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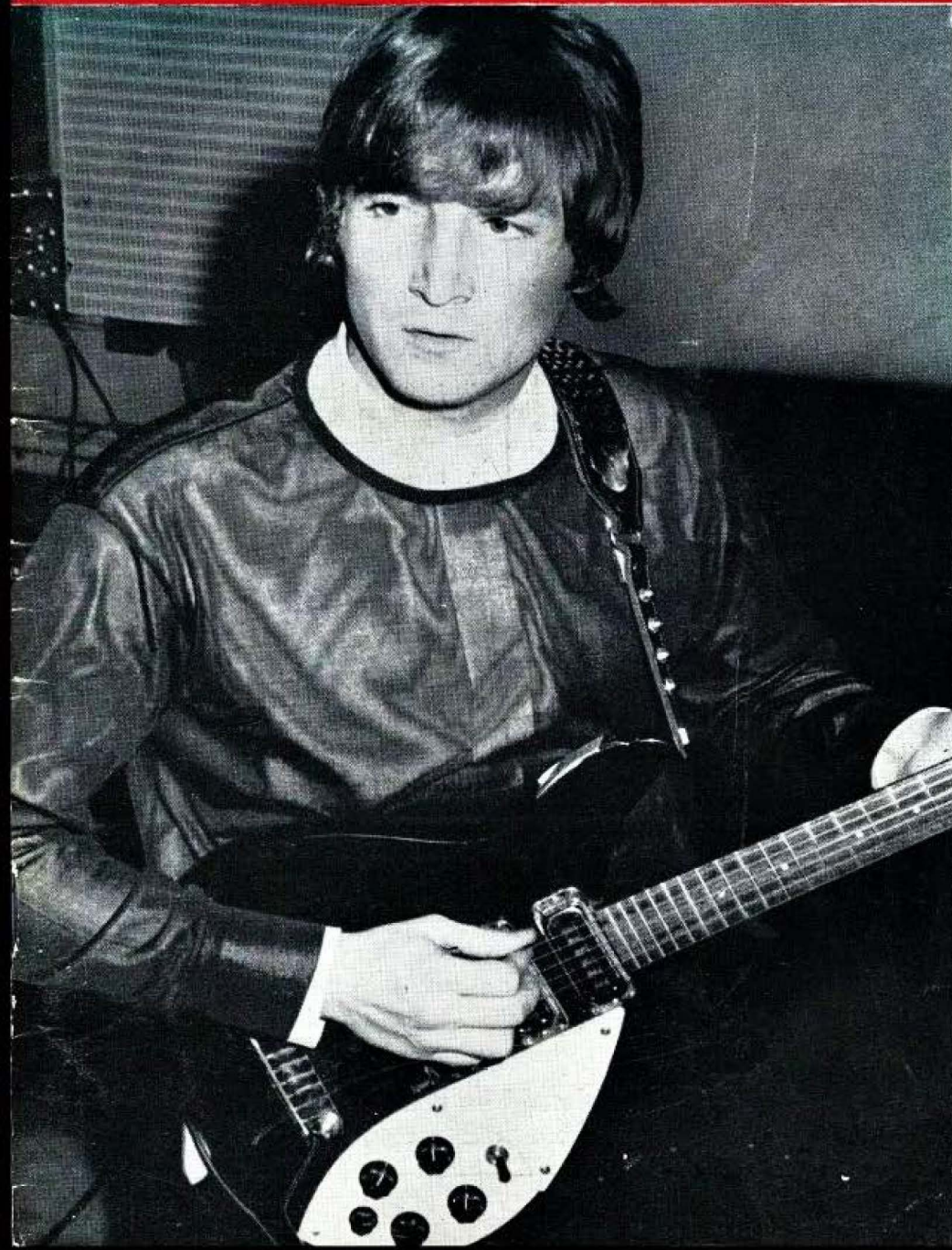
MONTHLY  
JAN. 1965 No. 21

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# BEAT INSTRUMENTAL

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### Editorial

HERE WE ARE AT THE START OF ANOTHER NEW YEAR which will undoubtedly see the birth of many new stars and, unfortunately, the fading of old ones.

SEVERAL GROUPS have emerged covered in glory from the past year. The Beatles have continued to amass fantastic record sales throughout the world. And the Rolling Stones have carved themselves a unique position in our disc world and made Rhythm and Blues popular for the first time in this country.

ONE CAN'T HELP NOTICING that so many new groups fail to make any big impact on the Top Twenty because they don't seem to be able to find suitable songs to record. So, perhaps, what we need more than anything else in 1965 are a bunch of top-rate song-writers to emerge.

WHILE WE'RE ON THE SUBJECT OF SONG-WRITING a few words of praise should be given to those two great Beatles, John Lennon and Paul McCartney. Most of their songs turn up at the recording studios scribbled on the backs of old envelopes, but their ideas are always worth listening to. Their determined approach seems to be: "Find something different—if it's not original forget it." A motto which might well be adopted by all budding song-writers.

IN THIS ISSUE we have an expanded survey of Beat in the North West area of England. It certainly proves one thing: Beat is as important a factor in the lives of everybody in North West England as it was two years ago.

FULL DETAILS of how you can enter for the first "Beat Instrumental" competition to win an amplifier are on page 30. As I mentioned last month, we will be running a series of these competitions giving every reader a chance to win an instrument or a piece of group equipment every month.

THE RINGO STARR—BRIAN BENNETT discussion in "Beat Instrumental" No. 19 on whether a rock drummer should play jazz caused quite a stir among group drummers. We collected some of their views and you can read what they say on the subject on page 17.

The Editor.

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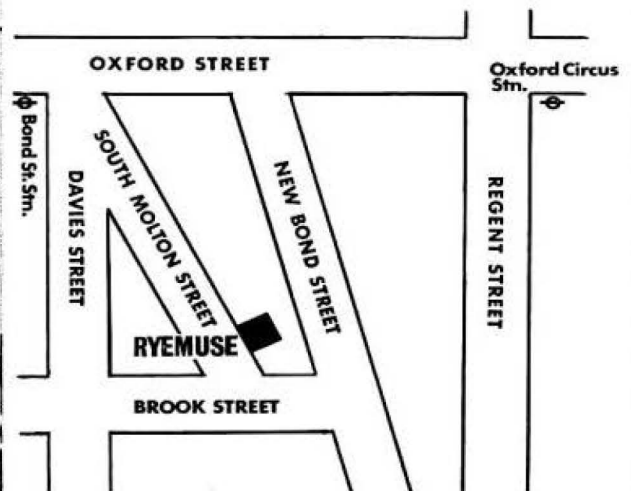
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# PROFILE

## DEREK QUINN

**P**EOPLE usually refer to Derek Quinn as: "The one with the dark glasses in Freddie and the Dreamers." Twenty-two-year-old Derek doesn't mind. "See the world through tinted specs . . . it looks a very restful place," he says. Actually Derek **NEEDS** the glasses: even mild sunlight hurts his eyes.

Born in Withington, Manchester, fair-haired Derek started in music with a £2 guitar in the skiffle era. "Just fooled about with some of the lads at school," he says. "I was 14. Then we formed a group called The Jets. Got the taste for beat music. A bit later I founded the Fourtones—funnily enough two of the members were Allan Clarke and Graham Nash, now with the Hollies."

Derek has a sharp sense of humour, a stock of acid wit and a very strong business sense. Says: "I'm always quoted as saying I want to make money and then retire to the status of a layabout. Not really true. I've got very interested in song-writing. I've written plenty but the only one to get recorded was 'Over You,' for the Dreamers—I wrote that with a mate, Alan Jones."

**Instrumentally-speaking:** Derek says he has played lots of the well-known makes. Gretsch, Guild, Fender . . . but now he operates his lead-guitar figures through a Gibson.

Derek is a keen driver, sits at the wheel of a Wolseley 610 . . . "automatic transmission. Not interested in the old-style gear-box because it means unnecessary work." He fascinates people who eat with him. Hates peas, beans, on his plate. "They're bitty. Ugh," he says. He has been known to dissect a wrongly-ordered mushroom omelette and remove every last vestige of the mushroom. "Bitty," he says again.

He admits to being a bit temperamental. "Little things suddenly upset me and I just let fly for a while. Don't know why this should be, as I don't get worried about much bigger things."

**Future of the Dreamers?** Says Derek: "We are toning down all the jumping about on some dates. Thing is that we like to be able to put on a cabaret act in certain places, a rave-up in others—and mix it all together for other dates. I enjoyed the film work on "Every Day's A Holiday" but it's a bit of a shaker seeing yourself on a big, wide screen.

"Musically, I go for Chuck Berry, Orbison . . . and the M.J.Q. More and more group members seem to be going for modern jazz." Derek, a slim 5ft. 10in., misses little going on through those darkly-tinted spectacles.

He is, in short, a Dreamer . . . but not a dreamer, if you get the point.





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***Premier*** THE WORLD'S MOST WANTED DRUMS



by Frederick James

**T**O the average citizen, publicity means getting this letter about corporal punishment or the council's stupidity published in the local paper. It's bad publicity if a policeman calls at the house, good publicity if you see a street accident and ring for an ambulance before anyone else can get to a telephone.

Surprisingly few folk—even amongst the big pop stars—realise how publicity on a grand scale actually happens. Have you ever stopped to think that just about every photograph you see in the newspapers (apart from news pictures) got into print because of a publicity man's efforts? Even if there isn't a product named in the caption. And the product might be a pair of shoes, a dress, a tie, a hairstyle, a film—or the personality who has been pictured.

There must have been at least one pin-up which caught your eye in last Sunday's papers. Fabulous figure, you thought, but why did they pick Mary Bloggs? "Mary Bloggs, busty young beauty from Bognor" ran the caption "Mary takes a dip in the sea all the year round, the waves take one look at her 38-22-36 body and warm up specially for her."

In fact poor shivering Mary didn't wear that frilly bikini on a freezing January morning from choice. Her publicity man talked her into it. Got her out of bed at eleven (much against her will) and rushed her down to the beach for the vital pix. She cursed him loud and long. All artists curse their publicity men. She forgave him (temporarily) when she saw the Sunday paper and the casually thrown-in plug for her screen debut in "The Girl Who Sold Her Soul."

You might think that there are superb publicity men behind the really big groups. In fact there comes a turning point where publicity comes to the famous without any publicity push. It's the old story of to them who hath shall be given, or something like that. But you must rate amongst the nation's top-flight favourites before picture editors and reporters will come to you without a publicist's persuasion.

Apart from Jimmy Savile, scarcely anyone attempts to conduct his or her own personal publicity. It's a specialist's job. Or *profession*, as the publicists prefer. It's no good setting up a group and expecting reporters to come running to collect your life stories. There's no news value in your group until it does something EXTRAordinary. Think of the forty neighbours who live down your street. No news value in them either . . . except, perhaps, in Mrs. 37 who's living with somebody else's husband. Nothing like a bit of scandal or a spot of sin to start other people chattering!

I'm not suggesting that your group should start inventing scandals in order to attract publicity. But you've got to do something startling. And, more to the point, you've got to have a publicity guy around to make sure the right press people hear that you've done something startling. You can make use of a famous name—GROUP X PLAYS FOR LORD AND LADY Z AT CHARITY BALL or CHART-TOPPER RICKY Z MEETS GROUP X IN HIS DRESSING

ROOM. You can be more original—GROUP X VISITS FAN CLUB SECRETARY IN HOSPITAL and GROUP X RESCUE DROWNING CHILD AND DOG FROM CANAL. Don't try being too original—GROUP X JUMP FROM BUILDING ROOF isn't headline stuff unless it turns into a suicide story!

In any case the ideas don't need to be your own. Even the smallest town has its own publicity men. They are the boys to create your story for you or to project an existing part of your story in such a way that it makes press space. Your lead guitarist used to sell sheet music in the highbrow department of a local shop? It's up to your publicity man to turn that into BACH BOY TURNS TO BEAT. That's good enough for the local weekly but you'll need something much bigger for the nationals.



Andrew Oldham now Recording Manager of the Stones, handled their early publicity plus that of the Beatles, Mark Wynter and many others.

## POP MINDED

**A**LTHOUGH Britain's national press has become much more pop-minded in the last eighteen months it is still difficult to get any of the mass-circulation dailies to publish photographs unless they show something really special. One fairly famous group rowed out on a lake in Regents Park for a photo session. Their boat overturned and the publicity man went wild with glee. He rushed the action shots to Fleet Street and met with very disappointing reaction. Nobody would believe the incident had not been carefully planned. Nobody except the members of the group who suffered with heavy colds for an unrewarding fortnight afterwards!

Publicity means employing somebody to shout good things about you. Publicity is a world of exclamation marks and superlatives. It is much easier for an attractive female to claim picture space than four young male musicians. That seashore freezing ceremony for a near-naked Mary Bloggs was fruitful. Four million Sunday readers saw her brave smile shining out at half-page size. The Regents Park soaking of our four row-boat boys didn't claim a single column of space. Even unknown starlets are given glamour coverage. Even hit parade beat groups cannot command similar picture space in the nationals without some exceptional story situation to accompany the photograph. Those are the hard facts you should know before you start.

Here are some other points you should keep in mind. Don't hold back on your publicity man when he's grilling you about your past. The anecdote from your classroom days, the embarrassing moment on your first date, the

tot-age tale about you hiding in a fridge. They are silly little memories to you, perhaps, but one of them could provide the ingenious publicist with an off-beat line of attack. If you hold back and just give him routine information he may have to invent the rest. Avoid this if you possibly can because embroidered fact is much better than entirely false fiction. And one day you'll make a slip and deny that brilliant angle he thought up and everybody will be in a mess!

## BE ON YOUR GUARD

**R**EMEMBER reporters' names. Or have somebody handy to remind you that you first met Joe Mirror last April in Doncaster. Always be on your guard when reporters are with you unless you are in the unique position of having absolutely nothing to hide. But don't let that sense of caution clog your conversation. Speak in full sentences rather than giving a string of meaningless words like "Great," "Fab," "Gear" or "A Gas." Don't be afraid of speaking for too long. He'll stop you if he wants to change the subject and you might be giving him excellent copy if you keep going without being prompted by additional questions. Beware of the reporter who has written his story before he meets you. Don't let him put all the words into your mouth. Force the issue, stick to your guns, be as controversial as you like, enter into an argument if you think it will produce a better headline.

Don't expect publicity to come to you. Somebody—either you personally or a skilled specialist in the job—



Brian Sommerville, the Beatles second publicity man with Paul and Ringo at a New York press conference.

will have to go out and get it. Somebody who can put three exclamation marks after your name.

## YOU MUST CO-OPERATE

**I** REMEMBER listening to one very famous beat group complaining about their publicity man. "At the Odeon in — last week two dozen girls crashed through the stage door," recalled the lead guitarist. "They managed to find our dressing-room, burst in on us and made off with several shirts and ties in the general commotion. Do you know there wasn't a single line in the papers about it?" He turned to me for sympathy.

"Which one of you telephoned your publicist to tell him about the incident?" I asked. Four blank faces.

"None of us 'phoned him. We were too busy. That's his job to find out these things!"

"If he's a good publicist HE was too busy as well," I told them. "How can he do his job properly without your co-operation?"

If they'd bothered to take two minutes off to call the publicity man he'd have taken it from there. Within ten more minutes he would have alerted the news desks of all the main national newspapers and a couple of the biggest news agencies in Fleet Street. The news editors would have followed up by contacting their local reporters to get on-the-spot confirmation of the story—plus, perhaps, useful dressing-room quotes or a picture. Two minutes on the telephone could have spread the group's name across most of the daily papers the following morning. That's how publicity works.

This has been a sort of SO YOU WANT SOME HEADLINES feature. Let's widen the scope a bit and lead on into a full series designed to put new groups in the picture. It'll be a sort of SO YOU WANT TO BECOME NATIONALLY FAMOUS series. We'll start at the Saturday youth club teen-hop and go through all the progressive stages which can lead a local group to the pop peaks. And we'll start the story on these pages NEXT MONTH.

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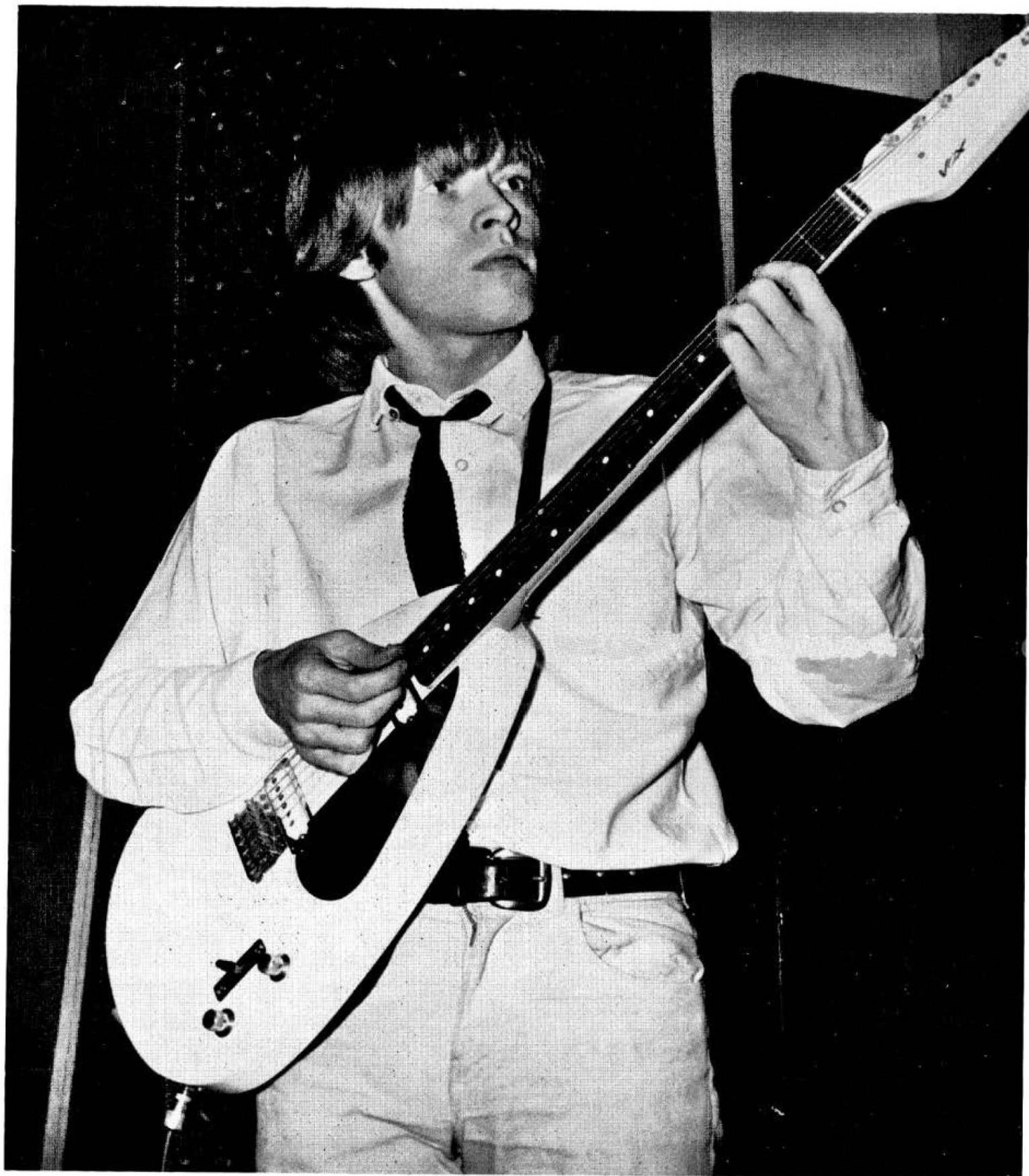
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## **BRIAN JONES**

*Rhythm Guitarist of the ROLLING STONES with his VOX PHANTOM Guitar*



# MARATHON MINDBENDERS SESSION



**FONTANA RECORDS** decided that their namesake, Wayne Fontana and The Mindbenders, **MUST** have their first L.P. on sale before Christmas. So, into the recording studio went the Mindbenders for a marathon session, which started one mid-afternoon, went on, and on overnight, until the early hours of the morning, when

they stopped for a few hours breather—and finally ended in the afternoon.

Said Wayne: "We would have liked more time, but if the album was going to be out by Christmas, we had to get those twelve numbers in the can."

"Yes it was a bit of a rush," agreed lead guitarist Eric Stewart, "and I think I'm going to hate some of the solos I did towards the end of the session."

Eric used a Gibson Stereo on the L.P. plus a Burns Double Six and a Danelectro Bellzoukie 12 string. "I'm hoping to put a couple of Fender pick-ups on my stereo as well as the others just to see what effects I can get." he told me. "By the way, I don't have a Fender Jaguar of my own. The one I was using on TV was a friend's I borrowed because my stereo had been pinched. I'm now using a replacement from the insurance company."

Bassman Bob Lang gave his verdict on the album: "Could have been better—but everyone always feels that I think. But I did feel we got a great atmosphere when we were recording. I just hope some of it came out on the record."

Bob used his Epiphone with a Selmer Treble and Bass amp. and two Goliath speakers. "They're really solid," he told me. "But I believe that two cabinets are a must for high power work."

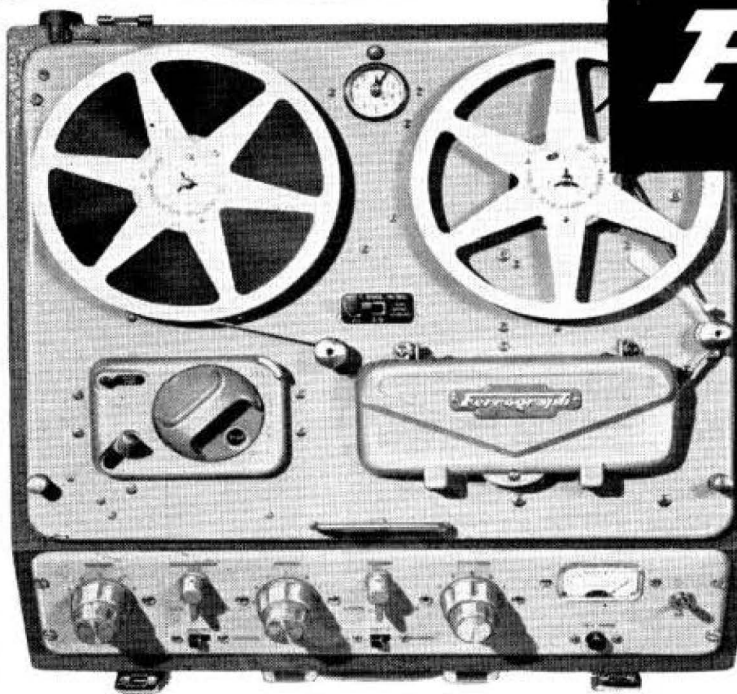
Wayne summed up: "I don't know what everyone is so cagey about. Considering the rush and the length of the session the boys did a great job."

"On the next L.P. I think I'll play a bit of rhythm so that Eric will get a chance to play lead all the way through. I'd like to use a guitar up in front then people wouldn't think that all I can do is wink and smile and go Um, Um, Um, Um, etc. Notice I've had my hair cut. It was getting a bit gimmicky, wasn't it?"

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# NORTH WEST

# BEAT

Another Special Beat Instrumental

Report by JOHN GRAHAM

Once it was the Mersey beat, and that was that. The North West pop scene was simple and uncomplicated.

Today it's different and vastly so. The competition is tougher than ever and dozens of new trends have emerged in the North to take the place of straight beat or R and B.

In fact, nothing could be more old hat than R and B in Liverpool and Manchester. Most of the groups have swung towards their own stylings of more orthodox pop numbers.

Manchester exemplifies this. Freddie and the Dreamers could never have been said to have a rugged sound; and on disc, the same applies to the Four Pennies (from nearby Blackburn), Herman's Hermits and Wayne Fontana. Even the Hollies are relatively smooth.

## NO SOFTENING UP

**A**T the same time, it doesn't mean that the North is softening up. The fans there haven't lost their intensity or their interest in pushing up new groups.

Tell a Northerner: "The North has lost its grip," and you'll see what I mean. He'll reel off a list of beat clubs and new groups, argue that Southerners are now copying the Northern styles



*The Escorts at a recording session.*

of two years ago, and give you a long discourse on the fact that local musical originality is far from dead.

Nothing hurts more than the implication that local pop affairs have fallen behind—because as always, they believe that "What Manchester and Liverpool do today, London will be doing tomorrow."

## DRAMATIC CHANGES

**B**Y far the most dramatic changes have taken place in Manchester. Two years ago it was a poor relation to Liverpool in the world of beat.

Today, dozens of new clubs have opened and most of them

are packed to capacity every night of the week.

In Chesterfield the original Cruisers have opened their own "Smokestack Club"—a novel move that could catch on among other groups. And in Manchester itself, business is booming at the Oasis every night and at the New Century Hall at weekends.

Other big venues include "Beat City" (formerly The Three Coins), "The Twisted Wheel" and the Manchester Cavern off Market Street.

## THEATRE CLUBS

**O**UTSIDE Manchester? Here, all is not so well on the beat scene. Several groups do reasonably well, but the main trend in entertainment has been towards more adult theatre clubs (as in Bolton and elsewhere), and the emphasis is on cabaret artists.

Even here, however, beat is not left entirely out in the cold. Several managements throw open their doors to groups at the weekend or on a specified week-night.

The recording scene is as strong as it has ever been.

There may not now be the same breath-bated excitement when local names go into the studios, but the standard is still high, if not higher.

A typical case is Wayne Fontana, whom many other groups were predicting for stardom when the beat boom first started. After several near misses he simply became "accepted"—until that "Um" hit brought national acclaim as a polished artist.

Other Mancunians newly on disc include girl singer Lorraine Gray, who recently parted company with the Chaperones and is now backed by Tony Brown and the Jugs. HMV are releasing their "Stop The Music".

The Chaperones have gone their own way, but without ill-effect. The act is far from being short of work and (to quote a fan) is "doing a bomb".

Recording for Fontana this last month were "Manchester's Playboys" (formerly well-known as a backing unit for Mike Caddillac, who has left). The Playboys feature sax and have a high reputation as a show group.

Also about to record soon are Richard Kent and the Excels, one of the most versatile groups on the local scene—in the line-up are two trumpets, two guitars and drums. Some



*Wayne Fontana at the Oasis Club, Manchester.*



*Kris Ryan and The Questions.*

R and B is featured, though mainly the repertoire is pop and jazz.

### LIKE VERSATILITY

**G**ENERALLY, then, it doesn't pay to be way-out in Manchester. They like versatility but there isn't much room for off-beat, over-long-haired ravers.

I spoke to 22-year-old Robbie Smith, an attractive Miss who must be the area's youngest manager and agent. She runs J.D.S. Enterprises, managing the Excels, and she told me: "R and B is definitely out here, at least in the wild style."

"The fans have gone over to bright pop, a la Herman, or groups who can present themselves in a versatile show band way".

Incidentally, this area of the North-West has never been short of agents. There are many of them, covering everything from pop to cabaret clubs and theatre restaurants.

Among the well-known names are McKiernan's, who handle the Merseybeats; Kennedy Street (Herman's Hermits, Dave Berry and the Cruisers, and of course, Freddie and the Dreamers), Alan Lewis (Four Pennies) and the Bill Kerfoot Organisation, which does a lot of cabaret work.

So much for Manchester.

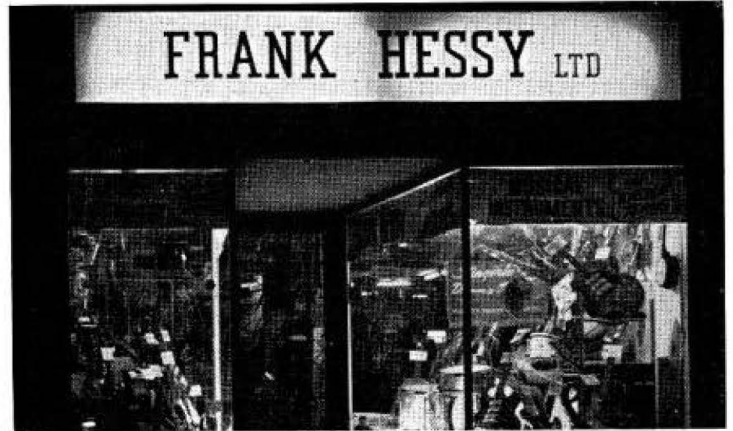
But what of Liverpool?—the original beat city, where the gutsy rhythms of the Beatles erupted and sent the whole world of pop tumbling upside down.

### BURSTING WITH TALENT

**T**HINGS have changed since then, but not for the worse. In fact, some would have it that Merseyside is now bursting with more talent than ever before.

I was told: "The scene here has never been more virile. And if recording managers or agents ignore it because they think Liverpool has had its day, they are doing themselves a great disservice".

Liverpudlians breathe fire at the suggestion that Manchester has taken its place as beat capital of the North. But they do admit that there isn't the same emphasis on groups.



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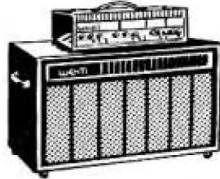
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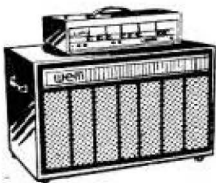


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## NORTH-WEST BEAT—Continued

### GIRLS

**THESE** days it's girls... girls... girls. There are dozens of them emerging, either together (like The Three Bells), or as solo artists hoping to emulate Cilla Black.

Names to look out for include the Kandies and the Liverbirds, and a solo girl named Tiffany who has just been signed by Beatle music publisher Dick James.

Groups are not entirely out. Earl Royce and the Olympics have just become the first non-Nems outfit to be signed by Beatle recording manager George Martin, and have made their bow in the past few weeks with an upbeat "Que Sera". Decca have answered by signing another talented local group, the Pathfinders.

There are certainly similarities between the Liverpool and Manchester scenes at the moment. The only exception is that apart from Elkie Brooks, Manchester has few girl singers of note.

### MORE SOPHISTICATED

**AS** in Manchester, Liverpool fans have veered away from raving R and B and have gone over to a smoother Tamla-Motown style. There is also a trend to appeal to more sophisticated tastes—newly-opened clubs like Maggie May's and the Peppermint Lounge have bars and cater for over-18's.



*The Four Pennies—from Blackburn*

What else is happening? The Cavern is still crackling, of course, and recently extended its interests into the agency business. Names who've created a storm there recently have included the Blackwells (also signed by George Martin, and due for a disc release this month), and the Roadrunners.

A big local character in the Jimmy Savile tradition is Billy Butter, the new D-J at the Cavern. Millions of TV fans will remember him as the Liverpudlian who once appeared regularly on the teenage panel of "Thank Your Lucky Stars".

### ROADRUNNERS

**AND** talking of characters—there are several of them in the Roadrunners, who must rank as one of Liverpool's top groups at the moment.

Like the Beatles before them, they've brought a freshness and vitality to local pop that is hard to put into words. Wit, cartooning skill, inventiveness... you'll find all this among the Roadrunners, in addition to their vibrant music.

They'll be "naturals" for the Press when that lucky break comes.

I haven't made much mention of the North West, apart from Liverpool and Manchester. The reason is simple; both cities are like magnets to the surrounding talent and most of it gets drawn in sooner or later.

Manchester attracted Blackburn's Four Pennies this way, and Liverpool is still doing the same to groups from places like Warrington and Birkenhead.

Warrington recently produced the Five Nights on Decca, although their "With a Loving Kiss" was tame stuff and it didn't get off the ground.

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*The Peddlers—two of them used to back Heinz.*

### WIRRAL SIDE

**ON** the Wirral side of the Mersey, Birkenhead might have better luck with the Kubas. They are one of the town's oldest established outfits and despaired of success until they managed to get themselves a part in the Gerry film, "Ferry Across The Mersey".

Parlophone heard their work in this and the result was a disc contract and a record release "I Love Her" "Magic Potion". This last song is an old Lou Johnson item.

Present line-up for the Kubas includes drums and guitars, but they hope to bring in two saxes soon in a bid to achieve a fuller sound.

### NORTHERN SHOPS

**TO** try and give a comprehensive survey on all the Northern music shops would take up a considerable space in the magazine, so here are some very brief details on just a few of them.

Frank Hessey Ltd., who are situated in Stanley St., Liverpool,

stock nearly every musical instrument that you could want and have equipped groups from the Beatles down to the lesser know local Liverpool groups. Mr. Michealson is the manager here and Dave Hutchinson is the expert on organs. Hussy's are the area sole agents for the Thomas organ and are shortly opening up a de luxe showrooms for their organs.

Across the road from Hussy's is Rushworth and Dreaper, who must be the oldest music shop in Liverpool. Mr. Guttridge told me that when the Beatles first started he had two Gibson Jumbo guitars flown in from America specially for them. Rushworth's are Premier specialists and in charge of the Drum section is Tom Swift who has been in the business for 48 years.

A small shop with a big reputation. That's how you would describe Bradley's Music in Lord Street. This Liverpool shop is just one of a chain of six shops all situated in the North. Mr. Birch, the shop manager, told me that all their shops are doing terrific business. All the staff from the Managing Director down are professional musicians.

In Manchester is the headquarters of another chain of music shops—Barratts, who have five shops situated all over the country. Adrian Barratt, manager of the shops, claims that Barratts is where all the leading groups go for servicing and repairs when appearing in Manchester.



*Mr. Bob Hobbs of Rushworth and Dreaper.*

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# CHUCK BERRY



**CHUCK BERRY** has been ploughing an ultra-violent path in the

rhythm 'n' blues field since 1947 but the lean six-footer with the piercing brown eyes didn't start to have it made in Britain until the home-grown groups, like the Stones, shouted his praises. It wasn't until May, 1964, that Chuck and his loud-"talking" Gibson guitar first visited Britain.

And he knows the problems. He told me: "Seemed to me for years that the British audiences were never really given the chance to get with our sort of music. It was a minority cult. Word got back to me that you had pioneers in the R and B field, but that the only artists getting any newspaper space were the ones right up there in the Hit Parade.

"I was kinda sustained by American successes. You know I got Gold Discs for 'Maybellene', 'School Days', 'Sweet Little Sixteen', 'Roll Over Beethoven'. I figured that was good enough. Then so many British groups took up those songs... and suddenly there was a little interest in the guy who'd started them off."

But Chuck's career was sadly interrupted by a lengthy legal problem in the States. That he was able to survive all that, with the usual hard-knocking headlines, was a tremendous tribute to his popularity.

## RECORDING CAREER

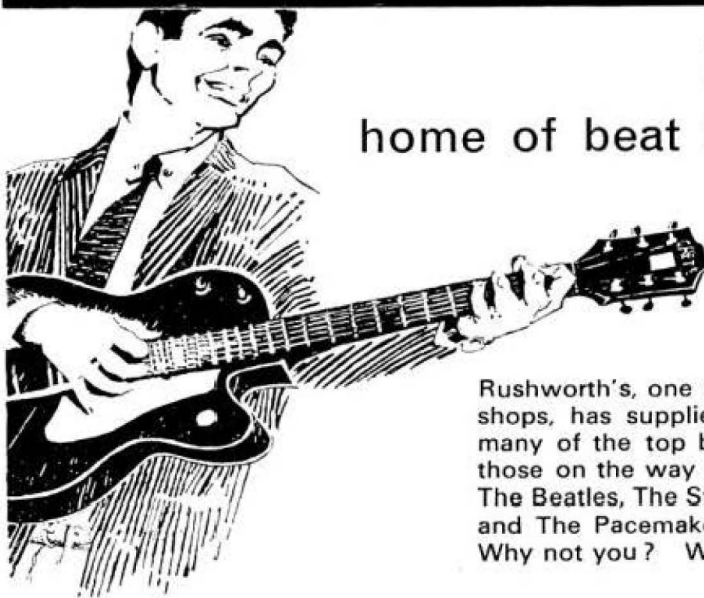
**CHUCK's** recording career started with "Maybellene"—with thirty more to come. There are twelve LP's, plus seven EP's available either here or in the States. A wealth of recorded gems. A complete breakdown would take up pages of "Beat Instrumental" but it's shattering to see how many of the titles have passed through into British group repertoires.

"Getting in with Chess Records in Chicago was the biggest break I ever had", said Chuck. "They pointed me right along the best way to get my stuff across. Before that, I'd just played and sung wherever anybody would give me a few bucks or a word of encouragement. And also they made it possible for me to get fine musicians in with me. Like Willie Dixon... well, he played bass with me on a whole lot of sessions. Had Bo Diddley along with me, of course, on second guitar—and also Jimmie Rogers, who is surely underrated still in Britain.

"Guys like Otis Spann, or Lafayette Leake, on piano... all kinda kicked in to get a sound that we felt was different. You probably met up with Jerome Green when he was over here with Bo Diddley... well, he played maraccas on a lot of sessions.

"You see, we're a pretty close-knit outfit in the States, all of us in this particular field. But, we all have these wide tastes in music. Me, I dig Sinatra and Nat King Cole, as well as the blues men like Muddy Waters. Don't see anything odd in that—but your British groups seem to be scared of liking anything outside their own particular sort of music."

*Continued on page 19*



## Merseyside...

home of beat means... home of **Rushworth's**

Rushworth's, one of the country's top music shops, has supplied musical instruments to many of the top big groups (not forgetting those on the way into the charts!) including The Beatles, The Swinging Blue Jeans, Gerry and The Pacemakers, The Merseybeats, etc. Why not you? Write, 'phone or call.

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*with his*

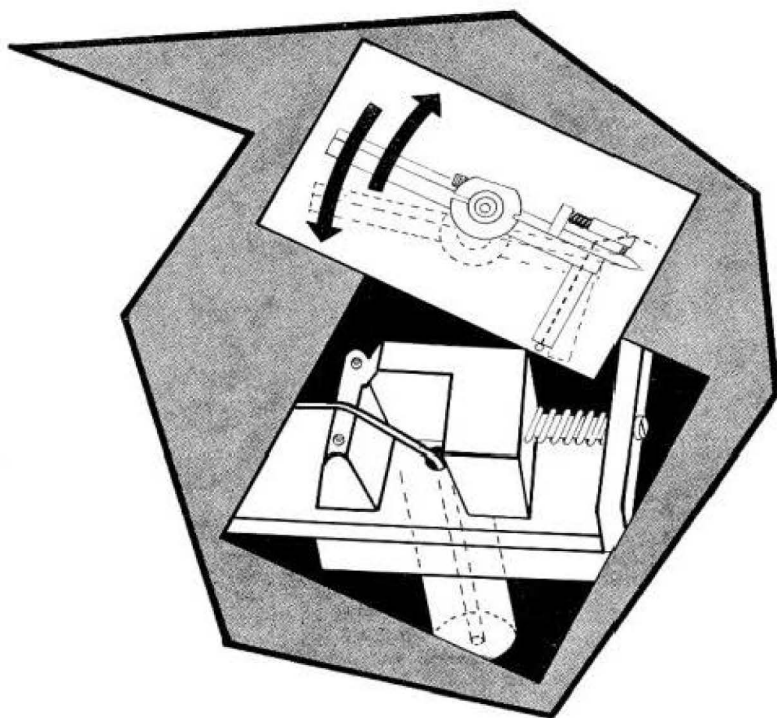
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*Top sketch shows the Knife-edge balanced tremolo unit whilst bottom sketch shows string passing over saddle down through the resonating tube which gives sparkle to the sound. Two words—“Burns details” on a P.C. (don’t forget your address) will bring details of the whole Burns range.*

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# DRUMMERS' ARGUMENT

**T**HE discussion on drums between Ringo Starr and Brian Bennett in "Beat Instrumental" No. 19 proved to be an interesting feature for the percussion member of a group.

One of the main points in their talk was Ringo's opinion that "rock" drummers should never play jazz. Brian replied to this, by saying: "I don't see why, if you are really dedicated to drumming, you shouldn't play all sorts of music."

This tentative point has started an argument amongst drummers so we decided to get a few together and ask them their views on this subject.

**C**LEM CATTINI, who has been with the Tornados since their formation, was on Brian Bennett's side. "To suggest that beat drummers shouldn't play modern jazz is ludicrous. The crux of the matter hinges solely on the technical capability of the drummer, plus, of course, his ability to swing in the strict sense of the term.



CLEM CATTINI

"The style and approach utilized in 'rock' and modern" he went on, "are totally different. But if the drummer is a school experienced musician—a musician interested in music as opposed to one particular form of music—there is no reason why he can't do well in both fields."

One thing Clem emphasised was that although a beat drummer may be well-trained, he may have no feel for the modern jazz idiom. "If the music isn't to the drummer's liking, then obviously it's an end to the matter.

**A**N ORDINARY beat drummer could never play jazz, but a jazz drummer could easily play rock! That's the opinion of MICK BURT of the Rebel Rousers, who refuses to side with either Ringo or Brian.

"Brian has studied jazz, whereas Ringo only plays beat music, therefore, they see the argument from different points of view. In this case I am inclined to agree with both," he said.

Mick has, in fact, studied jazz a long time now, and also played mainstream jazz with the London Student Orchestra before joining Cliff Bennett. His final say on the subject was an intelligent one. "I find that most established drummers have studied jazz at one time or another. This turns them into real musicians, not just 'Bashers.'"

**M**ICKEY WALLER, who is not attached to one group but works as a session man, has pretty varied views on the subject. Whether it's beat or jazz, it's all music to him, which is no surprise as he has played with just about every band there is, including Georgie Fame and the Stones.

"Any drummer that loves his work should be willing to play all types of music; it shouldn't matter whether it's commercial or not.

"Financially beat music is more profitable," he added,

"but I doubt whether this matters much to either Ringo or Brian. They have both obviously got set views on the subject, so I say let people play whatever they like."

**P**ETER JAY, leader of the Jaywalkers and one of the most colourful drummers in the land, had some very definite things to say. He thought it ridiculous to say that a rock drummer shouldn't play modern jazz.

"They might as well say a jazz drummer shouldn't play classical music, but many of them do. The only trouble with this argument is when a jazz drummer plays rock, and still uses jazz fill-ins. I think this is one of the things that a drummer should never do"

His advice is that every drummer should try to play jazz at one time or another as, he feels, it would help to broaden their outlook, and they probably wouldn't condemn their fellow drummers so much.



PETER JAY

He continued: "The main thing is that every drummer should remember his place in the band. Many drummers play just to suit themselves, not caring if what they are doing actually fits the number being played."

**A** DRUMMER must always expand his technique, and should always be experimenting with different styles." So says Terry Bond of the Rockin' Berries who disagrees with Ringo — "as much as I like his records!"

"On this occasion I must agree with Brian," he said. "I see no reason whatever why a rock drummer shouldn't play modern jazz. He then revealed a fact that few fans know—the fact that the Berries are modern jazz fans. "This is the type of music we like to listen to, and when we relax before a show we play this music ourselves."

The reason they don't put it on wax is obvious. It is too way-out for the record buyer.

**J**UST to show there is no animosity between Britain's leading two groups, Stones' drummer Charlie Watts declared that he agreed with Ringo.

"I don't think a rock drummer should try and play jazz when he is with his group," he told us. "But," he added, "I can't see any objection to it if he is not playing with his group."

There you have a selection of authoritative opinions that are worth taking to mind. The majority agree with Brian, but also think it right that the choice of music played by any drummer is entirely up to the individual.



CHARLIE WATTS

# 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. 26th Christmas Show, Odeon, HAMMERSMITH.

January. 16th Close of Christmas Show at HAMMERSMITH.

## THE ROLLING STONES

January. 6th A.B.C., BELFAST; 7th Adelphi, DUBLIN; 8th Savoy, CORK; 18th-24th Tour of AUSTRALIA.

**CLIFF BENNETT AND THE REBEL ROUSERS**  
December. 26th-31st LIVERPOOL.  
January. 1st LIVERPOOL; 4th-9th LEEDS; 11th-16th Odeon, GLASGOW.

**BRIAN POOLE AND THE TREMELOES**  
January. 1st-6th Tour of SWEDEN.

**GERRY AND THE PACEMAKERS**  
December. 26th-31st LIVERPOOL.  
January. 1st LIVERPOOL; 4th-9th LEEDS; 11th-16th Odeon, GLASGOW.

**FREDDIE AND THE DREAMERS**  
December. 26th Christmas Show, Odeon, HAMMERSMITH.  
January. 1st-16th Odeon, HAMMERSMITH; 21st-24th Tour of SCOTLAND.

**HERMAN'S HERMITS**  
December. 26th-31st Christmas Pantomime, CHESTER.  
January. 1st-24th CHESTER.

**WAYNE FONTANA AND THE MINDBENDERS**  
December. 26th SCUNTHORPE; 27th Bellevue, MANCHESTER; 31st ACCRINGTON/New Central Hall, MANCHESTER.

January. 2nd BISHOPS STORTFORD; 7th The Town Hall,

## WELSH BEAT

The paragraph referring to certain makes of guitars and drum kits in the article on Welsh Beat in Beat Instrumental 19 did not mean to indicate, in any way whatsoever, the TOTAL sales of any particular make of instrument in the South Wales area.

KIDDERMINSTER; 9th Lyric, DINNERINGTON; 10th Jung Frau, MANCHESTER; 15th GRAVES-  
END; 17th KETTERING; 18th The Town Hall, BRIDGEWATER; 21st BOSTON; 22nd DUNSTABLE; 23rd MANCHESTER; 24th Oasis, MANCHESTER.

**CHUCK BERRY**  
January. 8th Odeon, LEWISHAM; 9th Astoria, FINSBURY PARK;

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#### THE DOWNLINERS SECT

December. 27th 51 Club, LONDON; 28th Mojo Club, SHEFFIELD; 30th Bromley Court, BROMLEY.

January. 1st 51 Club, LONDON; 3rd 51 Club, LONDON/BOREHAM WOOD; 8th 51 Club, LONDON; 9th Market Hall, REDHILL; 10th 51 Club, LONDON; 15th 51 Club, LONDON; 16th Coronation Hall, KINGSTON; 17th 51 Club, LONDON; 22nd 51 Club, LONDON; 23rd Rendezvous Club, PORTSMOUTH; 24th 51 Club, LONDON.

#### THE BACHELORS

December & January. Pantomime at Alexandra, BIRMINGHAM.

#### THE ROCKIN' BERRIES

December. 26th Public Hall, HINCHAM; 27th State, GAINSBOROUGH; 28th Pavilion, BATH; 30th Cavern, MANCHESTER.

January. 3rd BIRMINGHAM; 9th BLETCHLEY; 21st Town Hall, KIDDERMINSTER; 22nd Rink, SPENNYMOOR.

#### PETER & GORDON

January. 8th Tour of SOUTH AFRICA.

#### THE MERSEYBEATS

December. 27th State, GAINSBOROUGH; 29th Winter Gardens, MARGATE.

January. 1st St. Bernadettes, MANCHESTER; 6th The Top Rank, CARDIFF; 9th Imperial, NELSON; 13th Town Hall, FARNBOROUGH; 16th The University, SHEFFIELD; 17th The Oasis, MANCHESTER; 21st Royal Albert Hall, LONDON.

#### THE KINKS

January. 15th—Tour of AUSTRALIA.

#### THE FOUR PENNIES

December. 31st DUNSTABLE.  
January. 8th Trencham Gardens, MANCHESTER; 11th DONCASTER; 23rd BURNLEY.

#### THE YARDBIRDS

December. 26th Florida Club, BRIGHTON.

January. 1st Marquee Club, LONDON; 2nd Casino, WALSALL; 3rd HASTINGS; 5th WEST HAMPSTEAD; 8th Marquee Club, LONDON; 9th ROMFORD; 10th BIRMINGHAM.

#### THE NASHVILLE TEENS

January. 22nd—Tour of AMERICA.

#### MANFRED MANN

January. 17th—Tour of AUSTRALIA.

#### THE HOLLIES

December. 26th-31st LIVERPOOL; January. 1st-2nd LIVERPOOL; 4th-9th LEEDS; 11th-16th Odeon, GLASGOW; 23rd Imperial, NELSON.

#### THE TAKERS

December. 26th SUNDERLAND; 31st BOLTON.

January. 1st LIVERPOOL; 10th WARRINGTON; 11th BLACKBURN; 12th SHEFFIELD; 17th MANCHESTER.



I'd like to take the opportunity this month to answer all the questions I have received about my new guitar, made specially for me by Burns. And, I promise you, there is no subject that I'd rather ramble on about, because there is nothing like playing your own "tailor-made" guitar.

I first thought of the idea about two years ago. I mentioned it to Ike Isaacs, my old music teacher, and he arranged a meeting with Jim Burns—in next to no time he had his technicians on the job.

I knew exactly what I was after. Getting technical for a moment, I wanted it to remain perfectly in tune even with a wide-range tremolo arm with, if possible, more variation in the tone controls. He knew the shape I wanted but that was no great problem.

I checked all this with Bruce before I gave the O.K. He wanted one as well so I thought I'd give him an idea as to what he was in for!

Now back to the factory. Those fellows up at Romford must have loved me! Over thirty models were completed before the final job appeared. I just had to keep sending them back—because if I didn't find something wrong, a certain rhythm guitarist would.

I admit I was beginning to wonder if it ever would be exactly right, but at last we each got one that was perfect.

The 24 months of waiting was a nuisance, I know, but it all seemed worthwhile when we first began to use them. The reception and response were tremendous. Now we wouldn't change them for anything.

## CHUCK BERRY

*Continued from page 15*

### FAMILY MAN

**CHUCK**, married with four children lives now in his own Berry Park, in Wentzville. It's a hugely-organized place, with living accommodation for students, dance-halls, swimming-pools, even rehearsal rooms. If Chuck ever gets a day off in a hectic schedule you can find him there, shovelling earth, sawing down trees.

A quiet man off-stage, Chuck is a ball-of-fire when actually working. He says: "Perhaps I get more kick out of playing guitar than I do singing, but I'd hate to give up one side or the other. I stick now to my Gibson, but it's got custom built pick-ups and I guess there isn't another exactly like it in the world. And when I write, I call on actual events in my own life.

"Like 'Memphis', when I'd seen a little girl so unhappy sitting in a raving audience at one of my shows. The blues need to be melancholy. But the rhythm part of our music is a 16-bar progression all the way. I guess R and B does stem from poverty, but it's got a class-consciousness all its own nowadays."

But Chuck, King of R and B, said he was sure that R and B is what disc-jockey Alan Freed was calling rock 'n' roll back in 1954. "The kids danced and Freed figured they were either rocking or rolling. But actually it was the Barrelhouse Roll as we'd known it for years. Freed started rock 'n' roll in just that one sense . . . he gave it that name."

Chuck Berry, as I say, is a quiet man. He'd rather perform than talk. And he said: "Please don't boost up the things I've said. One thing I can't stand is exaggeration."

Actually, his triumphs on disc and stage speak loud enough for themselves.

# INSTRUMENTAL NEWS

## REGULAR SERVICE

THE Shadows have arranged for their guitars to be put into Burns for regular servicing before any important engagement. While they are away they are using Green Marvins. These can be obtained by anyone but only by special order.

## Harmonica Mikes

HERE is a reminder that actual harmonica mikes can be obtained, and two very good models can be bought through Hohner.

At 98/- there is the "Harmonica Micro," which has a sound receiving chamber with a crystal and its rubber casing stretches to fit on any model.

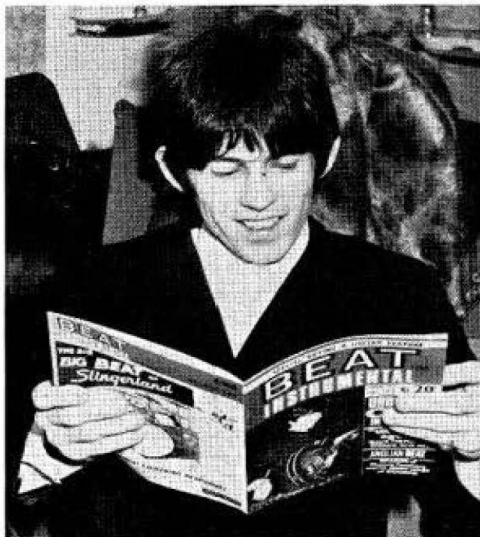
The more expensive professional mike fits onto the Hohner Super-Chromatica only.

This has two mike heads, a volume control and costs £7 17s. 6d.

Both are supplied with their own leads and jack plugs.

## NEW LONDON CLUB

LA VILLA DEICESSARI is the name of a new London Beat Club which will be opened near Vauxhall Bridge shortly. Owners state that they will be booking groups regularly but reports that they are only going to feature R & B are not true.



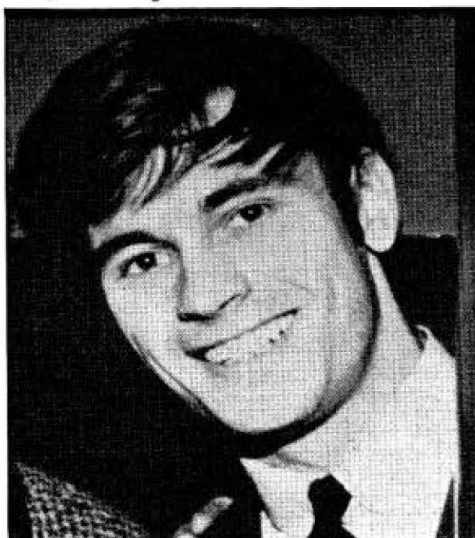
KEITH RICHARD, here seen reading last month's *Beat Instrumental*, goes on adding to his guitar collection. The most recent addition is a Levin Jumbo from Sound City. He now has three harmonies, an Epiphone, a Gibson Les Paul, a Fender Telecaster, a Fender Stratocaster and of course this new Jumbo, and he says that he manages to use them all at one time or another.



## SHADOWS ELECTRICAL MAGIC

THE SHADOWS who are now appearing with Cliff Richard, Una Stubbs and Arthur Askey in "Aladdin" at the Palladium are doing without amplifier/guitar-leads. They are using Vox radio mike units and so are able to wander around as they like without getting tangled up. The small transmitters are attached to the back of their guitars.

## Johnny Gustafson and Merseybeats Part Company



JOHNNY GUSTAFSON has left The Merseybeats, and been replaced by their original bass guitarist, Billy Kinsley.

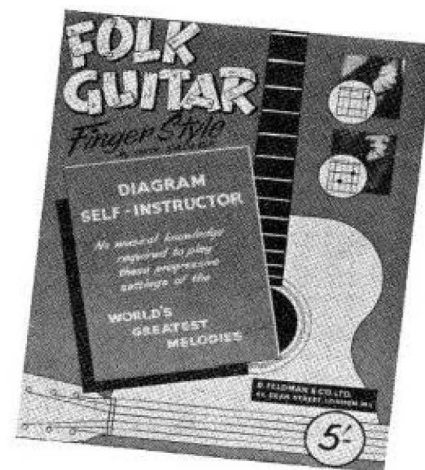
Billy, who left the group after taking part in the recording of "It's Love That Really Counts" and "I Think Of You," has returned to the line-up in an attempt to restore the sweet sound that is more suited to their style.

As for Johnny, he is going home to Liverpool, where he plans to write songs with his close friend Griff Griffiths, and may even form a new group.

There is no bad feeling, whatever, between Johnny and the group, who still respect him as a brilliant bass guitarist in the true "attacking" mould.

"FOLK Guitar (finger style)" published this month by B. Feldman & Co. London W.1. has been written by veteran teacher Dick Sadleir. With the aid of six-string diagrams the beginner can work through a fine collection of folk melodies and can, if he wishes, learn to read music at the same time. The book contains over 40 arrangements of well known melodies, and retails at 5/0d. so that in effect each arrangement costs just over one penny! The publishers say that the heavy initial cost of engraving the extra string diagrams is justified by the success of the same authors *Diagram Method for Guitar* published 20 years ago (still a top seller) and by the *Diagram Method for Bass Guitar* issued this year, which is selling well throughout the world including America.

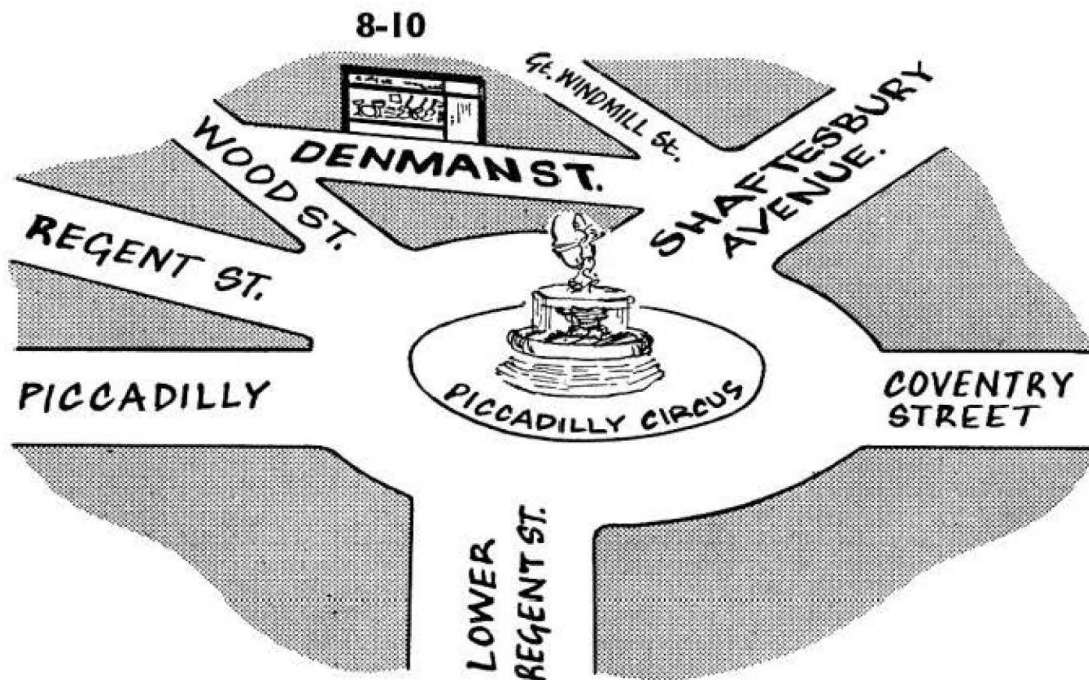
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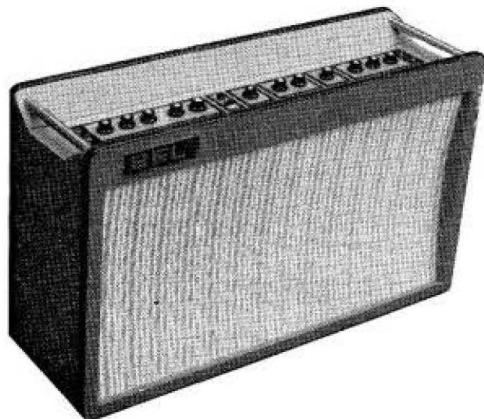
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**BENDIX AMPLIFIER**

**B**ENDIX Electronics of America have made a big name for themselves as manufacturers of electrical goods. Their washing machines are a household name. Now they have entered the very competitive amplifier market with their B.E.L. amplifiers which are being made at their factory in Nottingham. So far, two models have been put on the market, the 4/60 and the Cavern, which is illustrated here. The Cavern obviously takes its name from the



famous Liverpool club and has two 12" speakers, Vibrato, built-in treble-boost and a brand new feature, a three position sound level switch. This means that you can go through three volume settings without changing your rotary controls. The Cavern is extremely well made, has plenty of solid power and good external appearance. Output is sixty watts.

**THE SASSENACHS**

**L**ONDON group the Sassenachs have an ex-Searcher, an ex-Hurricane and an ex-Merseybeat in their line up—and there are still three other members in the group. A six-piece outfit? No, it's just that drummer Norman McGarry has been around quite a few groups before settling down.

Liverpool-born Norman was a founder-member of the Searchers along with Tony Jackson. Unfortunately he had to quit to stay with his mother who was ill when the group first went to Hamburg—and that's where Chris Curtis came in. Norman didn't hang about though, he did the rounds of Liverpool groups before packing his bags, selling his drums and setting off to look for fame in London. He ended up with the Sassenachs and has proved to be much more than a background drummer. The Sassenachs record "That Don't Worry Me" is released on Fontana.



**PLASTIC REEDS FROM ROSE MORRIS**

**T**HE long lasting plastic reed is becoming extremely popular in this country. Rose Morris are handling P.T.D. resinified fibreglass reeds for clarinet and saxes. These reeds are available in medium/soft, medium, medium/hard and hard textures. They cost 35/- each but are guaranteed against failure for a year.

**TELEPHONE WIRE LEADS**

**W**HY haven't "telephone-wire" guitar leads caught on in this country? They are being manufactured by Dallas and are almost impossible to tangle. Goldie and the Gingerbreads use them and it has been reported recently that many groups are trying to get them sent over from the States. Why bother when they can be obtained here.

**Dallas Cares for Honey**

**T**HE HONEYCOMBS set off for their Australian tour on 17th January. First date will be Perth in Western Australia.

Dallas have arranged to ship a complete set of Carlton drums out to Perth for their first performance so that drummer Honey doesn't have to put up with a make-do kit. In case there are any mishaps a wide range of spares and accessories has also been despatched.



**Georgie Fame's Gear**

**T**HERE is a very big range of equipment behind the unusual Georgie Fame sound. The list reads as follows:—

Georgie Fame . . . A Hammond C.100 with Leslie amp and speakers. Peter Cole . . . Sax . . . Alto Mark 6.

Baritone Mark 6,

Tenor balanced action.

(All Selmer)

Glen Hughes . . . Baritone sax—Conn.

Tex Makins . . . Bass . . . Fender Jazz bass

and Fender Bassman Amp. Colin Green . . .

Guitar . . . Guild Starfire and a Burns

Double 12 Amp. Bill Eyden . . . Drums . . .

Ludwig.

Speedy Acquaye . . . Conga Drum . . .

Specially made by a friend of his called Fred.

**BLUE RONDOS**



**"L**ITTLE Baby" is the title of the Blue Rondos first release which Pye records have been plugging hard. The group has definitely got a different sound and given the right amount of plugs it may well notch up good sales.

Strangely enough the group has only been together for a few months. Founder members organist Kevin Tobin and the lead guitarist Roger Hall were with a group called "The Moonrakers" and when it broke up they decided to form their own outfit. Luke Stubbs and bassman Billy Pitt Jones were already friendly with Kevin and joined as soon as they were asked. Drummer Raymond Sheen was recruited from a music shop in Holloway Road where he worked. The boys practised hard and within three months they were knocking on recording manager Joe Meek's door. He liked them and bundled them off down to Pye Records to record "Little Baby". Not bad going?

# DECEMBER 1964

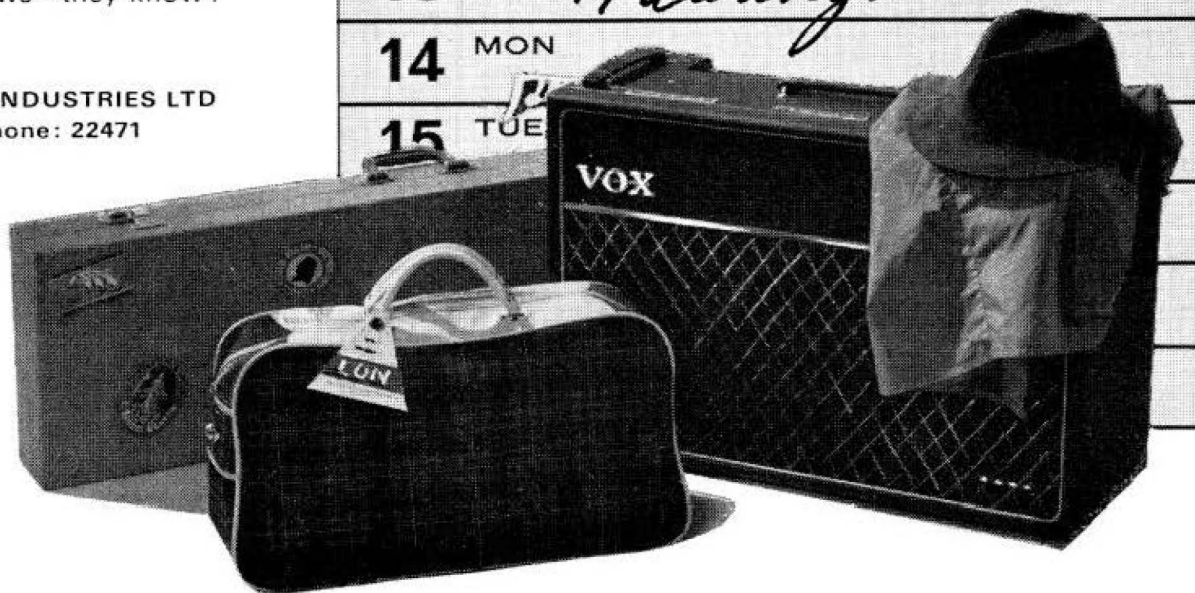
1	TUES	Preston 2 perf.
2	WED	Manchester "
3	THUR	London 1 perf.
4	FRI	Edinburgh "
5	SAT	Glasgow "
6	SUN	
7	MON	Amsterdam 2 perf.
8	TUES	Berlin "
9	WED	London Recording
10	THUR	Liverpool 1 perf.
11	FRI	Tun. Wells 2 perf.
12	SAT	Brighton "
13	SUN	Hastings "
14	MON	
15	TUE	

## Reliable -VOX

The star's equipment has to take a hammering. And just has to be spot on for every performance. VOX equipment can take it: precision engineered, yet tough and rugged. Tough enough to take the constant succession of top-line shows and long journeys. And still give a faultless, sensitive, **absolutely reliable** performance every time. Ask the Beatles, the Stones, the Shadows—they know!



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# DALLAS SUPER-SOUND IS HERE!

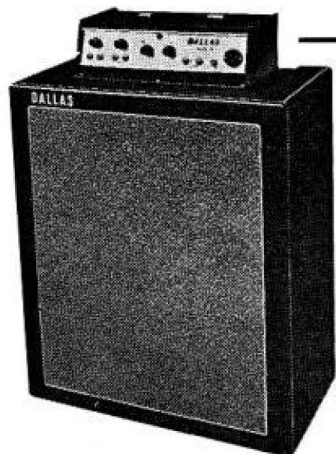
*The SOUND for '65* →

**100 Watts Output**—when used with  
2 column speakers

## PRESIDENT POWERMASTER 60/100

A group amplifier functioning as a combined P.A. System and for the amplification of organs. Two powerful Goodman 15" internal speakers and two 6½" power tweeters give 60 watts of power in this enclosure alone. Fully transistorised 9 inputs arranged in 5 independent channels. 19 controls. A Hammond unit provides the natural reverberation effect. At the rear of the cabinet there is a 3-pin socket for mains, 2 amp fuse, mains voltage selector 200/250V AC. and 2 speaker sockets for use with 2 column speaker units (CS 50 type recommended).

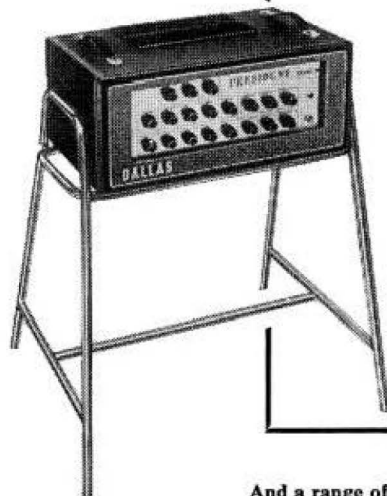
176 gns.



## DALLAS BASS 15

15 watts output 4 inputs and controls. 5 valve circuit operating a Goodman 12" high flux speaker. Amplifier unit is inverted into speaker cabinet when not in use. Attractively finished.

64 gns.

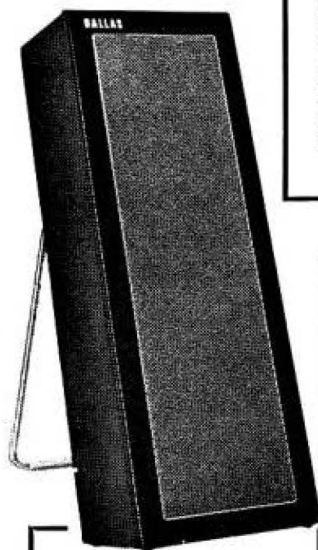


## PRESIDENT SOLUS 100

100 watts of power output. Fully transistorised with 5 channels, 9 inputs, tremolo and Hammond Reverberation. A group amplifier for use with two CS 100 column speakers (supplied as extra). Cabinet in black with gold decor. Mounted on chromium-plated stand.

99 gns.

And a range of Scala also Rangemaster popularly priced amplifiers.



## CS 100 COLUMN SPEAKER

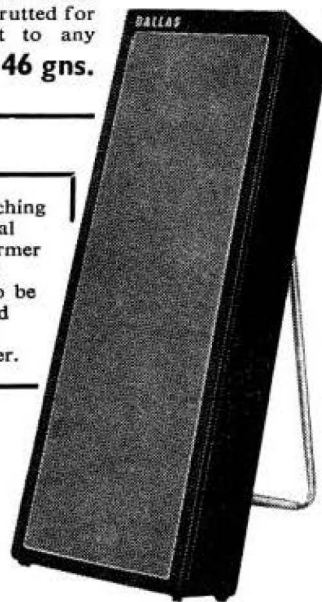
4½' high speaker column containing 3-12" Goodman special heavy duty speakers with a combined handling capacity in excess of 50 watts. Black cabinet with gold decor, strutted for adjustment to any elevation.

82 gns.

## CS 50 COLUMN SPEAKER

Designed for use with any amplifier, each column contains 3-10" Goodman special heavy duty speakers with a combined handling capacity in excess of 25 watts. Cabinet strutted for adjustment to any elevation.

46 gns.



A matching universal transformer enables these to be matched to any amplifier.

ASK YOUR LOCAL DEALER FOR DETAILS OF THE '65 MODELS

**Dallas**  
MUSICAL LIMITED  
DALLAS BUILDING  
CLIFTON St., LONDON, E.C.2

*Tomorrow's SOUND is the DALLAS SOUND!*



# YOUR QUERIES ANSWERED . . .

## FUZZ TONE

I have been trying for some time to obtain a Gibson Fuzz Tone unit but after writing to several Gibson agents I still haven't been able to lay my hands on one. Please give me some information on the Fuzz Tone and tell me where I can get one.

P. MURPHY,  
Fleetwood, Lancs.

**ANSWER:**—Selmer's of London are agents for the Fuzz Tone in this country. It works on the principle of controlled distortion—hence the name "Fuzz" and it enables a guitarist to get some very interesting additional sounds. You might have heard it on P. J. Proby's "Together." Unfortunately these units are in great demand and if you want one you should order direct from Selmer's at 114/116 Charing Cross Road, London, W.C.2. If you enclose a deposit of £1 they will write and tell you how long you will have to wait. The cost of the Fuzz Tone was 18 gns. but with the import duty it might possibly be dearer now.

## BUYING A SAX

I am seriously considering buying a Tenor Sax. Can you tell me if this is the right model to buy for bluesy work and also can you tell me what to look for when I go to buy a sax.

A. AHBALI,  
Rugby, Warwicks.

**ANSWER:**—The Tenor Sax is widely used by groups for blues and beaty material. When buying a sax make sure that its joints are properly and cleanly welded, its stops and springs work smoothly, and check that it has a good finish or lacquer. A decent new sax will cost you around £80.

## RE-SPRAYING GUITARS

I would like to know how to go about re-spraying my battered old electric solid guitar. Is there much to it?

DAN TINDAL,  
Tottenham.

**ANSWER:**—This is quite a project if you want to do it well. First take all the fittings off the guitar so that you have nothing but the wooden body to deal with. To fill in those cracks and holes use a cellulose filler, then leave the body to dry over night. Now you can start sanding. Use 240 grade wet and dry and keep going until all the shine has disappeared. Now the undercoat can go on. Use a cellulose paint as used with cars. Leave this to dry over night and then wet sand again, this time using a little soap in the water to help achieve a smooth finish. When the body is dry apply the top coat. Leave for another night and then apply a second coat. When this is dry you can go to work on the polishing job. The obvious

choice is car polish. The paint shouldn't prove expensive because you will probably get away with two pints. If you think this is a bit too much trouble write again to us and we will supply you with the address of a firm who do this sort of work for a very reasonable fee.

## BOTTLENECK

You stated in the last month's "Recording Notes" that the lead guitarist on the Stones' "Little Red Rooster" used a "bottleneck" to achieve these weird sounds. Could you give me some information on this gadget and also tell me where I could obtain one.

C. GENTLE,  
Wembley, Middlesex.

**ANSWER:**—The Bottleneck is nothing very spectacular at all. It is simply a metal tube which you put on your little finger. By sliding it along the strings of the guitar you can get a Hawaiian-guitar effect. They are not produced by anybody in this country but you can make one by sawing a length of piping to fit your little finger and then polishing it up to a smooth finish.

## AUTOHARP

I have just heard the Downliners Sect's new record "Find Out What's

Happening." I think it's great, but I was surprised to hear a harp amongst the instruments used. Did they employ a session harpist for the recording? Is it, in fact, a harp? Information please.

KATY FOSTER,  
Gateshead, Co. Durham.

**ANSWER:**—Glad you asked about that Katy. Gives us a chance to get across some interesting information. The instrument which you heard on the "Downliners" latest record is, in fact, an Autoharp. Rhythm guitarist Don Craine plays this strange instrument. He bought it from a second hand shop in one of London's backstreets. It's black, looks like a Zither, but produces a sound somewhere between a harp and a honky-tonk piano. It has 28 strings and chords are formed by pressing buttons. The difficulty is picking them out on the 28 strings. Don Craine originally bought the Autoharp for the group's personal folk sessions.

**EDITOR'S NOTE:** Many people are still asking for information on harmonicas, if they send a P.O. for 1/9d. we will send them "Beat Instrumental" No. 18 in which there was a full feature on the many different models.

## INSTRUMENTAL CORNER

Three months ago Selmer brought across models of the Bellzouki 1 and Bellzouki 2 from America. They were an immediate success and so many instrumentalists wanted to buy one that Selmers immediately ordered a large batch from the States. Right now there is a waiting list for their next deliveries.

Bellzoukies are made by the American firm Danelectro. They have supplied Duane Eddy with several guitars in the past and their range is very popular across the Atlantic. Both the 1 and 2 pick-up models possess several important features. The neck is well designed and there is a good low action. The Pick-ups are surprisingly powerful, the tone range is pretty wide and there is a toggle switch included on both models. Machine heads are well made for precise tuning.

Amongst the top groups already using the Bellzoukies in this country are the Mindbenders and the Bachelors. We hear they are a popular instrument amongst top session men in the States.

The 1 pick-up model costs 46 guineas and the 2 pick-up one 60 guineas. Further details can be obtained from the English distributors Selmer (address is on page 31 of this issue).



THE  
DANELECTRO  
BELLZOUKI II

# BUYING an AMPLIFIER

By TONY WEBSTER

**I**N the last issue of *Beat Instrumental* I made a few suggestions as to how one should go about buying a guitar. O.K. Now let's imagine that you went into your local instrument dealer, tried out several different models, and finally found one which you liked and bought. But, once you got home and started playing it through an old borrowed amplifier, the sound wasn't anywhere near as good.

What's happened? The guitar can't have changed its tonal qualities in a few hours. No. So, it must be that old amplifier. Remember, this piece of equipment must be good, otherwise there is no point in having a good guitar because your amplifier will never reproduce its true sounds.

## FIRST AMPLIFIER

**L**ET'S just take a quick look at how the amplifier was born. The first person to experiment with an electric guitar that we know of was a young American called **Floyd Smith**. He was a member of the Andy Kirk Orchestra, a famous U.S. dance band of the 20's. He got a bit fed up with just strumming away on his acoustic guitar, so he decided that it must be possible to electrify the instrument, and, with the help of an old radio amplifier and speaker, and some ear-phones for pickups he made an electric guitar. This happened around 1925 and many other guitarists improved on Floyd's idea until a couple of radio firms decided to produce their own amplifier for sale to the general public. One of these firms was Supro which also makes guitars and is now a subsidiary company of the famous Gretsch Instrument Manufacturing Company. It was one of their amplifiers that Benny Goodman's guitarist Charlie Christian used on some of his famous recordings.

Charlie Christian, as many of you probably know, had a powerful influence on nearly every American guitarist and many modern pop ones as well. Some of his first recordings were taped by a young jazz fanatic called Jerrie Newman, and were later released as L.P.'s in the early 1940's. The first thing that strikes you when listening to some of these old tracks is how bad the amplifiers of the time were. They crackled, spluttered, coughed and generally distorted like mad.

The first British company to make amplifiers on a large scale was Selmers, around 1936/37. Compared with present day equipment they were not very powerful, only 3 to 10 watts. Some of them could even be powered by a battery. The amplifier industry has certainly come a long way since those early days.

Last month I advised the young guitarist to start off with a reasonably priced model, because he would almost certainly want to change it for another model fairly quickly. But this is

NOT true of amplifiers, and it always pays to buy a good model right at the start. Generally speaking, guitarists seldom want to change their amplifier anything like as fast as guitars.

Also, if you are forming a group, then a good amplifier is a must. Make a point of asking around amongst other guitarists to find out which amplifiers they have found reliable. The first requirement of an amplifier must be that it never lets you down in the middle of a performance.

## CONSULT YOUR DEALER

**T**HE best person to advise you when you are buying an amplifier is the man who runs your local instrument shop. He will quickly tell you the best models to suit your pocket.

Always test an amplifier you are thinking of buying by actually playing your guitar through it. Then, you can judge between the amplifiers you have used and the ones in the shop. Remember that different makes of amplifiers of the same wattage do not necessarily produce the same sound. They have all got their own particular tone qualities.

Also, your amplifier will have to stand up to some pretty rugged treatment especially if you are in the habit of lugging it on and off a van everytime you play a venue.

Most amplifiers nowadays usually take an average of four inputs: 2 normal and two vibrato for added tremolo effect; plus a volume control for each pair of inputs and one tone control for all four. Sometimes people think that the volume controls are the most important, but this is not strictly so, as one leading salesman points out: "don't mix loudness up with volume." An amplifier can be very loud without having any tonal quality so always make sure that the tone controls blend perfectly with the volume controls. Also, the full volume of an amplifier can seldom be tried in a shop, so, this is another very good reason to rely on the advice of your dealer.

Bob Adams of Arbiter adds another important point to watch for: "pick an amplifier which has a speaker capable of withstanding the output especially when it's in the 80 to 100 watt range." The speaker is all-important. It is the end product and is, therefore, the most vital part of any amp."

One last point. Do check on what after-service you will get on the particular amplifier that you are buying. If it is a cheap model then you can't expect to have the same after sales service on it as you would if you are paying a £100 plus.

But, as every amplifier breaks down at some time or other, it is very important to find out, in advance, what you can expect. Lastly, one point which I am sure I don't really have to mention. Once you have spent your hard earned cash, treat that box of electrical equipment with a bit of care. It will repay you by not letting you down right in the midst of your most exciting guitar solo.

## “WHO DO YOU THINK IS THE BEST MUSICIAN IN THE COUNTRY?”

“WHO do you think is the best musician in the country?”

This is a question a lot of our readers have asked us to investigate, but is it a fair one to put to any top beat-man?

One member of a well known Southern outfit replied with blushing modesty “Me!”; while another, this time from a prominent Northern group let rip with the words: “I’m a guitarist not a b . . . talent scout’.”

There were two, fortunately, who were prepared to speak quite seriously on the subject—John Lennon and Ringo Starr.

They were both seated—in precarious positions—in one of the



many dressing rooms The Beatles frequent during the course of a week. In reply to my question Ringo retorted, “How should we know! We never get a chance to see other people.”

“We’re playing all the time so the only chance we get to see anyone else play is on the ‘telly’.”

Ringo transferred his attention back to the box, and John carried on the conversation: “Some people judge a guitarist’s ability on the sound he produces on disc—which is plain daft. It may have taken him all day to work out the right chords.

“Anyway what does one look for? If I did have the time to look around the bloke I might consider to be the best instrumentalist in the country could well turn out to be someone nobody had ever heard of.”

# MEN Behind The INSTRUMENTS

## No. 3—JIM BURNS

JIM BURNS, the man behind one of Britain’s big guitar and amplifier manufacturers, is a constant source of productivity. His work is virtually his life, for as soon as he finishes designing one guitar he begins on another.

He works most of the time at his home in Essex, away from the glare of London that surrounds his comparatively new shop in St. Giles Circus. This is typical of him, for besides wanting to work in peace he is generally known to dislike publicity—personal publicity, that is: he’ll tell you all you want to know about his staff and equipment but won’t talk about himself.



A large amount of his success has been due to his genuine interest in the requirements of groups. And, although he is seldom seen to promote his guitars, his meticulous work is appreciated by the group member who looks for certain accessories on a guitar that a mass-produced average model might not offer.

Yet, strangely, it is not in electric guitars that he finds his personal pleasure. He has his own private collection of Hawaiian makes, the pride of which is a fine Koa model made of Eucalyptus.

His genuine modesty was illustrated this month when inviting “Beat Instrumental” along to his factory in Romford. “Glad you were able to come”, he smiled, “the boys will show you around.

“My photograph . . . no, no, the readers are not interested in my face. You have a grand team at the factory who will put you in the picture guitarwise.”

This they did. We were guided through the whole process, and discovered that the majority of Jim Burns’ staff are not simply employees—but also play the guitar.

In fact, in illustrating one point, the chief draughtsman showed his playing-ability with some technical runs on a new Bison model. He was explaining to us the revolutionary Reso-tube bridge unit which feeds the strings over stainless steel bridges saddled through six independent resonator tubes. “A feature guitarists will appreciate when they have developed a good technique.”

After a thorough tour we looked around to thank Jim Burns, but he was nowhere to be seen. Perhaps another idea had sprung to mind and he was heading home to begin work on it.

## THE ROCKIN' BERRIES

### What In The World's Come Over You

Pye Piccadilly

**T**HE Berries struck gold with "He's In Town"... a fast follow-up release which many folk in the business said was much too close on the heels (four weeks later) of "I Didn't Mean To Hurt You". Instead it clicked; made the group's name. This new one is more up-tempo than "He's In Town", has a mournful lyric—and was actually the flip-side of an old Dovells' disc. But this is a slam-up-to-date version, with lots of falsetto from Geoff Turton, a great dual-tracked guitar outbreak from Chuck Botfield, and vocal work that brings out the best in above-average lyrics.

The number goes like the proverbial bomb, but also underlines the

versatility and professionalism of a group now drawing very big crowds. One day they'll have the confidence to do a disc featuring the uncanny impressions of Clive Lea. This is a sure-fire hit... specially after the "He's In Town" groundwork.

**Recording? Session was at the Pye Number One studio, in the late afternoon. John Schroeder was in charge and the "date" went on for two-and-a-half hours. Said John. "Thing about these boys is that you present them with a demonstration disc and they really do most of the work on their own. They study the words, chords—everything. They are nigh on perfect by the time they get to the studio."**

Number was actually recorded in five separate tracks. First was the backing track, with three guitars, drums and singer Clive on tambourines. This also included the first tracking of Chuck's guitar solo, performed without vibrato.

Then came Geoff Turton's track

on the falsetto voice production. Third track was with Geoff double-tracking on the same falsetto kick with himself.

**The fourth basic track had to be done twice, as it happens. This was the vocal harmony behind lead voice... featuring Roy Austin, Chuck and Clive. The same thing was done a second time—and the second "take" was kept in. And finally came the double-tracking of Chuck's fiery guitar solo... this time he DID use vibrato to add extra depth. Also on this fifth track was some hand-clapping from drummer Terry Bond, along with Barry Manning, one of the Berries' road managers. Incidentally, Barry was enlisted to play tambourines on "He's In Town".**

A fast, efficient session, said John Schroeder: "These boys are very professional. They are no flash-in-the-pan group, I'm sure. They have ideas and style. Don't forget they've worked hard for their success..."

## GERRY AND THE PACEMAKERS

### Ferry Across The Mersey You, You, You

**T**he Theme Music from their first major movie "Ferry Across the Mersey" is the 'A' side of Gerry and the Pacemakers latest release. It was recorded at E.M.I's St. Johns Wood Studios, at the same time as the rest of the theme music for the film. The session was A & R'd by George Martin and the sound engineer was Peter Bown.

It only took four takes to get the Pacemakers' tracks right, then

pianist Les Maguire dubbed on a second track. After the session George Martin brought a full orchestra into the studio and added some lush string and French horns.

**Says George Martin "I always find Gerry and the Pacemakers very easy to record. They know what they want and how to get it. When we began recording the music for the film we knew that one number would have to be Gerry's next single. The title song didn't particularly stick out in my mind at first, but after hearing the play back, it was a unanimous decision that "Ferry Across the Mersey" deserved to be the next 'A' side."**

Musically, this disc is easily one of the best the boys have ever made. The tune is very simple but includes several of those minor chord changes that have been prominent in many of the group's 'B' sides. The arrangement is faultless and the production has been handled in his usual expert fashion by George Martin.

The 'B' side "You, You, You" is more in the usual Pacemakers' style and is almost good enough to be an 'A' side in its own right.

Verdict? A good double sider which should satisfy all Pacemaker fans and a lot of other people besides.

## TONY JACKSON AND THE VIBRATIONS

### You Beat Me To The Punch "This Little Girl Of Mine"

This latest from ex-Searcher Tony Jackson is yet another Mary Wells' revival. The number is a very strong one, but doesn't suit Tony as much as "Bye, Bye, Baby" did. Nevertheless, the insistent rhythm of the song will no doubt push it into the charts.

**Recorded at Baker Street's Olympic Studios, the session was A & R'd by Larry Page and engineered by Keith Grant. The master**

tape was obtained in 12 takes which included the vocal being double-tracked, and a tambourine added for extra effects.

**Says Larry Page—"The session took a long time to complete, because it was the first time I had ever worked with the boys, and I wanted to get to know them very well before we did any takes at all. We experimented like mad in the studio trying to get a new bass sound for Tony. This sound then had to be blended with the rest of the group and after about a hundred variations we came up with the sound you hear on the record."**

**"Another reason the session took so long was because we were using**

a 12 string guitar which took an hour-and-a-half to get in tune. By the time the last bass string had been tuned, the first string was out of tune again.

The idea for "You Beat Me To The Punch" came from Tony himself. He has always been a Mary Wells fan, and this particular song was one of his favourites. Says Tony—"I know this is the second Mary Wells song we've recorded in a row, but we all think that her songs are the best there are."

The 'B' side is the old Everly Bros. number "This Little Girl Of Mine" treated in a very up-to-date manner. This side could be a hit again in its own right.

**JOHN STEEL**

# PLAYER OF THE MONTH



**A**NIMALS' drummer John Steel has strong feelings about where the stixman should be in a beat group. He should be left to blush unseen behind the battery, says John, 22, who has enjoyed being part of the musical background for the last five years. For two years before that, he was hawking a jazz trumpet around the hip haunts of Tyneside.

Now, he says, "I think the drummer should lay down the beat. No more. That is his function. I don't like drummers who show off. I never get an urge to rattle off a solo.

John, normally quiet, but becoming voluble and fluent on subjects that appeal—like R & B and U.S. neurosis (America's 51st state, he calls it).

Favourites? "I don't have a particular drummer of whom I say, 'This is a drummer. I must listen to everything he does.' I like Basie, Ellington, and the John Smith Big Band, who used to play residently at Newcastle. I like the old R & B men as soloists—Jelly Roll, Memphis Slim, latterly Chuck Berry, Sonny Boy Williamson, the usual. . . ."

Like Eric Burdon and Hilton Valentine, John started his music in the Newcastle College of Art, wanting to study commercial art, but somehow, as in school, getting sidetracked into technology. He left be-

cause he was tired of machine drawing.

No chance to draw now, as the Animals go loping from one end of the country to the other. So John reads. Has covered everything Steinbeck has written, but does not share the enthusiasm common among beat groups for sci-fi. Furthest he'll go into the future is a few years—like Anthony Burgess's "A Clockwork Orange."

Future for Steel? Beat and its relations won't last more than another 20 years, reckons John. After that,

maybe folk. John has a friend in Newcastle, a chartered accountant, who writes rhythmic epistles about Tyneside poverty, colour prejudice, life down the mines. Topicality could be the next step. Or it couldn't. John might go back to playing the clubs. He really doesn't mind, so long as the sticks stay in his hands. Advice to beginners? "Learn to really play, and make sure that you like the drums and not just the beat. Then, you'll survive." As will John Steel, maybe even when the rest of the Animals go into hibernation.

**NEXT  
MONTH**

**No. 22**

**BEAT  
INSTRUMENTAL  
ESSEX BEAT**

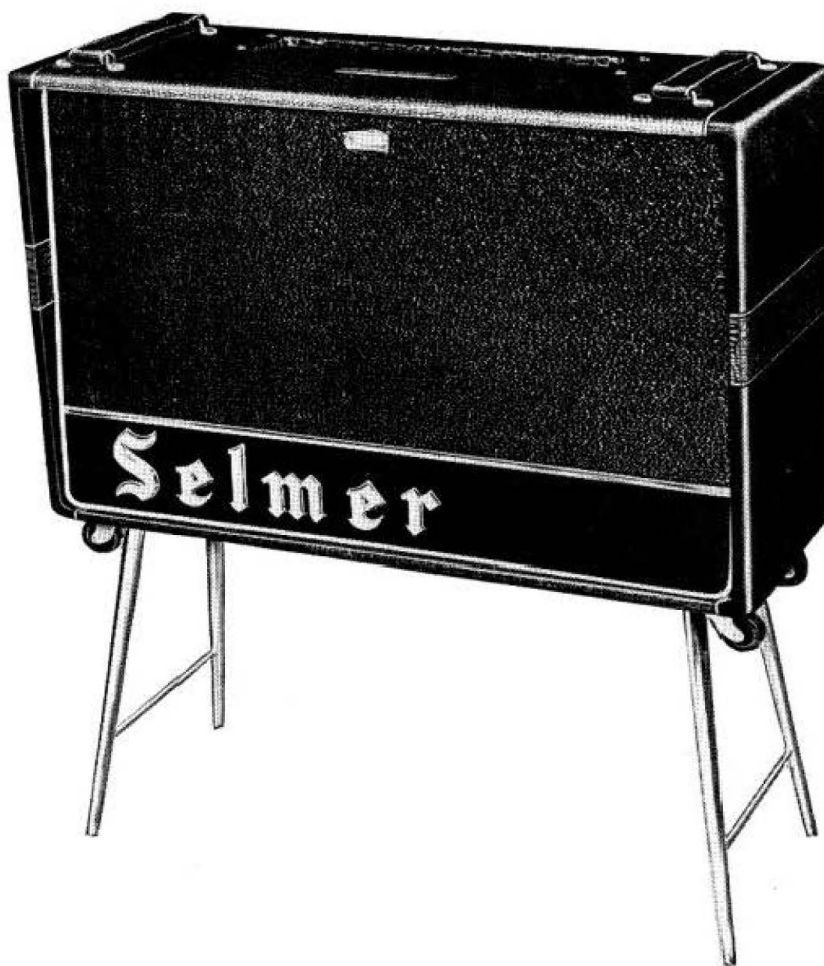
**examines PLUS ANOTHER GREAT COMPETITION TO  
WIN A GUITAR**

*and The First Article in a Great New Series of  
vital interest to every Group in the Country*

**ON SALE 25th JANUARY**

# ***JANUARY INSTRUMENT COMPETITION***

**WIN  
THIS  
95 GN.  
PRIZE**



**A SELMER  
ZODIAC  
TWIN 30**

*Here are Ten Big Group and Instrumental Hits of 1964:-*

**I FEEL FINE  
NEEDLES AND PINS  
RISE & FALL OF FLINGEL BUNT  
SOMEONE, SOMEONE  
BITS AND PIECES**

**JULIET  
IT'S ALL OVER NOW  
5-4-3-2-1  
HOUSE OF THE RISING SUN  
TELL ME WHEN**

**TO ENTER:-** List the titles on a postcard in your order of preference and number them from 1 to 10, making No. 1 the record which you feel is the most original, No. 2 the next most original, and so on.

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**ONE** entry only allowed for each person.

**JUDGES'** decision is final.

**RESULT** will be announced in **BEAT INSTRUMENTAL No. 23** on sale 25th MARCH, 1965.

# ANIMALS DISCOVER GOLDIE

by TONY WEBSTER



**T**HEY call themselves Goldie and the Gingerbreads and they're due to give our groups a tough run during the next few months in the "Eye Appeal" stakes.

They're four American girls, who started playing in the famous Peppermint Lounge in New York eighteen months ago. "We went down O.K., but we'd never thought it would lead to the 'big time'," Goldie told me. "In fact, things didn't look very promising until a few months back when an odd looking bunch of guys strolled in. Then we found out they were the Animals. Later on, they brought their manager, Mike Jeffries, along to hear us, he became our manager and brought us to England."

The seductive, all-girl combo, were signed up to a British disc contract very quickly after their arrival and their first release, "Can't You Hear My Heart Beat," backed with, "Little Boy," will be released on January 28.

Apart from Goldie, who plays a Fender Duosonic rhythm guitar, the other girls are: Ginger Bianco, who neatly handles a kit of Ludwig drums; Carol McDonald, who plays a Hammond Organ; and lead guitarist, Margot Crocitti, who also plays a Fender Duosonic. No offence, Girls, but The Gingerbreads is a darn sight easier than some of your "monickers!"

Interesting point. Carol plays all the bass work on her organ and they're quite definite that no U.S. group, with a Hammond Organ, uses a bass player.

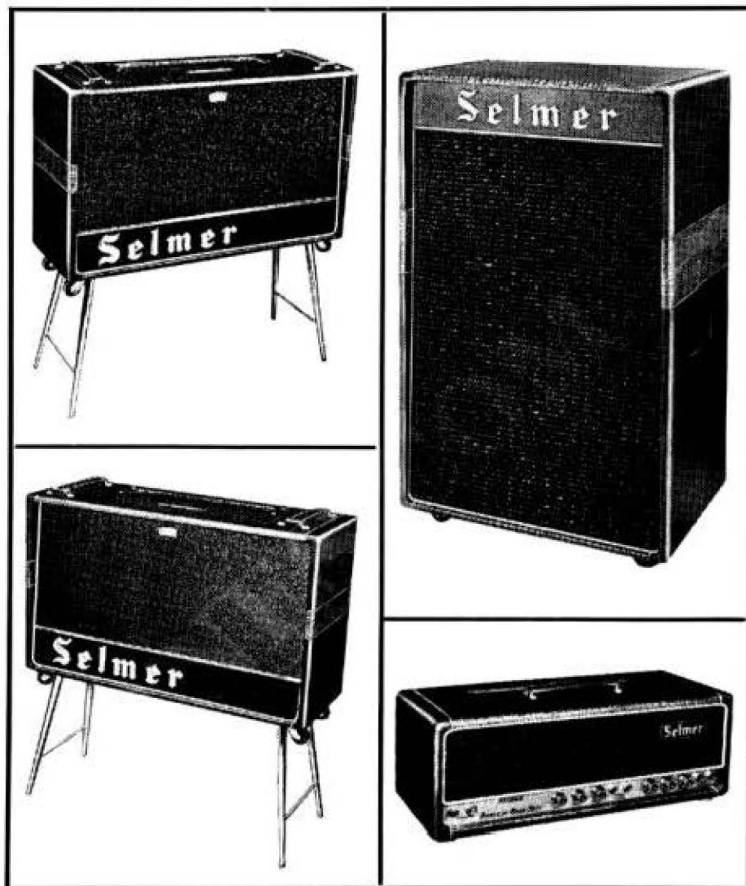
They haven't been able to appear in England since they've been here because they cannot get a Work Permit, so they keep dashing backwards and forwards to the Continent until they can obtain one in January.

"Before we got together we all played as featured instrumentalists in various all-male groups. Then, a couple of years back, I met Ginger Bianco and after chewing things over for a bit we decided to form a group.

Several British girls have tried to get together in this country, but so far none have made any big impact. I hope Goldie and The Gingerbreads will hit the charts with their first disc.

But, whether they do or not, they certainly get my vote to become the first group to gather a very big bunch of males in their Fan Club. In fact, I am thinking of volunteering to be their Fan Club Secretary myself!

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# OTHER STARS VIEW THE STONES

**T**HOSE ROLLING STONES, with their headline-hogging activities have always been controversial. There are more Stone-knockers than door-knockers in some of the snottier parts of the country. But many big-time stars are wide-open in their admiration of the quintet.

Let's dig, for a moment, views of top-rated performers in the pop scene. Let's see why these professionals are so knocked-out by the Stones. . . .

**Dennis Wilson** is drummer-showman with the Beach Boys, currently just about the most successful vocal-instrumental group in America. He says: "I believe music has to be aggressive. I'm an aggressive sort of guy—and that's why I go for the Stones. They're tough, kinda uncompromising. No pandering to an audience—they just get on with the job. Can't get enthusiastic about namby-pamby groups. . . . The Stones are rough, musically . . . sort of musical gangsters. And that's a compliment."

**Marvin Gaye** is organist-pianist-drummer-singer. Trendsetter with the Tamla-Motown stable in the States. He says: "I've caught the Stones on television and on stage. I don't think they are very polished, not as an act. They just wander around, instead of getting movements just right. But that's their strength. They say: 'Music comes first; all the trimmings come way down the list.' For their biting sort of music, they're sure right. They communicate more by the violence of their music. But see that guy Jagger stand suddenly still, then whirl around with those maraccas. He doesn't plan it—but it's sure exciting."

**Dusty Springfield** needs no introduction. She digs the Stones. She says: "People quote me as saying I'd like to have been coloured. Well, right then. I love the coloured sound to music and I think the Stones get near to it. I like the way

each member is left to his own devices, so that he can express himself as he wants on stage. Some of their material doesn't appeal. But some of it is so far advanced for Britain that it really gets me."

**Charlie and Inez Foxx** are key figures in the American R and B scene. They say: "On the circuits for our sort of music in the States, you don't get that terrific sort of reaction that the Stones create. Look, we'd be untruthful if we said that the Stone's music is our ideal—we think, honestly, that they get too much in derivation from American artists in the same field. But we never did hear such screaming and receptions as the Stones got when we toured with them for five weeks. You don't argue about that sort of magic. . . ."

People suppose that the **Beatles** and the Stones are at loggerheads. In fact, the Beatles encouraged the Stones in the early days. And George Harrison says: "I was really in on the Stone's performances. They were, and are, playing music that we like from the time we started together. Commercial or not, they stuck with it. They used ideas which went over the fans' heads, but they kept on until they were accepted."

American disc-jockey **Paul Drew**, head of a network in Georgia in the Deep South, says: "I've met all the touring British Groups when they came to America. The Stones? Those boys just don't seem to rehearse anything. They turn up for a show, completely casual, then just start. Keep looking at each other, making late changes in their programmes. It all looked so unprofessional. Then I realised it was more-than-usually professional, in the sense they were summing up their audiences, each place they played, and adapting at the last minute how they were gonna play."

These are artists **INSIDE** the business in a big way. **THEY** like the Stones for their informality, their urgency, their absolute determination. And it's interesting to note that these are precisely the same reasons the Stones admire so many American artists.

And notice that not one of the people quoted above referred to the Stone "Gimmicks" . . . i.e., hair or clothes!





# 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 Ed.,

I read your article on John Lennon in *Beat Instrumental* No. 20, and I was specially interested when he talked about the way Paul taught him to play the guitar the wrong way round. I am left-handed, and although thousands of people probably already know about it, I would just like to pass on a tip. My mate, who taught me, used to draw the chord diagrams on a thin piece of paper and then stick it on the window with the blank side facing us. With bright daylight, you could see the chord diagrams reversed through the paper. Simple, I suppose, but it saved my pal figuring out reverse chords so that I could play them.

**John Withers,  
Birmingham.**

Dear Sir,

Please print an appeal to the "hoolies" (not the Hollies) to stop damaging group vans and cars. I am a friend of a road manager and he is the bloke who has the job of washing off all the remarks which fans draw on the side of the vans, usually with their lipstick. And, boy, is some of that lipstick tough to get off. I know because I helped him once. Also, it can be dangerous if they start pinching bits off the van which might cause it to break down on the way home.

**Tony Lockwood,  
Lower Edmonton, N.W.**

Dear Sir,

Is it possible for you to send a copy of *Beat Instrumental* every month to my son in Australia? How much does it cost and how do I go about it?

**Geoff Padget,  
Reigate.**

*Editor answers:—Yes, we can send Beat Instrumental to anyone, anywhere in the whole world. A year's subscription for Readers in the British Isles costs 1 guinea. All other countries £1 5s. (\$4 for U.S. and Canada). All you have to do is to send a crossed cheque or Postal Order to Beat Instrumental together with the name and address to which you want each issue sent and we will take care of the rest.*

Dear Johnnie,

I read in this month's edition (November) that you are going to cover all areas of the country finding out about the Beat Scene. When you come round to looking at the North

East area, please don't just talk about the Animals and the Gamblers or anyone else who is already famous. Everyone knows about them. Instead, find out about some of the unknown groups in the North East. There are hundreds of them. Also, don't think that they are all to be found in Newcastle. I reckon that South Shields is probably the most "full of groups town" in the area. I know, because my brother's group, the Troubadours is one of them.

**Evelyn Mountain,  
South Shields.**

Dear Sir,

Thanks a lot for publishing *Beat Instrumental*. It is the sort of magazine which has been needed for a long time. By the way, I don't know if you have noticed it but your name is very apt: stick a tiny 7 at the top of your first letter and look what you have got—B7EA. The three chords everyone starts off with when they

begin learning to play the guitar.

**John Williams,  
Cheltenham.**

P.S.—Don't ask me what the T stands for!

Dear Sir,

Why do the B.B.C. put on so many programmes for older audiences? Surely, they realise now that Radio Caroline, Radio City and Luxembourg get such a big audience because they are playing mostly pop music.

If they can't give us more pop music then why don't they bring back some of the good comedy shows that used to be so popular a few years back. I would like another dose of the Goon Show.

**Brian Stacey,  
Warrington.**

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

## Beat-Nits BUG, MIS, FLASH and STUPID



FLASH: "What's the matter with Mis?"

STUPID: "Some bird just screamed for Charlie Watts!"

# BRUM-BERRIES REPORT



**CAN The Rockin' Berries hold their position as a leading group? Or is it to be the old one-hit wonder bit! The boys from Brum think they can stay on top . . . and should they need further evidence it comes from such as P. J. Proby, the Manfred Mann men, Bill Haley, Brenda Lee, Fats Domino. Which is evidence that can't be ignored. . . .**

Say the Berries, though not in complete unison: "Hamburg made all the difference to us. We simply HAD to play for hours on end, night after night—and excitement was the thing that really counted with the fans there. At one stage, we shared dressing-rooms with a bunch of unknowns called . . . the Beatles! They came and went and came back again, but we did one stint of 18 months there. And the weird thing is that we have never met up with them since. Looking forward to doing so, though, because we'd have a lot of memories to share."

The Berries got their name from R & B "guv'nor" Chuck Berry. Says Chuck Botfield: "Biggest knock-out apart from getting a hit with 'He's In Town' was when Chuck (sure, I even take his first name, though I'm really a Bryan) agreed to become

Honorary President of our fan club. And when we had that hit disc, he was one of the first guys to send us a congratulatory telegram."

## GUITAR LINE-UP

**T**HE boys rely on a solid guitar line-up—and they don't think they'll be adding any other front-line instruments. Chuck operates on a Gibson, Geoff on an Epiphone and Roy on a Fender bass. Says Chuck: "People keep on writing off the normal sort of group sound, but we believe there are variations enough on three guitars to keep the interest going for a long while yet."

"But basically our ambition is to build a real show-production around us. If variety was going now, Clive would be making a real fortune. He not only sounds like Norman Wisdom, or Cliff, or Bill Fury, or Gene Vincent . . . somehow he manages to look like them, too."

Clive looked exactly like Norman Wisdom, sang a snatch of "Don't Laugh At Me," gurgled, and retired to silent approval as Chuck went on: "You see, we aim to present three different aspects in one right now—and want to add others later. We do these high falsetto numbers, in the surfing style. They're getting more and more popular. The Beach Boys helped that. Then there are the impersonations which are visual as

well as O.K. for sound. And then we get on the way-out R and B stuff, where we all sing in together—though Geoff and Clive do most of the throat-tearing work."

Clive, pouting momentarily in the Cliff Richard manner, said: "Let's be pompous for a moment. Let me say there's no substitute for hard work." Groans from the other Berries! "Shurrup," said Clive. "What I mean is that there are bound to be changes in pop music tastes in the next year. A lot of groups don't make the effort to try different things, so they'll be the ones to fall out."

Back home in Birmingham, the boys didn't even have to leave their homes to chat business. All live in the same tiny area of the City. And all had built special short-wave radio transmitters so they could talk to each other round the block. "We rehearsed a lot of stuff that way," said Chuck. "The radio link was complete, except for Roy, who didn't have a transmitter."

Said Clive: "Later, they all got really loud amplifiers—and they thought of rehearsing at full strength, so they didn't even need the short-wave radio. No good for me, though. I just couldn't sing that loud, not sitting in my own front room at home."

The Berries, I think you'll find, will stay at the top for a berry, berry, long time.



## THREE YEARS FOR BEACH BOYS

**I**t was Brian O'Hara, of the Fourmost, who first made the point. He said: "The Beach Boys get such a fantastic sound on records that I just couldn't believe they were also playing instruments. Thought they were just singers... thought so for a long time." So did many others in the business.

But the five sun-burned Galahads of the surf-hot rod crazes are actually expert instrumentalists. And it makes for gen-filled interest to learn just how their wild, open-air sounds come about...

Carl Wilson, the blue-eyed 18-year-old guitarist, operates on a Rickenbacker 12-string a lot of the time, but often switches to a Fender Jaguar. His sounds come through a Fender twin-Schuman amplifier. Says: "The impressive sounds you can get from a 12-string absolutely fascinate me. No wonder more and more groups are getting with it in the States."

There's Al Jardine, 23, the only one of the group not born in California... he's a native of Lima, Ohio. He plays a Fender Stratocaster and a Fender Jaguar, with a single 15-inch Schuman amplifier. Brian Wilson, song-writing ace behind so many of the group successes, plays a Fender Precision bass, along with a Fender bass amp to complete his world-travelling luggage.

Dennis Wilson, drummer, has custom-built drums. Says: "They're a real all sorts of a mixture. Like I use Camco drums, Rogers' rims, Weatherking skins. Seven 'A' sticks, just for the record. Incidentally, we all use Telefunken microphones... travel our own wherever we go." Point worth adding is that, of all these sporting young men, Dennis is the expert at the "hanging five". This is a difficult surfing trick which involves standing at the front of the surf-board and allowing the toes to dangle over the front edge!

Five Beach Boys? Sure, the fifth is Mick Love, cousin of the three Wilson brothers—and he sometimes plays saxophone (Conn) with the group. He reckons he developed his lung power through cross-country running.

The Beach Boys, planning to work on for another three years and then retire "somewhere near the millionaire class", were managed for several years by Murray Wilson, father of the three brothers. He told me on a recent British visit: "The pace got too much for me, so I handed over the work. Took two men to keep up with it!"

"But people ask me about this West Coast vocal-instrumental sound we have.

Well, it's a very tight sound with the instruments and the vocal harmonies are wide-ranged... I'd say only the USA has mastered this approach. Compared with your original Liverpool Sound, it seems to be more bold with catchy song arrangements interwoven over and around the melody".

The Beach Boys launched the surfing craze, moved on to hot-rod car racing as the theme for their songs, then on to Honda-scooter lore. Says Brian Wilson: "It all started because we were tired of the old moon-and-June lyrics. The surfin' kids developed their own language so we figured it should be incorporated in the songs of the day. Now kids who've never even seen a surf-wave know what the lingo is all about!"

PETE GOODMAN



"Doc"

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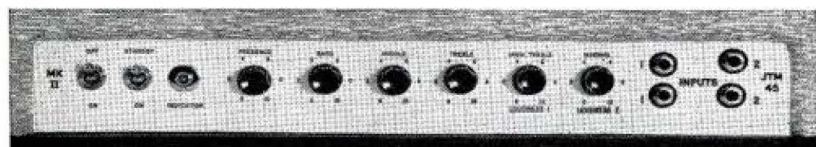


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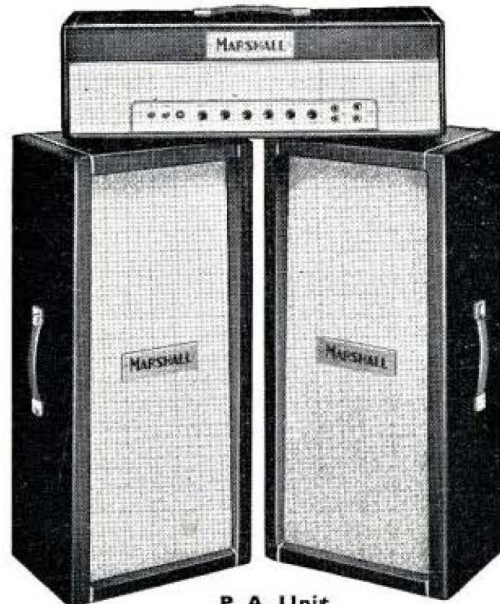
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