplification system was cross-wired so that the whole group could be heard wherever you were sitting in the audience.

The twenty speakers are housed in six cabinets. Four of the cabinets have four speakers in them and the remaining two P.A. cabinets have two speakers in each. Bass player, Alan Howard, has two cabinets all to himself and they are placed on either side of the drum kit in the centre of the stage. Lead guitarist, Rick West, and rhythm guitarist, Alan Blakeley, each have a cabinet on either side of the stage. But, both their cabinets are linked in stereo so that exactly the same volume of rhythm and lead comes from each. To overcome being "drowned out" by each other, Rick and Alan take up positions in front of the cabinet which has their own sound projected from the top two speakers.

Brian Poole's P.A. unit has a pre-amp, a Binson Echo Unit and then an ordinary amp. Rhythm guitarist, Alan Blakeley, puts his new Bird organ through his own channel.

The Tremeloes all-Fender guitar line-up is getting a face-lift in the near future when the boys will be receiving specially imported Fenders which have never been seen before in this country.



Cyril Stapleton gets the **Bird**

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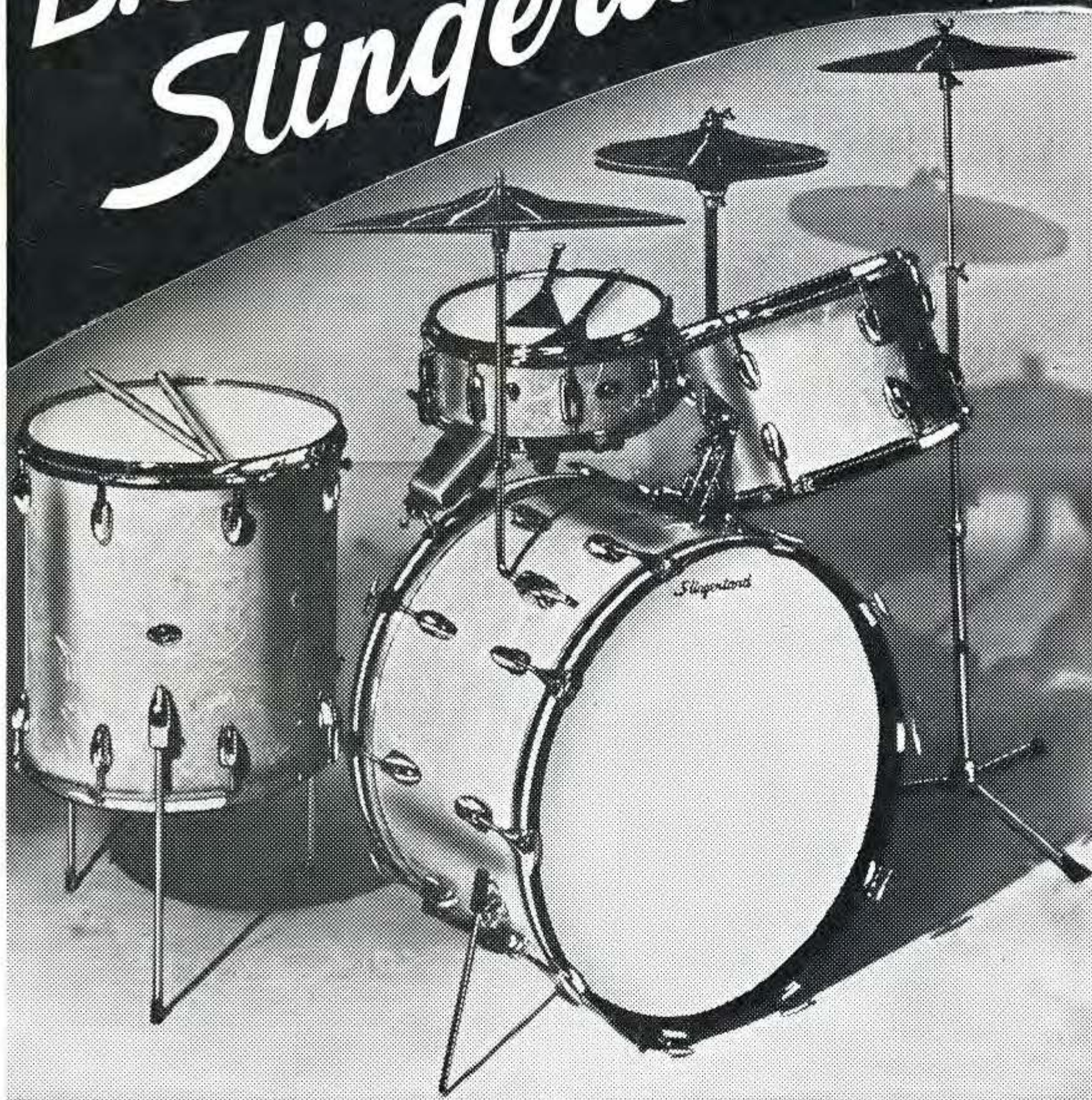
BEAT

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DECEMBER, 1964

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NO DISRUPTION, SAYS CHRIS CURTIS

CHRIS CURTIS, drummer-spokesman of the Searchers, thought back. Back to the time when Tony Jackson left the outfit—and ex-Rebel Rouser Frank Allen was brought in on bass. Said Chris: “People expected us to feel disrupted. But in fact it was an easy change-over. No trouble at all . . .”

How come? He went on: “Well, for a start, bass guitar is the easiest instrument to replace in a group. With bass, you don’t get the same amount of individuality. So we were more interested in the vocal talents of the new man. Our choice was wide. I suppose there were about 400 good bassist-singers we could have picked from. We narrowed it down to two. Then we got Frank in.

“He is, actually, a darned good musician. But with his voice added, we get a series of lower harmonies than we had before. This is good for the group, specially on radio. I know some critics thought it was the beginning of the end when Tony left—but honestly, there just wasn’t any disruption.

PROGRESSING

“**N**OW we feel we’re progressing, musically. We’ve got this plan to work a system of recording—either for ourselves or for some other group. We’ve studied the American way of recording and we want to get it on discs over here. People think they’ve already achieved that, but we say they haven’t. They start out on the right lines but always end up sounding closer to the British way of recording.”

On stage, now, Chris uses bongo drums for several numbers—he thinks it adds depth to the overall sound. But he adds: “We’ve got no plans to change things very much. It’s been said that we’re using more comedy . . . well, we’re not actually.

“What happens is that the fans are listening more closely. They sort of become more AWARE of our peculiar line of wit—and anyway our sort of

giggle-raising is now more IN with people. It’s not really comedy, it’s more like a series of observations on life. Before, I’d make the remarks from behind the drum-kit and only the other three in the group could really hear me. We don’t bother with scripts, of course . . . it just comes up on the spur of the moment”.

The Searchers have become world travellers in the past year or so. “Just one place we still want to visit”, said Chris. “And that’s the Far East. But there’s no hurry—we’re busier now than we’ve ever been. One person we were knocked out to meet recently was Jackie de Shannon, who wrote ‘When You Walk In The Room’ . . . we sent her a bunch of red roses as soon as she arrived in London”.

After a stack of experimentation, the Searchers have now settled on their “ideal” instrumental line-up. Chris plays Ludwig drums; Mike Pender plays Gibson and a Burns 12-string; John McNally alternates between a Club 60 and an Epiphone Acoustic; and Frank Allen owns two bass guitars . . . a Gibson and a Burns.

Said Chris with a typically wide grin: “We’ve had a ball these past few months. But wait till we get that real American sound going on records . . .”

PETE GOODMAN



The Searchers give our cameraman a set of happy smiles