

I'M NOT SATISFIED WITH 'SATISFACTION' SAYS KEITH RICHARD

BEAT

MONTHLY

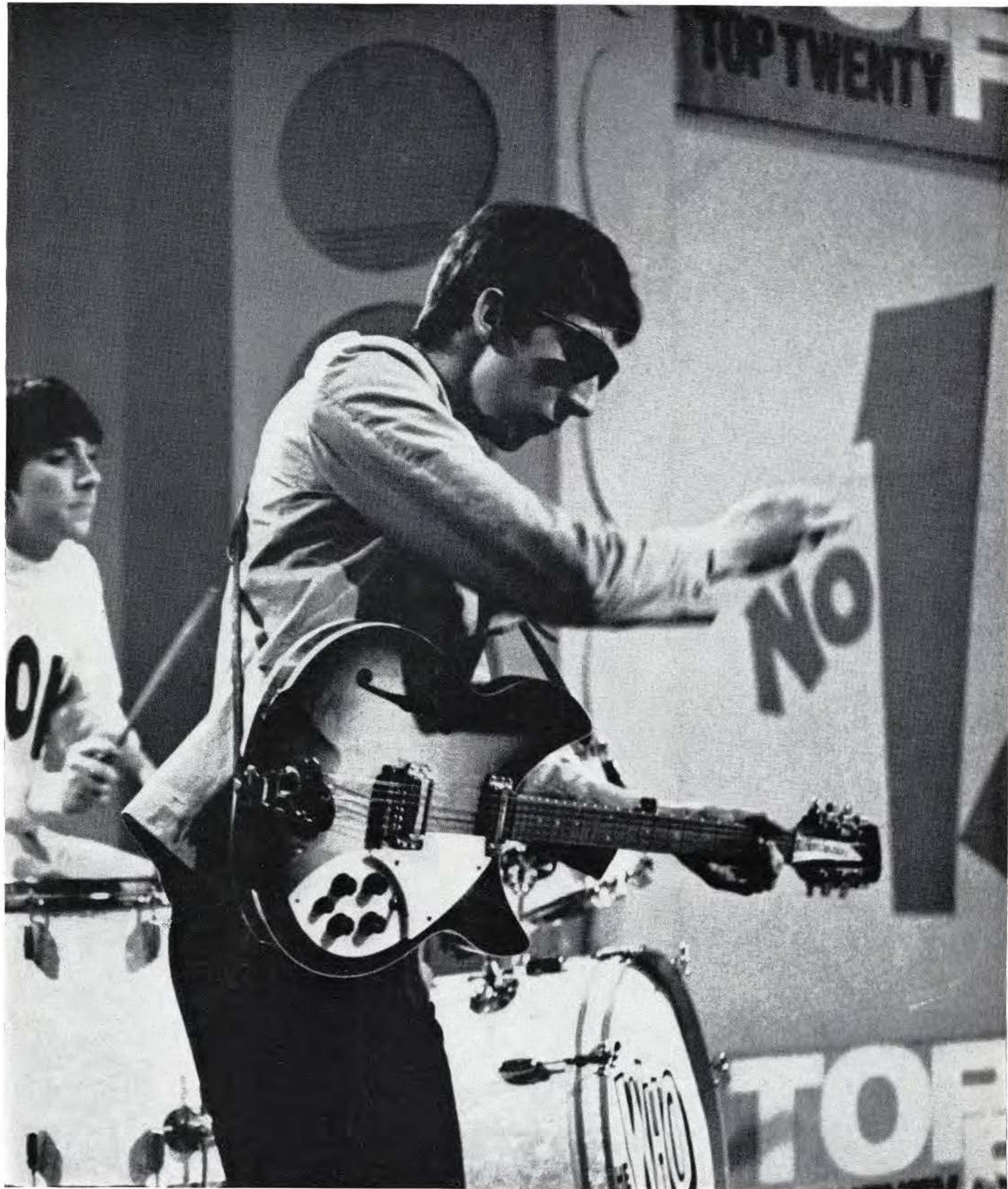
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Editorial

Last year most promoters booked by the charts. A group with a new Top Ten entry was eagerly sought after and paid their newly increased price.

But times change. Present-day promoters are interested in only one thing—crowd-pulling capacity. They are quite prepared to pay well for any one who packs 'em in, but they are not willing to offer big money for doubtful draws, even if they do have a big-selling record. The Who and The Animals, for example, usually guarantee a big audience and are consequently in big demand but many other outfits, who have equalled them in the charts, can't attract the same crowds or money.

Many fine, local groups are finding that the situation works to their advantage, as they are getting regular bookings, even though they haven't got a recording contract, let alone a chart entry. And about time too. A high position in the record charts should never have been regarded as proof of a good stage act.

In this issue we have the starter in a new series on well-known Session Men; and the first person we are featuring is that excellent guitarist, Jimmy Page.

It is extremely difficult to print a comprehensive list of *every* piece of drum equipment and its price, but we are following up last month's Guitar Price Guide with a Drum Price Guide in this issue. It doesn't give every single item that can be obtained, but nevertheless, covers the main pieces of equipment which are normally sold in this country.

One important point to remember about these Price Guides is that, if you are purchasing a piece of equipment on Hire Purchase then you must add the H.P. charge onto the price given in our list.

Many thanks to Bobbie Graham for being our guest columnist in the last few issues. Next month we have a new star instrumental writer, Stone's bass player, Bill Wyman, who will be passing on many of the tips and tricks about playing the bass that he has learned over the years.

The Editor.

CONTENTS

Page	
6.	Player Of The Month—Chuck Botfield of The Rockin' Berries
7.	Bobbie Graham's Column and Musicianship by The Tutor
8.	The Long Ladder (Part 7) 100 Hints And Rules For Rung Climbers
9.	What's A Jug Band?
10-13.	Yorkshire Beat (A Survey Of The Beat Scene In Yorkshire By John Emery)
14.	On Stage With Herman's Hermits
16.	Where Is Everybody?
18.	"I'm not satisfied with 'Satisfaction'" Says Keith Richard
19.	Moodies Song-writing Team
20.	"We'd Record 'Baa Baa Black Sheep' If He Asked Us" Say Peter And Gordon
21.	Colour Photo Of The Beatles On Stage
22.	B.I. Finds The "Hidden" Member Of Unit Four Plus Two
23.	The Johnny Gus Set and Men Behind The Instruments No. 10: Dr. Otto H. Myer, of Hohner Concessionaires
24.	Instrumental News
25.	Your Local Equipment Specialists
26.	More Instrumental News
27.	The Two Bacharach's
28.	What's Their Secret?
29.	Have You Heard? By The Beatman
30.	Recording Notes
31.	Donovan Survives D-Day
32.	Your Queries Answered and Instrumental Corner
33.	Session Men No. 1—Jimmy Page
34.	The Original Originals Solomon Digs Stones
35.	Profile on Wayne Fontana
36.	In The Factory. Making A Snare Drum
37.	Your Letters
38-39.	B.I.'s Drum Price Guide

FRONT COVER

Our cover pic this month shows Donovan in characteristic garb with denim shirt and suede jacket—but minus his cap.

He is holding his very colourful Sunburst Gibson Jumbo.

Note that he, like the majority of folk singers, uses a Capodastro.



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SANTA ANA, CALIFORNIA

DEALERS THROUGHOUT THE WORLD

THE eyes are brown and restless. The hair is black but generally pretty well under control. The accessories belong to Chuck Botfield, lead guitarist with the Rockin' Berries. Bryan Charles Botfield, to give him his full name.

The group name came from Chuck Berry . . . that's admitted. But what about Mr. Botfield's personal "Chuck"? He said: "It comes simply from the name 'Charles'. My grandfather had the same trouble . . . and there was no Chuck Berry around in those days. But I'm mad about the Berry style of playing. He has certainly influenced me a lot. But I like to keep an open mind about styles. I also like Chet Atkins and Charlie Byrd, for instance".

Chuck now has a wide musical knowledge, is admired as a fast, accurate guitarist. In fact, his parents (Ida and Jack Botfield) gave him a very cheap model when he was only seven. He started on clarinet at nine; then added harmonica at 12. Says: "Guitar has always been my first love, though. I remember making my first personal appearance, armed with a guitar, when I was about 15. It was at the Culmington Hall Youth Club, near my home in Birmingham. I'd been going to Moseley Sec. Art School and actually had a spell as a commercial artist. From a youth club to the London Palladium with the Berries . . . not bad!

"But it wasn't easy at first. We started the group in 1960, then went off to play at the Top Ten in Germany and for a while we were in direct opposition to the Beatles. Great days, those. And I think Lennon and McCartney are still my favourite composers.

"What guitars do I have? I reckon I've just about tried the lot. I've a 335 Gibson now. I've had a Hofner Senator, Hofner Club 50, Harmony Melcor, Harmony H 75, a Gibson 'Barney Kessel', a Harmony 12-string. You can't just say one is better than all the others. It varies with the sort of music you play. But the important thing is practice. Listen to the new Chet Atkins' LP for instance. He uses different guitars to suit the different numbers".

Chuck has a sunny personality, but he can't help leading off when on the subject of tiny dressing-rooms. Says: "Many places just aren't equipped with anywhere to change. You end up standing in the wash-basin. Or worse! You only realise how bad they are when you get backstage at the Palladium in London".

In a way, Chuck's theories on musicianship reflect those of all the Rockin' Berries. Disc successes are fine, but they are determined to equip themselves to stay the course in the wider fields of show business. Born November 14, 1943, Chuck has already packed in a lot of experience but figures he is still learning every day

His fast guitar technique is matched by his enthusiasm for fast cars. His ambition, with realisation near, is to own a Mercedes 230 S/E. But he used to do very well indeed in his three-litre Rover.

His money? Said Chuck: "We're interested in some stocks and shares, and maybe a motel just outside London. But the music comes first".

PETE GOODMAN.



BOBBIE GRAHAM'S COLUMN



Should a drummer learn to read music? This is the question I'd like to deal with this month.

If you belong to a group, then it is purely a matter of opinion and decision, because let's face it, there are hundreds of hit-parade drummers who can't read a note—but they get by without any trouble.

But if your ambitions lie further afield, for example, you might want to join a dance band one day or become a session man, then it is essential.

And I can tell you—now that I have finished session work—that I “bluffed” my way through for a long time until I eventually picked it up.

But there was one occasion, I remember, when I was well and truly “tumbled”.

I was asked to play bongos on a version of “What Now My Love” and there was a dramatic ending arranged which took the song to a great climax then stopped dead. Time and again I finished a split second behind the rest of what seemed to be a thousand-piece orchestra.

So eventually, the leader, after many, many re-takes, suggested that the complete orchestra stood up just before the finale—and look straight at me!

With this agreement the number was finally completed—but my embarrassment wasn't over. When everyone was clearing up, one of the boys signalled the others to gather round the spot where I had been grappling with my bongos and sheet music.

This fellow pointed to my music, prompting an uproar of laughter from one and all. My face coloured and I began to wonder what was wrong. I had no trouble in finding out the joke—my music had been upside down throughout the session, and I had been engrossed in it all the time pretending to be reading every note.

I realised I couldn't continue relying on luck so I began taking lessons from Kenny Clare and now I class myself as a reasonable reader of drum music.

I was lucky, I got away with it. But I wouldn't recommend this “method” to anyone. In fact, lessons in learning to read music can put you one step up on hundreds of other drummers who don't bother.

All the best,
Bobbie.

MUSICIANSHIP ON THE GUITAR

by THE TUTOR

This month's piece is inspired by a guitarist friend who plays a lively lead guitar with a well-known group. His technique on the electric plectrum guitar is well above average and his reading is as bad as his playing is good! He is interested in finger style and asked me “how to arrange La Paloma”.

A good choice because it's a great old melody with scope for developing a controlled left hand legato and it has a nice easy chord basis which is the first thing to grasp. You need two simple chord positions . . . A and E7 for the first 16 bars. Pick them out in the familiar tango rhythm as shown at letter (A) and hum the tune as you play. The key of A major (three sharps) has been chosen to give you the sonorous effect of the open A and E bass strings.

Next pick out the melody from the top notes of example (B), and when you can make sense of this, tackle the two-part harmony in bars two and three; seven and eight. Notice the piece is written in “duo” style; the melody tails are turned up whilst the accompaniment tails are downwards. In playing this two-part melody watch the fingering. This is planned to give smooth movement from one note to the next. The guitar is naturally a staccato instrument and you must learn to hold the left hand notes down to produce a pleasing sustained or legato tone. Hold the fingers down and carry the melody from note to note without a break. Just before the sixth bar there is a little arrow linking the two “B” notes; a reminder that you “prepare” for a chord position of E7. In the usual chord shape this E7 will be familiar but it probably looks more complicated when spread out. Put all four notes down together on the last note of the previous bar.

The final step is to get the whole thing going as a melody and accompaniment using thumb and first three fingers of the left hand as described last month. When you have got through this put down the guitar and think.

To play this full piano style solo work on the guitar tackle it in the steps outlined above. Get the chords right first . . . the harmonic skeleton and play the accompaniment whilst you hum the tune. Then start on the guitar single note melody and harmonise it as you go along. This simply means selecting the chord inversion which has the melody note in the top voice. If you think about the piece intelligently this inversion selection should be obvious in bars one, four and six.

Practise relaxation with the left hand. Get your thumb underneath the neck and POISE the left hand fingers rather than pressing them to produce an oscillation which will develop vibrato.

A good investment is a Continental finger style guitar which you can buy for less than £20. A simple approach to the subject will be found in “Folk Song, finger style” by Dick Sadleir (Feldmans); the music is simplified with string and fret diagrams.

THE LONG LADDER

*The Final Feature in a Special Series by
FREDERICK JAMES*

No. 7. "A Hundred Hints and Rules for Rung-Climbers!"

SINCE February, I have been giving you and your group hints and suggestions for progressing from local popularity to national fame. Perhaps I've made it all sound much too easy because, after all, most of the tips and ideas were passed on from some of the country's top vocal and instrumental stars without whose advice this series would not have been possible. Maybe I've moved too fast for you or, if you are one of the many newcomers to BEAT INSTRUMENTAL, maybe you missed our first few rungs. In either case I'd like you to remember that no series of this sort can hope to set itself up as a Complete Guide To Fame And Fortune. At best it can only relay the experiences of others in an attempt to give new and upcoming combos the benefit of star opinions.

To round off the series I'm listing this month a hundred points put forward to me at different times by the many top-rung instrumentalists I've talked to since February. Perhaps one or two of these points will help YOUR group to join the big-timers way up high on The Long Ladder!

1. **CHOOSE** instrumental equipment you can handle in the early days. It's no good sinking all your capital in elaborate or expensive gear at the very beginning.
2. **KEEP** building on your chords.
3. **SING** at the earliest opportunity—then you can start polishing vocal and instrumental technique as you go along.
4. **STICK** to simple material at first—12-bar stuff and old Buddy Holly hits.
5. **LEARN** at least a 60-minute programme before appearing in public.
6. **REMEMBER** when you're lining up your group that personal friendliness is as important as musical skill.
7. **DON'T** decide your final line-up at first—let everyone move around from instrument to instrument until everyone is happiest.
8. **FORGET** the cash profit angle for at least six months.
9. **FILL IN** the interval spot at your nearest Youth Club Hop before you try for a date with a fee in it.
10. **SOUND GOOD** first—you can look good later.
11. **DON'T** copy—study the Big Boys for hints and over-all influence only.
12. **SET OUT** without a close-knit policy regarding musical style—your own vocal and instrumental image will mould itself as you develop.
13. **BE WILLING** to accept low-fee local dates.
14. **DEFER** approaching an agent or manager for your first six months.
15. **DRESS** casually or uniformly—but always cleanly.
16. **ALLOW** maximum set-up time before every appearance.
17. **REHEARSE** very frequently at the expense of all your hobbies.
18. **VOLUME** is not a substitute for good playing.
19. **SAVE** money towards your first all-new set of equipment.
20. **BE KIND** to your first fans—and your first promoters!
21. **WAIT** to see if one member can be turned into your Mick Jagger, Paul Jones or Paul McCartney.
22. **TRYING** to perform current hits too early will only show up your faults.
23. **KEEP** announcements to a minimum.
24. **BEFORE** you let the group's comedian loose at the microphone, make sure others are going to find him funny!
25. **PROJECT** personality on stage—it adds to your entertainment value.
26. **NEVER** turn up late for any type of engagement.
27. **DON'T** rely on parents or friends for financial help.

28. **DON'T** rely on them for transport for too long either.
29. **LEARN** the maximum number of new songs/tunes all the time.
30. **MISBEHAVIOUR** before, during or after an engagement will lose you your initial popularity.
31. **BIG-HEADED** stars earn disrespect—over-cocky beginners earn nothing.
32. **BEWARE** of contracts until you've checked the small type.
33. **BEWARE** of managers unless you know their value.
34. **ANYONE** who says he can give you stardom tomorrow is fooling you or himself.
35. **BETTER** to make a simple impression than an elaborate failure.
36. **NEVER** be the one who fails to turn up for rehearsal.
37. **FLASHY** stage suits are for big stages and not small band-stands.
38. **SEEK** advice from locally successful instrumentalists.
39. **KEEP** your arguments from the ears of all outsiders.
40. **AVOID** tuning up in front of your audience.
41. A **RELIABLE** reputation brings long-term income—a single hit record can leave you broke by the end of the year.
42. **COMPLETE** at least three numbers before introducing group members to your audience.
43. **OVER-RUN** rather than under-run your scheduled playing time. Ideally do neither.
44. **FIX** your financial policy at the outset to avoid quarrelling.
45. **SET UP** a group kitty if you want to pool savings for new equipment.
46. **HIRE PURCHASE** can ruin you if payment dues exceed your income.
47. **SHOP AROUND** for instruments—second-hand bargains will do to be going on with.
48. **LEARN** internal group discipline, necessary at all levels of progress.
49. **MINIMISE** all expenses or you'll be paying out all you earn.
50. **SELECT** your first manager/agent with extreme care.
51. **INSIST** on a short-term get-out clause in your very first contract.
52. **NEVER** smoke or drink on stage whatever the calibre of the venue.
53. **SIGN** autographs as if you really loved it—you will for the first hundred.
54. **REMEMBER** old favours as you climb to higher rungs.
55. **PHYSICAL** health is vitally important in your demanding new career.
56. **THERE'S** nothing clever about missing a night's sleep if you don't have to.
57. **BALANCE** fast numbers with slow ones to give your performance essential highlights.
58. **ONCE** you employ experts, let them guide you.
59. **AVOID** artificial stimulus to overcome stage-fright.
60. **NEVER** let yourself offer anything less than your best performance.
61. **DECIDE** carefully whether or not you can adjust from semi-pro to full-time artist.
62. **DON'T** get into debt—inside or outside the group.
63. **TREAT** all verbal promises with scepticism.
64. **PLACE** your group's future above personal sentiment—get rid of a bad influence even if he's your oldest mate.
65. **THE MORE** you learn about the business the better equipped you become to exist within it.
66. **CONTACTS** are important—create them, keep them.
67. **AVOID** quarrels about billing—let your manager handle such problems.
68. **TREAT** reporters with respect, caution and at least superficial co-operation!
69. **PLAN** ahead to keep your repertoire growing.
70. **TRY** not to row with other artists/groups—it gets you all a bad name.
71. **KEEP** your personal life as separate as possible from your career.
72. **NEVER** accept fame—just hope for and work to increase it.
73. **NO PUBLICITY** can be classed as valueless.
74. **DON'T** follow trends if you think you can set new ones.
75. **CHECK** and maintain equipment and instruments very frequently.
76. **NEVER** decide that any date is unimportant to your career.
77. **STEER** clear of the fool who says drugs will make you play better.

Contd. on page 37

How long will the pop biz have to wait for the "new" sound that will send disc sales soaring once more?

The Who have tried—and they deserve praise—to create something new, but theirs is not a new sound but a different form of stage presentation.

Now at The Marquee in Wardour Street—on the doorstep of Tin Pan Alley—there is a Chelsea-based outfit appearing every Sunday with a sound so DIFFERENT that they could happen in a big way.

They are called "The Dedicated Men's Jug Band" and are seven chaps—all very much in the "student" mould—who give out with their very own music on "instruments" such as kazoos, musical saws, pipkin cans, jugs, washboards and whistles.

Bob Neal, a former jazz fanatic, discovered them at "The Wetherby Arms" in World's End, Chelsea, in March and since has worked on his own to promote them. His endeavour is beginning to pay off with bookings now up to an average of five nights a week, a very successful appearance on "Ready Steady Radio" and a disc released on Pye titled "Boodle Am Shake".

They are making a tremendous impression on the club scene—and not only in London.

I managed to see The Dedicated Men perform at the Klooks Kleek in London and can verify that the music they play is their own.

I asked Lyn Birkbeck, who plays Guild acoustic and sings, where Jug Bands originated and where they find their material.

FIRST 12-BAR BLUES

"Jug bands started in the States back in the 30's" he told me. "And they consisted mostly of negro musicians. As for us, most of our numbers are usually very obscure blues or jazz items.

WHAT'S A JUG BAND?

Their disc, "Boodle Am Shake" was, in fact, written 30 years ago by W. C. Handy, the man who composed the first 12-bar sequence "St. Louis Blues".

Originally the band was formed at Epsom Art School in 1958 by Seth Copaz, Wink Stinton, Paul Birkbeck and Ray Ball—the other members joined until the present line-up was completed five months ago.

And here it is, complete with details on the "instruments" they feature.

Ray Ball. He plays a Humazoo, or Lead Kazoo, which can be compared with the sound of a cornet and is often used as a lead instrument. A Kazoo can be played by humming, coughing or barking into it, and lasts a long time if you find a good one.

Wink Stinton. He plays a Slide Whistle, or Swanee Whistle, which he blows into, regulating the notes "by pumping the plunger up and down".

The nearest musical instrument you can compare it too, is a clarinet. Wink also plays a Musical Saw. This is a tenon saw which he taps with a rubber hammer to produce a hawaiian effect. Another instrument Wink plays is a Pipki-phone—a pipkin can with a guitar string attached to a hole in the can. The sound is manipulated by holding one end of the guitar string between his teeth and plucking it with a plectrum.

Seth Copaz. He plays a Jug which is the bass "instrument" of the group. It took him four years to find the right-shaped jug with the right note. "Jugs" he says, "have to be rounded, almost an oval shape with a very small neck".

Paul Birkbeck. He plays intricate rhythm on a banjo.

Lyn Birkbeck. He plays his acoustic guitar and sings through



L. to R. Standing. Mick Sutton, Roger Miles, Ray Ball, Paul Birkbeck, Lyn Birkbeck. Sitting. Seth Copaz and Wink Stinton.

one of the group's two Shure Unidyne microphones which are used through a Burns Orbit Three amplifier. "Our ambition is to have something like a 60 or 100 watt amplifier, column speakers and four microphones then we could really get across to people".

Roger Miles. He plays the Baritone Kazoo—and this one you can buy in the shops. Roger says he bought his a year ago and it cost him eightpence. Now he is most put out because they have gone up to 1/6d.

Mick Sutton. He is the percussionist but has no expensive set of Ludwigs or Premiers—just a washboard! His "set" consists of a metal washboard, two cowbells, one large cymbal and an odd high hat plus four Temple blocks and a Wooden block, accessories taken from a drum kit. He plays with four thimbles on each hand.

Mick, incidentally, is the brother of John Sutton, drummer with the Downliners Sect.

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YORKSHIRE BEAT

A survey of the Beat Scene in the County of Yorkshire by John Emery

In most regions of the country that we have spotlighted in our "Beat Survey" series, there is usually a centre spot, a headquarters, where the beat scene in that particular area stems from.

For example, the North-East beat scene is centred in Newcastle, the West Country in Bristol, and so on.

But we found with our latest one—"Yorkshire Beat"—that there is no recognised "Capital". Although the scene is very much alive it is widely spread out, you could call it sparse, with a reasonable amount of activity going on in each of the towns in the county.

Yorkshire is so large, however, that it's almost impossible to cover the complete county, so we have based our feature this month on the six towns where beat is most popular—Leeds, Hull, Doncaster, Bradford, Halifax and Sheffield,

with various items from other Yorkshire towns that were visited.

Taking Leeds first, there is indeed a good selection of music centres and groups (mostly semi-pro)—but not quite so many clubs as one would expect.



Leeds' newest hope—The Dawnbreakers

In fact, the club scene was described in this way by one prominent agent: "Leeds has a population of something like 600,000 and must be the most un-hip town in the country! There was one beat club here and now that has been closed down.

"It was The Three Coins in Albion Place and was opened a year ago by Freddie and the Dreamers. Of course, there are still the odd coffee bars which occasionally feature groups, and The Silver Blades Ice Rink, which stage some big groups. But there is no club entirely devoted to beat".

The coffee bars that are referred to are: The Cro-Magnon, Coffee Club, Hernando's, Bilu Gardenia, Pasadena and Tahiti. All these are in central Leeds.

Group-wise, Leeds has produced three recording outfits, all of whom are still awaiting their first chart success. They are The Cherokees (Decca), The Cresters (Fontana), and The Dawnbreakers (Decca).

The first two are well and truly professional and have left their

home town to travel the country doing one-night stands. The Dawnbreakers, at the moment are still Leeds-based, but they too, will soon start travelling to gain experience.

The Cherokees were formed about three years ago and began playing at local clubs and dance halls. Their first step up the ladder came when they entered the "Top Group of Yorkshire" competition at The Mecca Ballroom, Leeds. One of the judges was Jimmy Savile, and although the boys did not win, Jimmy was sufficiently interested to offer help if ever the group came to London.

In October, 1962, dates were increasing enough to encourage them to turn professional and visit London. As promised disc jockey Jimmy helped them and played a part in getting the boys a residency at the Basildon Ballroom—former home of The Dave Clark Five.

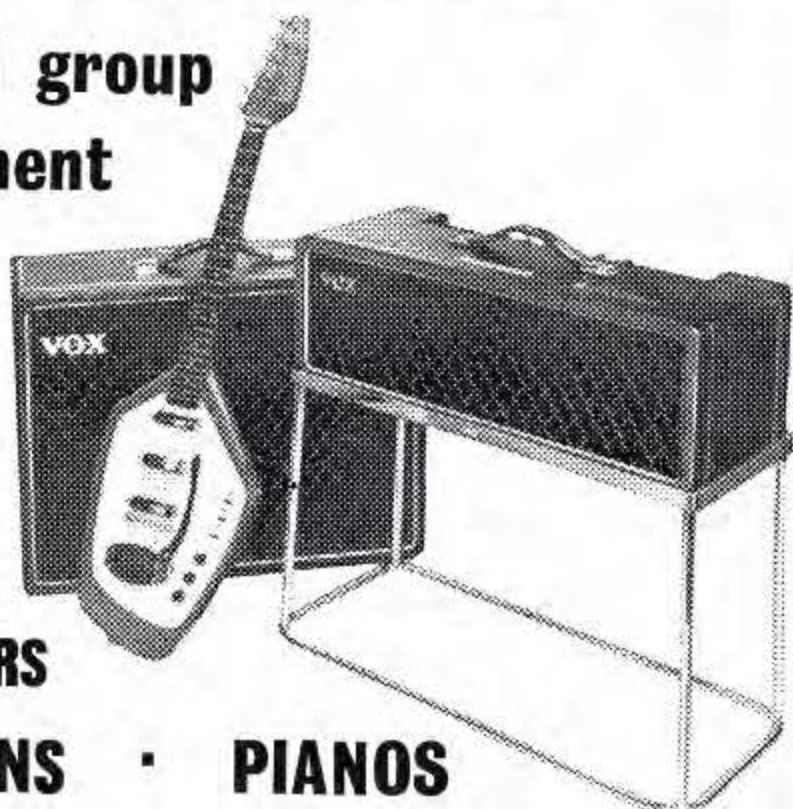
The Cherokees' big moment was signing up with the Roy Tempest Agency, which opened the door for a trip to Germany, a recording contract with Decca and steady work.



The Cherokees. Their luck changed when they signed with Roy Tempest.

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A section of the showroom at Kitchen's

Humphries with his partner Barry Barnes.

"I operate throughout Yorkshire", Roger told me, "And there is definitely no 'Capital'. But there is a wide selection of clubs that will book groups—if they are good. The average earnings of a semi-professional group is, I'd say, £20 for a Saturday booking, £18 for a Friday night and £10 in the week".

S and D Enterprises is a young concern that's been in existence only ten months, but represents some fine groups, including The Victor Brox Blues Train, the St. Louis Union, Thursday's Children and Jimmy Powell and the Five Dimensions.

The Victor Brox Blues Train are one of the pioneers of the big-band R 'n' B style in this part of the country, and were certainly the first to feature a female vocalist. Victor is the wild man of the organ and plays a variety of instruments, including harmonica, acoustic guitar, flugel-horn and pocket cornet.

They are admired by a number of top groups on the club scene. The Animals, Spencer Davis, and John Mayall among them.

MUSIC CENTRES

There is a wide selection of music centres in Leeds, and among the most popular with group



The Caribbean Steel Band may soon turn fully professional

The Cresters helped themselves to success by practising and perfecting each number in a recording studio built up over the years by Richard Harding, the lead guitarist, John Harding, the bass player, and their father at the family's home in Bramley, Leeds.

The Cresters—there are four of them—have interesting ambitions. They all obviously hope for a hit, but are also keen to ultimately become session musicians.

Leeds' newest hope is The Dawnbreakers, a five-piece outfit incorporating organ, two guitars, drums and vocalist. They are currently undertaking a season at Butlin's in Filey, Yorkshire, and after this go to the continent and then return home for a tour of one-nighters throughout the country.

There are two major agencies in Leeds—The Shaffner Agency and S and D Enterprises.

Shaffner is run by Roger

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NEWCASTLE:

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BRADFORD:

Alfred Moore Ltd.,
26, North Parade,
Phone: 23577



Guitars, amplifiers and pianos are on show at Wiggs in Wakefield

members is R. S. Kitchen Ltd. in Queen Victoria Street.

The business is 100 years old and was originally started by the late R. S. Kitchen for the making, repairing and selling of brass band instruments.

Since, however, they have expanded and now sell all kinds of instruments and amplification, have a record shop in King Edward Street and other branches in Bradford and Newcastle.

The headquarters, of course, is in Leeds, where there are three floors of constant activity.

On the ground floor is the main showroom; on the first are offices and the electronics department which deals with all amplifier and organ repairs; On the second are three workshops for (a) brass repairs (b) woodwind repairs (c) guitar repairs.

Shop manager here is Bob Myers, a proficient instrumentalist on violin, all saxophones, clarinet and woodwind.

He has been with the firm for 20 years and has been in charge at this branch for two. Before this, he worked there as head of guitars and amplification. He now has a staff of ten under him.

Unusual customers of theirs are The Caribbeans, seven West Indians who have a highly successful steel band.

Says Bob Myers: "They have dealt with us since they started out and we are proud to call them regular customers".

The band is doing so much work now apparently—and they charge a big fee—that they are thinking of turning professional.

The only recognised "instruments" in the band are a Hohner Symphonie organ and a Premier snare drum which keeps the beat.

The equipment they use is a Vox p.a. system, a Dynachord echo unit and three A.K.G. microphones. The band consists mainly of what are known as "Pans" or more commonly "Tins". These can in fact be "tuned" and the noise in the dressing room before a performance is absolutely chaotic.

Kitchen's recently supplied them with a pair of conga drums, similar to those used by Speedy Acquaye of Georgie Fame's Blue Flames. These were specially imported from France.

Bradley's is also in Queen Victoria Street on the other side of the road and also has an impressive display of instruments.

There is apparently no clash between the two—both do a steady trade, and each shop, of course, has its own regular customers.

Bradley's—there are six branches throughout Britain—have had this particular shop open for 12 months.

Sheerer's is another musical dealers in Leeds. Their shop is situated in North Street and is managed by Sidney Swaine, who has a staff of six under him—and these include a drummer, a guitarist, a saxophonist and a pianist.

A unique point about the shop is a rehearsal room they make available for groups above the shop.

Groups that use the shop are Mike Hendon and The Epics, The Stormbeats, The Beat Agents, The Five Ramblers and many others.

Hull is a very active part of the Yorkshire beat scene, having produced The Hullabaloos and The Rats, who now record for E.M.I. and The Majority, who have made a big impression in London and are now on Decca.

It's a very busy centre beat-wise with two music shops in the town, the only major recording studio in Yorkshire and a good selection of clubs for groups and fans alike.

The three groups mentioned here now left the town to seek their fortunes elsewhere, of course, and at the moment, the leading local groups are The Night People, made up of University students, and The King Bees.

Gough and Davy are the biggest musical dealers in the town.

The firm—it has been established

for 120 years—also has branches in York and Scarborough and deals in records, instruments, sheet music, televisions, radios. The Hull branch in particular is a popular rendezvous for local groups.

The shop—in Savile Street—is managed by Mr. Stan Browne, who has been in the trade since he left school and can play piano and organ.

The Majority and The Rats shop at Gough and Davy and so do many of the smaller groups in the area, The Zircons, The Aces, Jenny and the Texans and Mandy and the Moonrakers.

Another shop in Hull, not quite so big, but with a friendly atmosphere is J. P. Cornell's in Spring Bank.

A particular feature of this shop is their "On The Spot Repair Bar" which is run by a local musician, Keith Herd.

Among the groups that frequent the shop are The Fabians, The Tycoons, The Small Four, The Rascals, The Gonx, The Sky Sounds and The Texans.

The principal clubs in Hull are The Sombrero, The Kontiki, The Barracuda, The Gondola, The City Hall and the Circuit Folk Club.

RECORDING STUDIO

One thing that Yorkshire sadly lacks, are recording studios.

The major one, I found, is situated in Hessle Road, Hull, and is called Malconi's Studio Two.

Cost of a session for groups depends on how long they spend in the studio. The hire works out like



The Hullabaloos are better known in the States than here!

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this: The first hour costs only 7/6d. allowing inexperienced outfits to get the feel of a recording atmosphere and set their equipment up; the second hour costs £4 and every succeeding hour after this, £2.

Halifax has four beat centres, The Big Daddy Club, The Acapulco, The Princes Ballroom and The Marlborough Hall, and leading groups here are Van Dyke and the Dutchmen, The Skyliners and The Mojoes.

A leading musical centre is Albert Hinds Shop in Waterhouse Street which has been established for 85 years and is a family business. Shop manager is Phillip Hinds.

Regular visitors are The Sonics, The Easybeats, and the Johnny Rainbow Trio, who have a Hawaiian guitar in their line-up.

Another prominent music dealer is Wiggs in Northgate.

In charge is Tommy McMullan who has a background in electronics and deals with all the local groups who come in.

The **Doncaster** scene is on the surface not very interesting, but the groups find a lot of work in the working men's clubs and hotels.

Clubs devoted entirely to beat are virtually non-existent now, mainly because of the demand having dropped, plus the opening of a new Rank Ballroom in the town which

has a big playing five nights and features only name groups.

Situated in Doncaster is the Northern office of Chris Wainwright Ltd. a large agency with headquarters in Stoke.

This branch is run by Robin Eldridge, who has been in charge since it was formed 18 months ago.

Doncaster's leading groups are The Toreadors, The Northerners, The Ryales Brothers with Dallas, and The Daybreakers.

In **Bradford** one can find an agent of great repute, a large music centre and a generally healthy scene all-round.

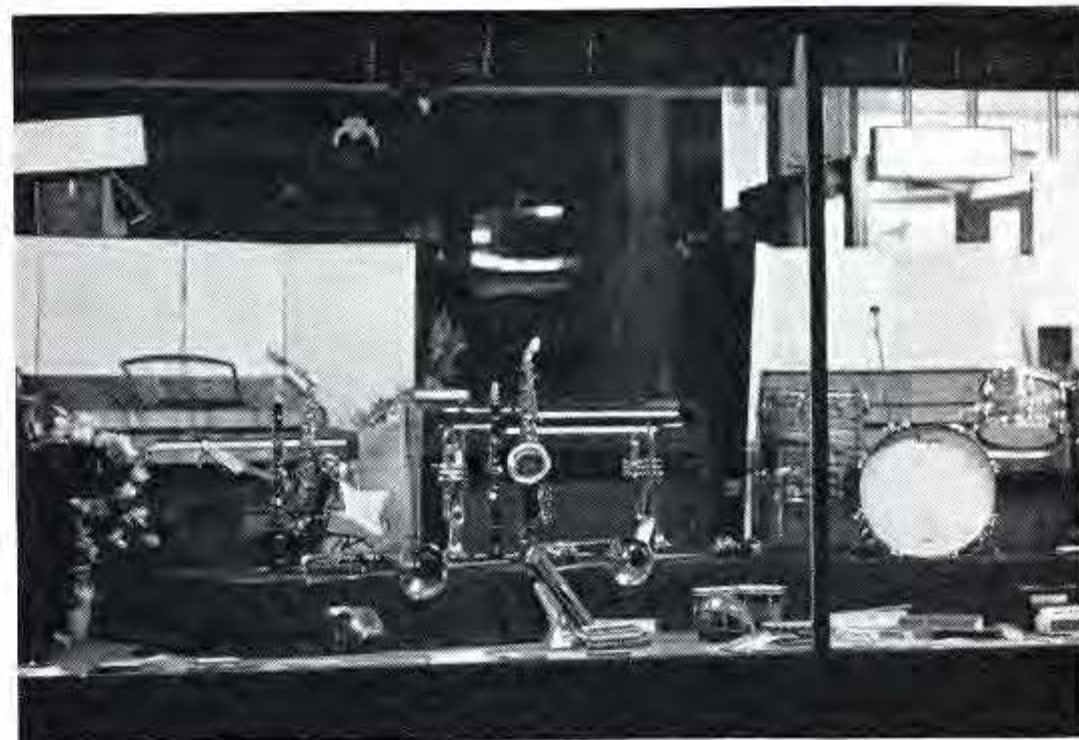
Don Read runs an agency from here, and is also manager of The Dawnbreakers from Leeds.

He was born in this part of the country but left in 1953 for London and stayed there for 12 years before returning 15 months ago.

The biggest instrument dealers in this part of Yorkshire is Alfred Moore—part of the Kitchen's group.

The shop has been open for over 100 years and is managed by Leslie Cooper (also a director of the firm) who mentioned the local groups, The Toledos, The Royalists, The Del Rio Four, The Delfi, The Caravelles, The Blood Group and The Chapters.

Club-wise, The Little Fat Black



Part of the window display at Gough and Davy in Hull

Pussy Cat is thriving and another popular one is the Top 20, just outside of the town.

A well-informed person on the **Scarborough** area is agent David Cook, who works throughout Yorkshire supplying groups for clubs, holiday camps and corporation dances.

Top groups here are The Incas, The Tennesseans, and The Shots all of whom play occasionally at Scarborough's top beat venue, The Spa Ballroom.

Sheffield, of course, produced Dave Berry and The Cruisers, and Jimmy Crawford and The Ravens. Next in line for "export" must be The Staggerlees, who feature Lance Fortune (remember "Be Mine"?) as lead singer, and Frankenstein and The Monsters, who put on an act that befits their name.

Clubs here are The Mojo, The Esquire, The Black Cat, Club 60, The Rock Club, The Blue Bell and The City Hall which is not exactly a club but more a venue for all the big package shows which visit the town.

Wakefield—very near to Leeds—has two music centres to serve the local groups.

Harvey Fiddler, a drummer, is the manager of Wiggs Shop, who among their 40 branches throughout Britain are also in Halifax and Harrogate.

They have a small but comprehensive range of pianos, guitars, drums and amplifiers in the Wakefield branch and hope to expand this section in time.

Leading local groups, he told me, are Jonah and The Whales, Sylvie and The Gold, The Everglades, The Midnight Creepers, The Trevels and The Peasants.

The Apachies won the Northern Area Oxfam Beat Competition last October and hail from Harrogate.

There is a Municipal Hall here which stages all the big beat shows, The Grand Hotel for local groups and The Beachcroft Hotel which has jazz on various nights.

Wiggs, as I said earlier, have a branch here and specialise in the sale of Hammond organs which are proving popular with the more ambitious groups.

Shop manager is Derek Knowles who rates the top groups as The Cikings, The Kokomoz and Jimmy Overton and the Denny Jones Trio, who play together.



The Teenagers are one of the top groups in Wakefield

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HE'S a little twit" scream the soul groups. "Can't sing" yell the balladeers. "The Hermits are the dearest load of individuals ever to tread a stage" cry the exhibitionists. Trouble is, the blokes who decry Herman and his group have probably never seen them on stage. On the other hand, neither have the mums and dads who would give all they have to adopt group leader Herman. They are all going by his record releases. Now you can't, you mustn't, you shouldn't draw conclusions from a group's releases without seeing them perform. Records are made to SELL, be they wild, tame or plain insipid. They are certainly not released with the sole purpose of presenting a group's true image.

It's been said before and it will be said again, many, many times. "The Stage Is The Leveller", so how does the group which some folk regard as a joke, make out?

Naturally, at the start of the Herman's Hermits' act, only the Hermits are to be seen. They get away from the tame label right away, but there are certainly no surprises contained in the material they start with. The inevitable Chuck Berry numbers are offered together with a couple of "Popised" Motown numbers such as "You Really Got A Hold On Me". It's a strange fact, but at first it's hard to decide whether the Hermits deserve a sick label or not. Certainly, the blue shirts, shiny brown suits and longish hairstyles are typical little girls' fave group stuff, but musically the Hermits are quite a swinging outfit, in a restrained sort of way.

OUTSTANDING MEMBER

LEC Leckenby, lead guitarist, is the outstanding member, and together with drummer Karl Green, he forms the half of the group which is obviously deep in thought throughout every number. Keith Hopwood and Barry Witham, rhythm and bass players, are the girl-teasers—fan recruiters. They talk to the audience, have a laugh with them but are very careful to keep away from the clutching hands. Mind you, they do their job commendably and don't miss out on the musical proceedings.

So there we have the Hermits. "A nice bunch of lads", right enough—but with



a far from tame sound. In my opinion, and probably in theirs too, they should be doing lesser known, more challenging stuff than the Berry and "Pop" numbers. Still, if that's what the fans want. . . .

Herman makes his appearance after yet another Berry number. He IS a live wire but he's not wild. There's no reason for him to throw himself from one end of the stage to the other. Why? Firstly, because he doesn't do the type of numbers which warrant this performance, and secondly, because the kids wouldn't like him to make a show of himself. They are content with just being close to him. They like him to be himself, and he obliges. He chats to them "en masse" over the mike and asks them about such things as their local football team. "Hands up Rolling Stone fans" he says, "Hands up Beatle fans", and they stick their hands in the air. Then he says "Hands up Herman's armpits fans" and the start of his next number is drowned in screams of laughter.

PLEASANT NOT STRIDENT

VOCALLY Herman gets by quite well, his voice isn't strident but it's pleasant, especially on showpiece numbers such as "I Understand" and "End Of The World".

Unfortunately, now and again he slips up and sings a song which just isn't "him". But he gets away with it because he has usually captivated the audience completely before he springs it on them. "Hoochie Coochie Man" is one such "out of style" number, but it does give Lec Leckenby a chance to show that he's a good guitarist. Using a volume control footpedal, he manages to put across some very imaginative phrasing.

On their hit parade successes the Hermits shine. Even the mellow "Mrs. Brown" gets a "big-sound" treatment.

Last word comes from Herman himself, he knows some people make a hobby of sneering at him and the style he is putting across, but he doesn't care. "Why should it bother me?" he demands. "I am happy, the group's happy, the fans are happy, and what's more, none of our records have failed to reach the top 20."

As far as I can see everyone is happy with the Hermits' progress except the blokes who can't emulate it! And I did say progress. You can't make people like Herman or his music but you can blame them for going out of their way to be childish.

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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.

DONOVAN

July: 25th Britannia Pier, GREAT YARMOUTH.

August: 2nd "Folk Room", B.B.C. Radio Show; 5th Palais, PETERBOROUGH; 7th Town Hall, DUDLEY; 9th Town Hall, TUNBRIDGE WELLS; 19th Town Hall, KIDDERMINSTER; 21st Market Hall, REDHILL.

MOODY BLUES

July: 25th Starlight, GREENFORD; 28th Recording "Shindig" T.V. for AMERICA; 29th BLACKPOOL; 31st Memorial Hall, NORTHWICH.

August: 5th Radio Caroline Disc Night at The 100 Club, OXFORD STREET; 6th Jazz Festival, RICHMOND; 7th California Ballroom, DUNSTABLE; 9th Majestic, READING; 14th SPA Ballroom, BRIDLINGTON; 18th Top Rank, HANLEY; 20th Floral Hall, MORECAMBE.

GERRY AND THE PACEMAKERS

Rainbow Theatre, South Pier, BLACKPOOL. Big Star Show 1965.

THE SEEKERS

July: 25th Summer Season at Pavilion Theatre, BOURNEMOUTH;

August: 1st Sunday Concert at Princes Ballroom, TORQUAY; 22nd Sunday Concert at Congress Hall, EASTBOURNE.

BRIAN POOLE AND THE TREMELOES

July: 25th-31st Doubling at the Flamingo, DARLINGTON, and Fiesta, STOCKTON.

YARDBIRDS

July: 27th K.D. Club, BILLINGHAM; 28th Floral Hall, MORECAMBE; 30th Ricky Tick Club, WINDSOR; 31st CLEETHORPES.

SILKIE

July: 25th ABC Theatre, GREAT YARMOUTH; 26th Savoy Hotel, LONDON (week)

August: 8th ABC Theatre, GREAT YARMOUTH; 15th Oasis Club, MANCHESTER; 21st Merseyview Pleasure Gardens, FRODSHAM; 22nd-28th Greasebrough Social Club, GREASBROUGH.

TOMMY QUICKLY AND THE REMO FOUR

August: 1st Wintergarden, MORECAMBE; 9th (Remo Four only) Plaza Ballroom, STIRLING; 11th Tour of SCOTLAND; 18th Top Hat Ballroom, LITTLEHAMPTON.

SOUNDS INC.

July: 25th Greaseborough Social Club, GREASEBOROUGH; 31st Greaseborough Social Club, GREASEBOROUGH.

August: 1st Festival of Jazz, CLEETHORPES; 4th Locarno Ballroom, STEVENAGE; 8th Pavilion Theatre, RHYL.

CLIFF BENNETT AND THE REBEL ROUSERS

July: 25th Grand Pavilion, PORTHCAWL; 30th Marine Ballroom, MORECAMBE; 31st Burton's Ballroom, UXBRIDGE.

August: 1st Committee Centre, SOUTHALL; 2nd Atlanta Ballroom, WOKING; 4th Top Hat Ballroom, LITTLEHAMPTON; 5th Olympia Ballroom, READING; 6th Palais, WIMBLEDON; 7th Coronation Ballroom, RAMSGATE; 8th Coatham Hotel, REDCAR; 9th Atlanta Ballroom, WOKING; 12th Winter gardens, CLEETHORPES; 16th Floral Hall, GORLESTON-ON-SEA; 25th Flamingo Club, WARDOUR STREET.

DOWNLINERS SECT

August: 7th Rhodes Commonwealth Centre, BISHOP'S STORTFORD; 9-19th TOUR OF FINLAND; 20-25th TOUR OF SWEDEN.

WAYNE FONTANA AND THE MINDBENDERS

July: 25th-August: 7th America.

August: 8th Royal Aquarium, GREAT YARMOUTH; 13th Co-operative Hall, GORLESTON; 14th Imperial, NELSON; 15th North Pier, BLACKPOOL; 16th Assembly Rooms, TUNBRIDGE WELLS; 17th "Saturday Club" recording; 18th Town Hall, STOURBRIDGE; 19th Recording Session; 21st Town Hall, DUDLEY; 22nd North Pier, BLACKPOOL; 23-26th T.V. IN HOLLAND.

DAVE BERRY AND THE CRUISERS

July: 25th North Pier, BLACKPOOL; 26-27th Recording Session; 29th Queen's Hall, BARNSTAPLE; 30th Town Hall, TORQUAY; 31st Riviera Club, ST. AUSTELL.

August: 1st Royal Aquarium, GREAT YARMOUTH; 3rd Recording "Shindig" for American T.V.; 7th Century Hall, MANCHESTER; 8th North Pier, BLACKPOOL; 9-14th Fiesta Club, STOCKTON; 15th Royal Aquarium, GREAT YARMOUTH.

FREDDIE AND THE DREAMERS

July 25th and August 25th Summer Season at Queen's Theatre, BLACKPOOL.

August: 2nd Savoy Ballroom, SOUTHSEA; 3rd Marine Ballroom, EVESHAM; 5th Pier Pavilion, WORTHING; 6th RICHMOND; 7th Oasis Club, MANCHESTER.

THE KINKS

August: 1st Futurist, SCARBOROUGH; 4th Recording "Shindig" T.V. Show at Elstree Studios; 6th "Holiday Pop" Show B.B.C. Radio; 8th Princes, TORQUAY; 15th-16th-17th GERMANY.

THE WHO

July: 31st Fender Club, KENTON; 31st Civic Hall, ORPINGTON.

August: 4th HASTINGS; 6th RICHMOND.

GEORGIE FAME AND THE BLUE FLAMES

July: 25th TORQUAY; 28th Flamingo Club, LONDON; 29th Dreamland Ballroom, MARGATE; 30th Maple Ballroom, NORTHAMPTON; 31st CLEETHORPES.

August: 1st Pavilion, WEYMOUTH; 4th Winter Gardens, GREAT MARLBOROUGH; 5th Winter Gardens, GREAT YARMOUTH; 6th Goldhawk Club, SHEPHERDS BUSH; 7th RICHMOND; 9th Majestic Ballroom, NEWPORT; 12th Majestic Ballroom, LUTON; 13th Witch Doctor Club, HASTINGS; 14th Pavilion, WESTON-SUPER-MARE; 15th-21st Doubling at Club Titos, STOCKTON and Club La Bamba, DARLINGTON; 22nd Starlight Ballroom, GREENFORD; 23rd Grand Pavilion, PORTHCAWL.

THE IVY LEAGUE

July: 25th Princes Theatre, TORQUAY; 26th "Gadzooks" T.V.; 28th STEVENAGE; 30th NOTTINGHAM; 31st TORQUAY.

August: 1st CLEETHORPES; 5th CROYDON; 7th KING'S LYNN; 8th Princes Theatre, TORQUAY; 12th SKEWAN; 13th MUMBLES; 15th MORECAMBE; 19th IRELAND; 20th MANCHESTER; 22nd GREAT YARMOUTH.

THE ROCKIN' BERRIES

July: 25th SCARBOROUGH.

August: 1st HASTINGS; 8th "Red Skelton" T.V. Show for States; 15th "Thank Your Lucky Stars"; 22nd SCARBOROUGH.

THE ANIMALS

July- 25th Winter Gardens, MORECAMBE; 26th Top Rank, DONCASTER; 27th Tyne Tees T.V.; 28th Scottish T.V.; 29th Town Hall, KIDDERMINSTER; 30th Festival Of Jazz, CLEETHORPES; 31st Pavilion Gardens, BUXTON.

August: 1st Oasis MANCHESTER; 2nd Grand Pavilion, PORTHCAWL; 4th Top Rank, HANLEY; 5th Palace Ballroom, ISLE OF MAN; 6th Floral Hall, MORECAMBE; 7th Spa Ballroom, BRIDLINGTON; 8th "Red Skelton" T.V. Show and Richmond Festival; 9th Pavilion, BATH; 11th Flamingo Club, LONDON; 12th Dreamland, MARGATE; 13th Manor House, LONDON; 14th Astoria Ballroom, RAWTENSTALL; 15th ABC, GREAT YARMOUTH; 18th REDRUTH; 19th Civic Hall, BARNSTAPLE; 20th PLYMOUTH; 21st Civic Hall, SALISBURY; 22nd Princes Theatre, TORQUAY; 23rd Savoy Ballroom, SOUTHSEA; 25th Floral Hall, GORLESTON.

HERMAN'S HERMITS

August: 18th "Scene At 6.30"; 19th "Top Of The Pops"; 21st Juke Box Jury; and NORTHWICH; 22nd Royal Aquarium, GREAT YARMOUTH; 23rd B.B.C. Beat Show; 25th "Discs A Gogo".

THEM

July: 25th SCARBOROUGH; 28th Beachcomber Hotel, LEIGH; 29th Pavilion Ballroom, ISLE OF MAN.

THE NASHVILLE TEENS

August: 5th OLDHAM; 6th SCOTLAND; 7th LEIGH; 11th EBBW VALE; 12th KIDDERMINSTER; 13th HARLESDEN, LONDON; 14th CLACTON; 16th SHREWSBURY; 18th FARNBOROUGH; 20th BATH; 21st HULL; 23rd NEWCASTLE; 24th NORWICH.



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I'M NOT SATISFIED WITH "SATISFACTION"

ON May 10th The Stones started to record tracks for their new L.P. Exact time? 10.00 a.m. Place? The Chess Studios, Chicago.

The Stones spent all day in the atmosphere packed studios and by evening had completed four tracks. Titles were: "Have Mercy", "Try Me", "That's How Strong My Love Is" and—a number entitled "The Under-assistant West Coast Promotion Manager". This was a Nanker-Phelge composition, which means that the entire group had a hand in writing it but there are no prizes for guessing the name of the bloke who thought up the title. Andrew Loog Oldham, always on the look out for publicity angles, obviously intended to ensure that no disc jockey in the world would be able to pass that one by without giving it a spin.

On May 12th, again at 10.00 a.m., The Stones ambled into the R.C.A. Studios, Hollywood, to keep an appointment with their old friend and favourite recording engineer, Dave Hassanger.

LONG SESSIONS

IF the boys ambled in to the studios, they crawled out because the next time they saw the light, or rather dark of night was 2.30 a.m. on the 13th. Why had they taken so long? A look at the numbers which they put in the can will explain. They were recording more complicated stuff. Bill says, "One of the numbers which we did was The Temptations' 'My Girl'. I don't mind admitting that it took me a while to 'twig' exactly what I was supposed to do. The notes and musical content were

straight-forward enough but it was just the timing which had me foxed for a while. It seemed as if I was playing at the wrong speed and on the wrong beat.

"As it happened I was doing the right thing all along but I had to wait until the playback to hear how well it was fitting in."

After a couple of hours sleep Dave and Andrew came back to the studios and got down to the job of mixing the tracks which had been completed the night before. At 1.00 p.m. the Stones came back to do a bit of re-recording.

When 9.15 p.m. came round Bill, Brian and Charlie had finished their jobs and were able to leave. Mick and Keith stayed on to add the vocal tracks. "We left about 3.00 in the morning", Keith told me. "We were a bit hoarse but it's always a great feeling when you know that you have finished recording and everything is OK for release."

That R.C.A. marathon had produced good results. The seven titles which had come out of the night and day efforts were: Sam Cooke's "Good Times", (King) Solomon Burke's "Cry To Me", Otis Redding's "I've Been Loving You Too Long", and three Jagger/Richard originals, "Spider And The Fly", "One More Try" and, of course, "I Can't Get No Satisfaction". "It was a good session for 'Satisfaction'," says Keith. "I used a Fuzz-Box and we had Stew on Marimbas, an instrument like vibes only with a wooden keyboard instead of a metal one. I think everyone enjoyed it. Strangely enough I still can't make up my mind about the record. I don't dislike it but there's something about it that prevents me being completely happy with it. Perhaps it's because I wrote it. I think you

always tend to underestimate your own stuff."

WHO PLAYS LEAD FIGURE

KEITH answered the question which has been asked by many people before now. Who plays the prominent guitar figure on The Stones' releases, Brian or Keith? "I played it on 'Satisfaction', he says, "Brian played it on 'The Last Time'. It all depends on who thinks it up."

It's hard to see how Keith could be dissatisfied with "Satisfaction". It went straight to the top of the American charts and will probably do the same in this country when it is released at the end of August.

When will we hear a new Stones' album? Very hard to say. But one thing's for sure, many, many people are going to be astounded at the change which has come over The Stones' music. Numbers like "My Girl" and "I've Been Loving You Too Long" are far removed from the very exciting but straightforward ones like "Route 66" and "Walking The Dog". It goes without saying that the boys have managed to shake off the wild and wonderful tag which they have had for a long time. They have introduced a new bit of polish and professionalism into their stage act.

Back in the studio there might be even more changes. Be prepared for brass or strings or even female voices. Impossible? Not at all. I asked Andrew if this type of thing could happen and he replied with a shrug and a typical Oldham grin. Usually when Mr. "O" has to say "No!" he says it loud and clear. Mark my words, The Stones' sound may well become bigger and of course, even more exciting!

MOODIES SONG- WRITING TEAM

by
JOHN EMERY

The Bottom Of My Heart" made the lower regions of the chart and helped re-establish themselves among the fans. The ending of the song captured interest with Denny going really wild with a touch of the Maria Callas's.

"This shouldn't have really been on the disc" he told me. "We planned a fade-out ending and let ourselves go thinking the tape had finished running. After hearing it we thought it sounded quite different and unusual so decided to leave it on".

Now Mike, the pianist, has ordered a new set of vibes. "I'll be using them in the recording studio", he told me.

Looking ahead again, the boys want to improve on their stage act—which, as it is at the moment, is among the best in the business.

Mike went on: "We want to do even more split-precision timing. In fact, we're so keen on this that we've even composed a number with this type of thing as the theme. It's called 'Stop' and keeps doing just that throughout the number."

They are keen on every aspect of presentation and to this end have ordered new dark suits. "We're going on a smarter kick" says Denny.

And they must be among the few groups in the country to take their own stage manager around with them. His name is Phil Roberts and he handles the lighting wherever they play.

seventy-five per cent."

All five of the boys are thoughtful and certainly look ahead. Ray Thomas, for example, came on the scene with the group as a vocalist and harmonica player. Now he also plays flute—and this instrument comes over very well on a lot of their LP tracks.

"Different lighting for each number really improves the presentation" say the boys. "Besides giving us a more professional look altogether it holds the audiences attention."

VOCAL ABILITY

One of the group's greatest assets is their vocal range. Four of them sing, Denny, Ray, Mike and Clint Warwick, the bass guitarist, and their voices blend in such a way that—with the aids of modern methods in the studio—they can sound virtually like additional instruments! In "Go Now" for example, brass was on the original disc sent from the States. The boys filled this "gap" with voices.

The Moodies single "From

"I'll Go Crazy" by James Brown and "Everybody Needs Somebody" by Solomon Burke have been popularised to the extent that to hear these songs played by supporting groups is not unusual.

ONE JUMP AHEAD

"So", agree the Moodies, "we will have to move on".

Too true. A group of hit parade status must always try and be one jump ahead of the rest.

Denny Laine, lead guitarist and vocalist, told me: "We eventually hope to concentrate on our own material, which is written by Mike Pinder and myself.

"At the moment we are fitting a lot of our own numbers into the stage act and have included four on our new long player".

Says Mike: "But it takes time to change from what are our 'Standards' to stuff you have written yourself. At the moment, I'd say about fifty-percent of our stage act consists of originals—in time we hope to make it about

"SOUL" MUSIC. A term becoming familiar among British instrumentalists today—the style of music associated with artists such as Bobby Bland, Solomon Burke, Nina Simone, and James Brown.

Many groups—including hit-parade names—have swivelled over to what seems to be an extension of rhythm and blues, with big band arrangements instead of just an acoustic guitar for backing. The vocal, of course, is supposed to be expressed with deeper feeling than R 'n' B—hence the title "Soul".

One of the first British groups—if not THE first—to pioneer this style, were The Moody Blues, whose Tudor-styled house in Roehampton is littered with singles and long players on little-known labels by Alvin Robinson, Garnett Mimms, Bobby Parker and so on.

These were the artists who once inspired the Birmingham boys. Now, however, songs of this type, for example



**“we’d record ‘baa-baa blacksheep’—
if he asked
us”—say**

PETER & GORDON

PETER and Gordon have never topped the bill on a tour of this country—and that’s just fine by them! “We don’t want to” they told me before setting off for their umpteenth trip to the States, where they will be working for 2½ months.

“We like to surprise people”, said Peter. “And by being featured, say, to close the first half of the show, people don’t expect all that much and can really be surprised by a good act.

“But if you top the bill there are hazards. For a start, the show depends on you. And everyone—both the audience and even fellow artistes—expect something quite fantastic when you go on”.

Well I should imagine the two ex-public school boys will have to think up something “quite fantastic,” for I’m certain they will have to do a lot of bill-topping in the States, judging by their popularity the last time they were there.

And what a send-off they had! The day before they left, “To Know You Is To Love You” jumped from number 30 to number 9 in the charts and since has climbed even higher.

So it seems that the two who were “Written Off” are now back—this time for a long stay. And they can thank their A and R man, John Burgess.

“He suggested both our new hits” said Peter. “We felt they would do nothing in the charts, but he insisted. Now we do everything he says. If he asked us to record ‘Baa Baa Black Sheep’ we would!”

WISE DECISION

THE boys did “World Without Love” and “Nobody I Know” etc. under Norman Newell, but were moved to John



Burgess—the recording manager of Manfred Mann, Freddie and the Dreamers and Cliff Bennett among others—just before “True Love Ways”. This has proved to be a wise decision by the E.M.I. “High Court”.

“I saw it as a challenge”, John told me. “And accepted on one condition—that I chose the songs. Many artistes insist that they choose their own material, but half the time they don’t really know what is suited to their own particular style”.

What are Peter and Gordon like in the studio? “I like working with them. We get on well together now and work in harness”, John told me.

Proof of their co-ordination is shown in the speed of their third long player which was completed in four three-hour sessions at E.M.I.’s Abbey Road Studios.

It will consist of “pop” material with backing from the Geoff Love Orchestra, and will be released in October under the title: “Hurtin’ And Lovin’”.

“NO LABEL ON OUR MUSIC!”

I ASKED Gordon what would he call the type of music they played, and he charged in with the reply: “Don’t put a label on our music. We used to be keen on folk and C and W, but now we

consider the act we use for ballrooms to be a mixture of everything”.

Their statements are, in fact, quite true. Their ballroom show is a very varied one, including numbers from Jimmy Reed, who you would class as a blues singer, the Everly Brothers, a few folk items and a selection of their own hits.

And on these one-night stands, they use a three-piece backing group to supplement the sound of their two guitars (Peter uses a 12-string and Gordon, an acoustic Jumbo).

Eddie King is on lead guitar and is himself bidding for stardom. Aged 20, Eddie has taken the plunge as a solo artiste on disc for Columbia.

His first release was a number called “Always At A Distance” and was independently produced by Peter and Gordon with a number written by themselves on the “B” side called “If You Wish”.

On drums is Jimmy Nicol, who needs little introduction. Jimmy shot to fame as stand-in drummer for The Beatles when Ringo was in hospital some time ago. He then ‘depped’ for Dave Clark and went on to form his own group The Shubbubs.

On bass is Fred Allen, a renowned player who is also experienced in session work. JOHN EMERY.



A STAGE HAND'S EYE-VIEW OF THE BEATLES PERFORMING

Paul McCartney, sometimes described as the hardest working Beatle, lives every single beat of each number. He keeps time with his baton-like guitar, face glistening with sweat. He never seems to treat any performance as just another show.

John Lennon is the Beatle with the voice. And what a voice! You can't miss it, it IS the Beatles. John loves performing but it wouldn't be unfair to say that he doesn't look the least like a guitarist on stage.

And what about the serious Mr. Harrison? Again he is an unusual quarter. You wouldn't really visualise him in the same group as that smooth pop-pro, Paul McCartney, but he is a good guitarist and what's more, you can recognise a George Harrison lead-break through any hysteria of sound.

Drummer, Ringo, is the last bloke you would expect to find behind a set of drums. With all due respect, he is a bit short. But look at him go, he throws out a challenge to the audience, "Ignore me if you can", and he belts away and sways from side to side, shaking the longest Beatle cut round his smiling face.

The Beatles have changed their image a lot since they started, Beatle suits have come and gone. So have the very distinctive, neatly cropped hairstyles, but their sound has gone from strength to strength. Remember that they only had A.C.30s when they first appeared on the scene, and even then, they made people sit and take notice. Come back to the present and imagine a Cavern session with the Beatles, a lot of experience, three 100-watt amps and the old favourites; what a fantastic, terrific, dangerous session that would be.



BI FINDS THE "HIDDEN" MEMBER OF UNIT 4+2

THIS is the story of "The Pop Group And The Clerk", a strange combination, agreed, but so far a very successful one.

The "Pop Group" is better known as Unit Four Plus Two, and "The Clerk" is Brian Parker, 23 years of age, recently married and employed by a finance company.

The connection between the two is a strong one, for Brian actually formed the group three years ago, and although he has now left, he has played a major part in their success by

working with vocalist Tommy Moeller in composing "Concrete And Clay" and "You've Never Been In Love Like This Before".

Up to now the only public acknowledgment Brian has got for his contributions are on the composing credits, so I decided to track him down to ask him exactly why he left a group that is now riding so high. Couldn't he sense that the song he had helped write, "Concrete And Clay", was going to be a big seller?

"I knew the song was a very good one and obviously stood a great chance because it was different", he told me. "But I left the boys three or four months before it was released because I didn't want to turn professional. I had plans to marry and besides, I had been through it all before".

PLAYED LEAD WITH THE HUNTERS

BRIAN, apparently, entered show business five years ago as lead guitarist with a group called The Hunters, a backing group for Dave Sampson.

He turned professional and stayed with Dave for two and a half years, in which time he played on eight singles, three long-players and three EP's before the group broke up.

"After this, I stayed in the business working on sessions with Tony Meehan and then spent a little time with Adam Faith."

Brian then decided to quit and go into finance, where he has remained ever since. And now—

ironically—he is tasting more success than ever before.

Would he consider returning to the business as a songwriter?

"Yes. If the hits keep coming then I will perhaps open a publishing company."

Brian started writing at 17 and since has completed about 35 songs, including the ones he has done with Tommy Moeller, who is now well and truly his "Partner".

BRIAN TUNE, TOMMY WORDS

THEY always work together with Brian supplying the basic tune and Tommy filling in the lyrics. But they don't get the opportunities to meet now as often as they used to.

Says Tommy: "We manage to meet at my house in Cuffley, Hertfordshire, about three or four times a month on an average."

"He arrives about eight o'clock, has some tea and we get started about eight-thirty. We always work in my room and go on into the early hours of the morning."

Tommy told me he often springs out of bed with an idea in his head, scrambling for a pen and shakes Brian from his slumbers. Says Tommy: "He's used to it now but in the beginning he went potty!"

Brian recalled that the first time Tommy did this was with "Concrete And Clay"—which prompted me to ask just how they evolved the idea for what was an unusual bossa-nova type song, so different at the time that it had to be either a big flop or a great success.

"I'll tell you the truth", said Tommy. "I was keen on one particular phrase from 'Always Something There To Remind Me',

and I felt that this particular passage was strong enough to be the basis of another song".

There was a hunch that certainly paid off for all concerned.

This song, and all the others associated with the Parker/Moeller partnership were played initially on Brian's Harmony acoustic guitar.

"I also have a Martin acoustic and a Framus", added Brian, who can also play piano and banjo and is a fluent reader of music.

He began taking lessons at the age of seven and completed the course at 15, by which time he was playing violin in the National Youth Orchestra.

Brian clearly loves songwriting and has ambitions to one day write a musical score for a big film, something like "Ben Hur", or even a show like Lionel Bart has done with "Oliver" and "Maggie May".

Getting back to Unit Four Plus Two, I asked him how much they had changed since he started them off. "They have only changed really in their choice of music. At the start we were very much on a folk-slant, doing stuff by the Kingston Trio for example. But now their tastes have widened and they seem to do a bit of everything on stage."

Brian and Tommy will, of course, write the group's new single but as yet the title is not known. Manager John L. Barker told me: "We have four numbers which are all excellent. We've got to decide on one for our new single scheduled for release in mid-August".

JOHN EMERY.

THE GUS SET

THE Johnny Gus Set needs no introduction, or at least it shouldn't do. The members who make up the set are J. G. of course, Brian "Griff" Griffiths of Big Three fame, highly respected guitarist, and Ron Parry, a drummer who has been with umpteen good groups before settling with the Set.

Formed just after Johnny's December 64 break with The Merseybeats, the Set have already been around. Hamburg trips have taken a lot of their time and wherever they have appeared, both there and in Britain, they have been acclaimed as a "different" group. First difference? Only three members. Second difference? All three are first-class performers and musicians. They gotta be! To be able to go out as a three-some and get asked back to venues you have to have a very good, close-knit sound,—each member has to be a complete live individual.

I went down to see the group recording "Just To Be With You", their next single release. The backing track was done first then a small amount of lead guitar work was added, together with the sound of Ron Parry emphasising the beat with claves (wooden sticks).

Next Johnny got down to the vocal track. Putting on the vocal is the testing time for any group, those little slip-ups or flat notes, which are usually drowned out by the backing or ignored because of overall excitement, soon come to light in the recording studio control room. Johnny put everything he had into each take, but perhaps he tried too hard, because in each of the first four he spoiled an otherwise superb vocal by letting his voice flag just a little toward the end. Recording engineer, Chris Parmenter, suggested that he should rest his overworked throat for a bit, while he put on the bass guitar solo. Johnny agreed, switched all the settings to treble, and came out with a terrific growling bass solo. Encouraged perhaps by his instrumental achievement, he came back to the vocal and finished it within a couple of takes.

KEVIN SWIFT



MEN Behind The INSTRUMENTS

No. 10. Dr. OTTO H. MEYER

ALTHOUGH Hohner Concessionaires now distribute many well-known makes of musical instruments and equipment, including Hohner electronic organs and other keyboard instruments, recorders, amplifiers, Kay guitars, Sonor drums as well as Sonor Orff school instruments, the firm will always be remembered for its association with the harmonica and the accordion.

The present Managing Director, Bradford born Dr. Otto Meyer, surprised me with the information that the harmonica was developed from a very old Chinese instrument, the Cheng, which was being played more than 3,000 years ago.

"They certainly don't change very much" he pointed out. "The Echo Super Vamper, which was very popular in this country in the 1890's is still a very big seller today."

Hohner Concessionaires is not part of the giant, German musical instrument firm, Hohner, which employs over 3,000 people in Trossingen, South Germany; but they do have very strong connections, and Dr. Meyer, who had been manager of Hohner's Hamburg branch came to England in 1930, one year after the formation of the British firm.

"The German Company" he told me, "was founded in 1857 by a watchmaker called Matt Hohner, who became interested in the harmonica, and thought that, with his watchmaking experience, he could improve the instrument and produce it on a large scale. His ideas worked, and very soon, he was making thousands and exporting them all over the world".

Things didn't go too well at first for Dr. Meyer. Hohner Concessionaires began operations at the start of the big depression. "But, by the end of 1932, the dole queues started to shorten" Dr. Meyer recalls "and the accordion era started. We formed accordion clubs all over the country, the first in our own office, and the next in Forest Hill. We travelled to all the major towns in England and Scotland giving demonstrations. There were no tutors for the instrument so, I started a music department. It all had a tremendous effect. In 1935 we opened the British College of Accordionists. By 1939 there were over 1,000 clubs in this country. Unfortunately the war smashed everything. But we are still selling quite a lot of accordions today."

How does Dr. Meyer, who has seen so much of the music scene in this country, and started trends himself, see the present position of popular music. "There is a temporary lull at the moment" he said "but there always is, after a big boom, and it is only temporary because people will always want to make music. Everyone should have the opportunity to learn to play an instrument at an early age. We have done our very best to introduce school children to the recorder and melodica."

One point he stressed. "Hohner do not try and make the cheapest instruments—but the best. The Germans always found that tuning harmonicas by ear was very much better than by any machine" he told me. "And they have never replaced their tuners with automated machines because they don't want to lower the quality of their products. Hohner Concessionaires have exactly the same policy. We are suppliers of quality instruments. Our aim is to sell first-class equipment. And if I may point out something, which I'm sure all your readers already know" said Dr. Meyer "it usually does work out cheaper in the long run to pay a bit more in the beginning".



INSTRUMENTAL NEWS

Do you know how to choose a cymbal?

Ever since the mid-thirties, when ride cymbals became a major part of the drummer's outfit, this difficult business of choosing cymbals has faced the drummer. Now, we hear that things are to change. A large manufacturer is shortly to release cymbals that they say are of consistently high quality. Methods of production have been perfected which enable cymbals to be made with directed differences of tone yet all made to consistently high standards. They claim to have taken the guesswork out of cymbal buying. Over the past few months a few of these new cymbals have been tried out by Bobby Elliott of The Hollies, Pretty Things drummer Viv Prince and Ellington's Sam Woodyard. The unanimous opinion was GREAT, in fact Gus Johnson when he was over here with Ella recently, said that this was the brightest sound he'd heard. Details will appear in next month's "Beat Instrumental".



NEW GUITARS AND TREBLE-BOOSTER FROM BURNS

Burns are bringing out two new guitars to add to their already extensive range. First is the G.B.66 De-Luxe at £160. This is very similar to the ordinary G.B.66, but is aimed at jazz guitarists. There are two double-coil pickups, styled after the famous Charlie Christian models, and it also has very low frets for a fast action. The bridge is completely adjustable in any direction, and the finish is in sunburst.

The other new guitar is the G.B.66 bass. This is simply a bass version of the guitar, and will cost approximately 120 gns.

In the past, the general idea of a treble booster was obtained by cutting the bass in half, and giving the treble more volume. Burns, however, have developed a new principle which leaves the bass exactly as it should be, and just boosts the treble. The sound is really fantastic. It is run from two V.T.4 batteries, which will last for a year. The surface noise is practically non-existent, and the whole unit costs 6 gns.

BERRIES RELY ON REPUTATION

The Rockin' Berries return to their falsetto styling for their follow-up to "Poor Man's Son"—but they are relying virtually on their reputation alone to make it as successful as the last.

The boys are engaged six days a week in a Summer show at Great Yarmouth and have only one day—and that's Sunday—free to promote it on television and radio.

The only dates they have lined up are "Saturday Club" on August 7 and "Thank Your Lucky Stars" on August 21.

Their new single will be released on August 6 and is a Goffin-King composition titled "You're My Girl".

PORTABLISED HAMMONDS

For some time now, St. Giles' Music Centre has been offering a portable-ising service for customers buying the large Hammond L.100 and M.100 organs. This entails cutting the organ in half and making the necessary adjustments to the internal leads.

Says manager Bill Lee, "Usually we wait until an organ is sold and then portable-ise it at the customer's request. However we have found lately that 4 out of 5 customers want this service, so we are now making sure that we always have a couple of Hammonds in stock which are ready to go".



THE LATE MARK LEEMAN

Roger Peacock, ex-vocalist with The Cheynes who have now broken up, is now a member of The Mark Leeman Five.

The act in general will not be altered very much, simply because Roger is familiar with many of the numbers The Five feature.

The group's new disc is titled "Blow My Blues Away" written by the late Mark Leeman, coupled with "On The Horizon" a Leiber and Stoller composition, previously recorded by Ben E. King.

NEW WAY FOR TUNING A GUITAR

Although tuning forks aren't a new idea, there is a new way of using them. Get a fork—whatever key you like—and hold it above the pick-ups of your guitar when it's plugged in. The metal of the fork takes the place of the strings and interferes with the regularity of the magnetic field. This causes a small electric current which vibrates the tuning fork, and causes it to give a note which will vibrate for as long as you wish.

GRAFTON UPSURGE

Dallas report that there has been a great upsurge in the sales of their 40 gn. Grafton Acrylic Alto saxes. Incidentally the firm operates a scheme whereby anyone who has a Grafton, can exchange his sax when it becomes a bit old. He takes it to any Grafton stockist and upon paying £14 8s. 0d. is given another one which has been fully serviced and is in almost new condition.

PRICE LIST QUERIES

Following the publication of our Guitar Price List we have had several letters from readers pointing out a mistake in the Rickenbacker section. Of course, the 12 string costs £222 12s. 0d. not £122 12s. 0d.

We have also received queries as to why the Burns 12 string was not included. It was! Many people were probably foxed because it is called the "Double 6", not the "Burns 12 string".



KEITH'S NEW RICKENBACKER

Keith on drums? Don't say that he's lost all interest in his Fender, Gibson, Epiphone, Harmony, Framus collection. He can't be trying out his drum rolls—with one hand!

No, there's no need for Charlie to swot up on his chords. Keith is still in love with his numerous stringed friends, in fact he has recently added to them. He bought a Gibson Firebird in the States on the Stones last tour there and has also just bought a 12 string Rickenbacker. "No doubt Jonesy will hog it all the time", he says.

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The Fortunes make it with their fifth attempt

FORTUNES ATTRACT THE OFFERS

SINCE the chart entry of "You've Got Your Troubles" The Fortunes have been offered three Autumn tours—with The Everly Brothers, Gene Pitney or Wayne Fontana—but they have not decided which they will accept, as yet.

Meanwhile, the group prepare for a three-week concert tour of Germany, the highlight of which is a big show in Berlin with The Kinks on August 14. They leave on August 1.

The Fortunes should give The Ivy League and Unit Four Plus Two a good run in the harmony stakes from now on, for this is their speciality with five members featured vocally.

They are Rod Allen, 21, bass guitarist and group leader from Coventry; Barry Pritchard, 21, lead guitarist, from Birmingham; Glen Dale, 22, rhythm guitarist, from Ashford, Kent; Dave Carr, 21, pianist from Loughton, Essex; and Andy Brown, 19, drummer from Birmingham.

SELMER TO MAKE LOWREY ORGAN

On July 9th John Easterling, Managing Director of Musical and Plastic Industries, parent company of Selmer, announced a tie-up with the Chicago Musical Instruments Company to make and sell the Lowrey organ in the British Isles. Said Mr. Easterling "We believe there is a £75 million market potential in Britain and Europe for the electronic organ in the home".

ROSETTI PLEASED

Michael Hunka, Managing Director of Rosetti, says that he is delighted with today's musical instrument scene. He is especially pleased that the guitar boom has led into a period where many more people than before have become aware of the existence of other instruments. "This is what the business has been waiting for for a very long time", he told "Beat Instrumental".

For Homes and Groups

Originally Philips brought out their 176 gn. Philicorda organ for the home buyer. But many groups have found that it suits them down to the ground.

The Philicorda has a range of six octaves in all and has push button controls for a selection of tone colours.

At the turn of a control, the single keys on the bass registers of the keyboard will give full chords rather than single notes. The chords which each key represents are marked and it is simple to pick them out with the finger of the left hand while playing the melody with the right.

Reverb and echo are incorporated in the Philicorda and the echo works on an entirely different principle from any other unit on the market.

It is possible to play a record player or a tape recorder through the organ's amplifying unit whilst playing along with it, and in fact Philips supply a record of different drum beats especially for this purpose.

One of the Philicorda's most attractive points is its compact form. It can easily be transported in the boot of a car.

Judging by the response so far, Philips have a very big seller on their hands.

1965 Chicago Fair

The 64th Annual Music Show was held in the Conrad Hilton Hotel, Chicago from June 27th to July 1st.

Instrument makers and dealers from all over the world gathered for the five days to see the displays of over 300 exhibitors. Among the "firsts" this year, was a display of stereo tape players for cars and a new electronic device to allow guitar players to get rid of their amplifier-to-guitar cord, so giving them more freedom of movement on stage.

The dominant sound coming out of the tremendous display of guitars, drums, brass, keyboards etc., etc., at the fair, was undoubtedly the sound of the organ, which is enjoying great popularity among home-buyers in America at present.

Watkins 'Sapphire' Range

Watkins are hoping for big sales with their new Sapphire range of guitars. They stress that their famous Rapiers will NOT be discontinued as they are still extremely popular. Dearest model is the Sapphire 12 string at 65 gns. There are also 2 and 3 pickup standard model guitars in the range.

BARRATTS RECENT BUYERS

Barratts of Manchester report that recently they have supplied Mindbender, Ric Rothwell, with his Carlton Kit; Graham Nash with his Danelectro Guitarlin and Herman's Hermits with a set of Custom built amps.



ROSE MORRIS NEW LINES

Very few manufacturers are giving any news about lines which they hope to show at the Musical Instrument Trade Fair in August. Rose Morris are not letting too much out of the bag but say that they will be showing a new range of drums and also some additions to the EKO guitar range.

JAMES BROWN by Jimmy Page

Session guitarist Jimmy Page (see feature on page 33) saw The James Brown Show at the Long Beach Auditorium in Hollywood when he was in the States quite recently.

And his views on the American artist completely contradicted what Solomon Burke said in a musical weekly. Burke slated Brown in no uncertain fashion.

Says Jimmy: "Solomon Burke must have a chip on his shoulder. The show was fantastic. It lasts for about three hours and is something of a circus with a band that has three drummers. And James Brown himself just has to be seen—he is a dynamic performer."

"I can assure you, if he comes to this country he will turn the whole scene upside down. He'll cause riot after riot."

THE TWO BACHARACHS

BURT Bacharach, now probably the most-copied composer in the business, put on his pensive look. It's a look which well suits his sun-tanned, young-looking face. The pensive bit was as he agreed that he is quite definitely a bigger name in Britain than he is back home in the States. Doesn't worry the hit-creator from Kansas City...but it IS, he accepts, a bit puzzling.

Said Burt, pensively: "A lot of British singers, like Dusty Springfield, put in the word for me in Britain. I'd had hits in the States... but there they're not so interested in the background personality of the composer. Here, you get interviewed all over the place—television, radio, in the newspapers. Your face gets known. Guess that explains it, huh?" I said I thought it was a good start on an explanation.

Burt started in show business about nine years ago. Was pianist-conductor for stars like Vic Damone, the Ames Brothers, Steve Lawrence, Georgia Gibbs. Says now: "I listened to the songs they were singing... songs that went on to sell a million. I said to myself that I could knock off two or three of those songs in a week. Make myself a fortune. Then I tried it. Not so easy, brother. It's not so easy. Took me a long, long time to get a suitable song down on paper".

The first was "Magic Moments", a million-seller for Perry Como. Next was "The Story Of My Life", a number one hit in Britain for Michael Holliday. Then a lull, lasting a couple of years.

Then, with Hal David, they started pouring out... and he took a closer interest in recording. Specially recording Dionne Warwick. Now 36-year-old Burt, married to film actress Angie Dickinson, looks back on a long run of hits. "Wishin' And Hopin'", "Just Don't Know What To Do With Myself", "Wives And Lovers", "Anyone Who Had A Heart", "Walk On By", "Tower Of Strength". Complicated songs, with complicated lyrical thoughts. Miles away from the usual "moon and June" output.

Complicated? Said Bacharach: "Music fascinates me. At school, I liked pop music, but studied classical material. Actually I majored in music from Toronto's McGill University. I studied classical composition with big-time guys like Darius Milhaud and Henry Cowell. What angers me are those song-writers who think you have to write DOWN to the teenage audiences. Boy, those kids are much more intelligent than they get credit for".

Incidentally, there seem to be TWO sides to the Bacharach personality. On television, he sways and postures and over-grins... so say his critics. It's all too Mr. Nice Guy. Out of camera range, though, he is tough, restless, enthusiastic and a real plain-talker. A nonsense character. Strange... but true.



He's a brilliant pianist. Charming and a snappy dresser. And genuinely bewildered at the chart-success of his own version of "Trains And Boats And Planes". He gets hurt when people suggest he gets too much of the lime-light over his partner Hal David (they actually share both lyrics and melody). He says: "Hal likes to keep in the background. Doesn't like talking".

Bacharach works at a small piano in his big office... a room furnished like an ordinary room in a house, complete with bed, table, arm-chairs. He writes something every day, even if it is just an arrangement. He can't remember

how many songs he has written, but is specially keen now on "What's New Pussycat", a hit in the States for Tom Jones. "It's easy to get lazy, to put things off", he says. "Especially now I'm married".

In the autumn, Burt returns to Britain to tour with his own 25-piece orchestra, along with Dusty Springfield and Dionne Warwick. This prospect pleases him a lot. For years a backroom boy of the music industry, now he's very much in the spotlight.

Performer AND composer... that's how Mr. Bacharach likes to split his million-dollar career.

PETE GOODMAN

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No. 29

**ON
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WHAT'S THEIR SECRET?

REMEMBER the hit-parade of two years ago? If you've got an old chart handy, try comparing it with a present-day one and see how many of the singers and groups are still as big now as they were then. One group that stands out is The Hollies. Every single record they have made has entered the top-twenty. They are in constant demand for one-nighters, TV appearances, and tours abroad, but their success is a bit of a mystery. Why are they more popular than so many other former big chart toppers?

They don't have an image. There isn't one member of the group that stands out from the rest. They seem to scorn all the usual publicity tricks, but still they remain as one of the most consistent groups in the country. Musically they can stand up to any other outfit, and visually, can hold the attention of an audience when many others fail after the first number.

They maintain that nothing of any great interest ever happens to them, and never go out of their way to create publicity. To try and find out some facts behind this phenomenon, I went along to a recent show and talked to the boys.

First of all I put the question to drummer, Bobby Elliot. "Why do all our records enter the charts?",

he said. "Well, we like to think it's because they're all good, commercial discs. We never record a song unless we all agree that it's got something that the fans will like. It could be the beat, the words, or just the general interpretation. But it's got to have something that will make it stand out".

SAME SOUND

"I think our sound helps quite a bit", added Tony Hicks, who had overheard Bobby's reply, "All our discs have featured this same sound, which we have stuck to because it let's our fans know who it is straight away. As soon as the disc is played, they all think 'Hey! That's The Hollies'. True, we've lost the sound a little on 'I'm Alive', but no one has said that we can't be recognized. Anyway, it's our first No. 1, so the change can't be that bad. Would we ever record a ballad? Not unless it was a heavy, beaty one. An ordinary slow song just wouldn't suit us, not for a single release anyway".

What The Hollies have said so far, seems to be the general opinion of all their fans, but it just doesn't make sense. If all their records have the same basic sound, and are very similar in construction, then why are they all hits? Most other groups who have tried to keep pushing out successive releases with the same sound have rapidly become overnight flops. Why should The Hollies be the exception to the rule? It's a question that no one, not even The Hollies, can answer completely, although Alan Clarke does have one suggestion:

"I think that many groups fail

because they can't reproduce their sound on stage. They often think that because they've had a hit record, it doesn't matter what they do on stage. But it is a fatal mistake. A bad stage show, which bores the audience, can ruin a group for all time—especially if it's something like 'R.S.G.' where they are seen by millions of their fans. If we didn't bother about our act, I'm certain it would finish us."

It's not only the British public that appreciate The Hollies. In July and August they are booked for appearances in Sweden, Germany, and Denmark. Then in September they're off to the States where, after one and a half weeks of TV work, they start a big nation-wide tour with The Animals. This Stateside business shows the boys to be very clever businessmen. During the recent visa trouble, they turned down a similar tour because, if their visa had been cancelled at the last minute, it would have left them without any work.

GUNFIGHTER ALLAN

Remember that scene in the "Magnificent Seven" when Yul Brynner drew his gun and whipped it between Horst Bucholtz's hands before he could clap them? I always thought that it was just a bit of trick camera work. But no! Allan Clarke did it for me while I was with him.

"I'm certain I was born a hundred years too late and in the wrong country", he laughed. "I can just see myself riding along the trail with a couple of six-guns strapped to my waist. Have you heard of

that quick-draw club somewhere near Marylebone Station? I tried to find it one night but got lost. I'll get there one of these days though, it must be great."

After watching him practice his fast draw with a gun and holster for about five minutes, I changed the subject back to The Hollies, and asked him what he thought the next trend would be.

"All this stuff about trends gets me", he replied angrily. "Everyone said that because a few groups played R & B, there was going to be a big R & B boom, but where is it now? It's the same with Folk. Sure, there are a few Folkies discs in the charts, but the novelty will soon wear off. It all started with Rock, and it always goes back to Rock. That's the way the pop business is, and that's the way it always will be."

You may have noticed that Graham Nash is toting a new guitar around. For the experts, it's a guitarlin, one of the new Dan-electro range. It's been very popular in the States for quite a few years, but has only just reached our shores. Graham still uses his Epiphone Jumbo and Vox 12-String though.

Although I consider The Hollies are one of the big mysteries of this pop age, I still think they deserve their success. How long will they last? Well, lots of wise guys gave The Shadows a couple of years, and Elvis a lot less, so I'll just let Bobby Elliot finish off for me—"We've been going for two years now, and, to be honest, that's just about two years longer than we expected to last!!!"

HAVE YOU HEARD? by THE BEATMAN

Each month the "Beatman" will present group news from all over Britain. So, wherever YOU may be, if you have any interesting items send them through to him.

The Muldoons—four boys from just outside LONDON—make their debut on Decca this month with a nine-string guitar and a 12-string bass guitar in their line-up.

Jim Cregan, once with The Tornados, plays the nine-string and Ken McVay, formerly a member of Johnny Kidd's "Pirates" handles the 12-string.

The other two are Chris Brough (piano/organ), son of Peter Brough of "Educating Archie" fame, and Andrew Steele on drums, and the group appear on the scene with "I'm Lost Without You".

IRELAND won't give up with this showband thing! They send us another offering, this time by Sean Dunphy and The Hoedowners on Pye.

It's a ballad with orchestral backing called "Oh How I Miss You Tonight" and was produced at Eamonn Andrews studios in Dublin.

The Hoedowners backing was augmented by the strings of the Radio Eireann Light Orchestra.

Pity Londoners James Royal and The Hawks had to issue "She's About A Mover". It's been buried in the rush for the American version, but perhaps their next one will be more carefully chosen. I hear they're a good group.

Vocalist Tony Colton, who has had records released both in this country and the States, has an organ, tenor sax, and trumpet in the line-up of his new backing group, The Big Boss Band.

Tony now records for Pye and makes his debut on this label with a number called "I Stand Accused".

BIRMINGHAM five-some Dave Lacey and The Corvettes play country-styled pop and come up on Philips with their self-penned "That's What They All Say".

Dave describes their music in this way: "It's a mixture of Carl Perkins, Johnny Cash and Don Gibson. I suppose it's country and western with a beat, but I doubt if the purists would agree".

Buddy Britten and The Regents must be one of the unluckiest groups around. They have made I don't know how many records and are still without a hit. Their latest is "She's About A Mover".

Many say The Birds are better than their stable-mates at The 100 Club in Oxford Street, The Pretty Things. These Birds, incidentally, are from the WEST DRAYTON area—not the States!

From CAMBRIDGE come The Boston Crabs—they must include a wrestling fan—who have recorded "Down In Mexico" on E.M.I.

The group is made up of students from the different colleges at Cambridge University.

Here's an eye-catching name: The Formula, a new group from Corby in NORTHANTS and led by a young Latvian called Kru Kakss. "Close To Me" coupled with "If Ever" make up their first disc on H.M.V.

The Ram Jam Band, new on E.M.I., are certainly a "mixed package". Peter Gage on guitar comes from Lewisham, SOUTH LONDON; Jeff Wright on organ from AYRSHIRE; Geoff Beadle on baritone and tenor sax from Clapham, SOUTH LONDON;

John Roberts on bass guitar from WARWICKSHIRE; and Leslie Prestidge on drums from NUNEATON.

They back coloured vocalist Geno Washington on "Shake, Shake Senora", their version of the old U.S. Bonds number "Twist, Twist, Senora".

COLCHESTER was the original home of The Fairies, who have another go at the charts with "I Don't Mind" on H.M.V.

And here come the group which is better-known in the States than here—and they come from HULL! They are The Hullabaloo.

The four of them record for Columbia and have a newie out titled "I Won't Turn Away".

Bobby Rio and The Rebels from BARKING offer opposition to The Fourmost with their version of "Everything In The Garden".

Originally formed two and a half years ago, the group was called Steve Marriott and The Frantics. Steve left and Bobby took his place after singing with the rest of the group at one of their bookings.

And from GLASGOW come The Beatstalkers. They have been to London to make a disc for release in August and have been promised T.V. dates to promote the single.

From EDINBURGH comes the news that The Crusaders—a small showband—are still hopeful of a break-through.

A lot of effort was taken to get "Wake Up My Mind" by The Ugly's off the ground. It didn't work but the BIRMINGHAM boys might be luckier next time.

The Peeps from COVENTRY are the first products of a nationwide search for talent organised by bandleader Cyril Stapleton and Radio Luxembourg.

The boys impressed at the audition stage of the competition and were introduced to Johnny Franz, recording manager at Philips. The result is a quick first release titled "Got Plenty Of Love", written by lead guitarist Steve Jones.

Glasgow produced Alex Harvey's Soul Band and this group might well be the first Scottish all-male outfit to make a big impression in this country.

Their latest disc is "Ain't That Just Too Bad" on Polydor.

The Apaches from Harrogate, YORKSHIRE, featured in this month's regional beat feature, have added a further guitarist to supplement their sound. His name is Ricky McCormick.

There's still a lot of worthwhile groups in LIVERPOOL.

Ian Edward and The Zodiacs, for example, don't mean a lot here but have done particularly well in the States apparently.

Let's hear about some more!

MANCHESTER's Playboys include a trumpet in their line-up and are worth watching. I heard them recording for a French label under Bobbie Graham, who was also very impressed.

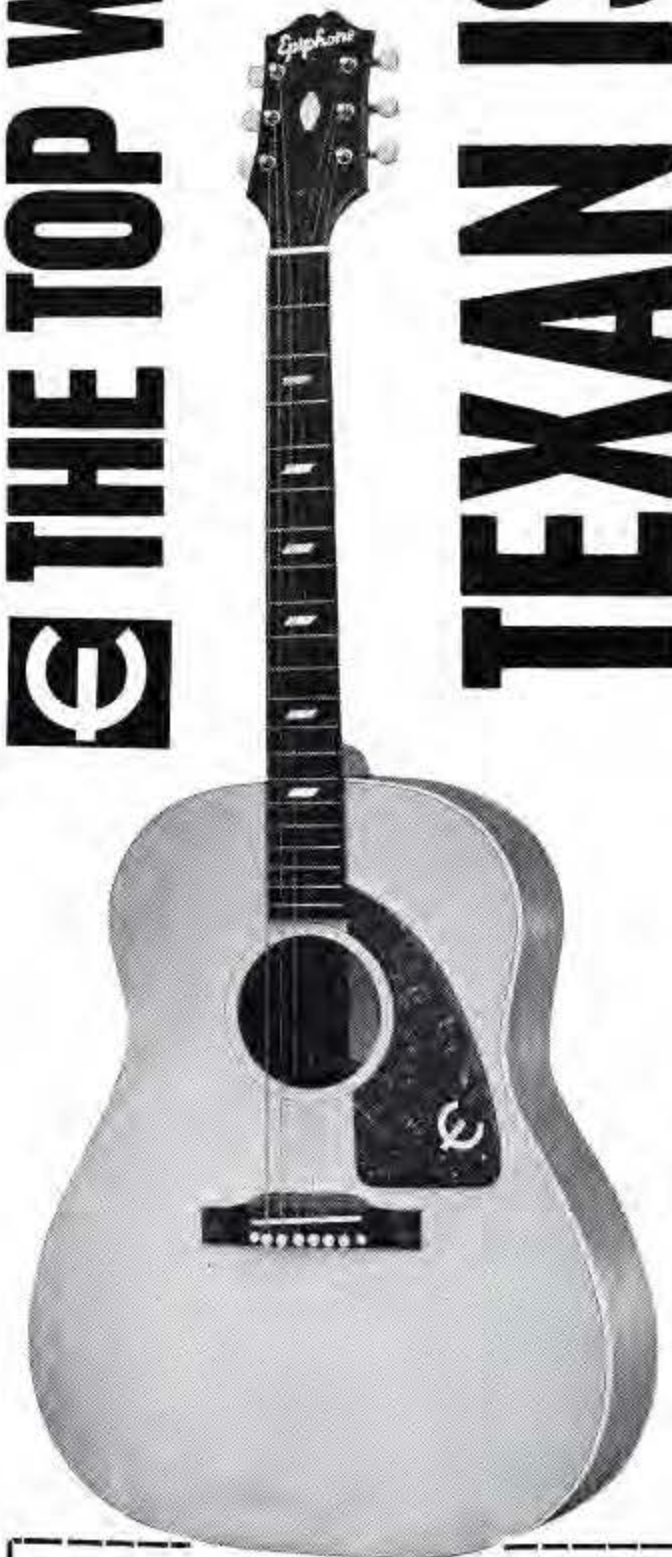
I can see the young citizens of ST. ALBANS getting annoyed with Decca soon, if they don't issue a new single by The Zombies. I agree with Chris Curtis of The Searchers who says: "This is the most under-rated group in the country".

BY ROSETTI. Texan is one of the great Epiphones. Booming but brilliant, fast and responsive, this jumbo flat-top is anything but elephantine. Take the distinctive pearl inlay on rosewood fingerboard . . . the neck . . . real mahogany and fully adjustable. Take Texan.

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Noticed the increase of American discs in our charts? The big difference though, is that many of them look and sound like our own British ones, instead of the other way round as it was a couple of years back. A good example are **THE BYRDS**. Their "Mr. Tambourine Man" is a fantastic hit for a previously unknown U.S. group. Could it be the Dylan influence? The Byrds' newie will be released in August and is another Dylan composition titled "All I Really Want To Do", so we'll wait and see what happens to that.

After a comparative flop with "Stingray", the **SHADOWS** come up with a vocal called "Don't Make My Baby Blue" with Hank taking the lead. He also plays piano and a very fuzzy-sounding guitar. The session was held at E.M.I.'s St. John's Wood studios, and produced by **Norrie Paramour**. The overall sound presents us with a completely new Shadows, and should give them their biggest hit for quite some time. The "B" side is an instrumental version of the old "Grandfather's Clock".

Questions for August: Wonder what the **EVERLY BROTHERS** will choose as a follow-up to "The Price Of Love"? It's sure to be a good disc, but will their new-found popularity continue? The same applies to **ELVIS**. Will his next record be a ballad, a rocker, or yet another film song? More important, how old will it be? Are these "old" artists now returning to the charts? Will the newie from **Jerry Lee Lewis** make it? This is a new version of Huey "Piano" Smith's old "Rockin' Pneumonia" and "The Boogie Woogie Flu". It's so dated that it sounds very modern, but will anyone other than his fans buy it?

Here come the **HOLLIES** with their follow-up to that first ever No. 1. Their newie will probably be a **Graham Gouldman** song—he wrote the **Yardbirds'** hits—called "Look Through Any Window". As it won't be released until early September, we've got a long wait to see how high it goes in the charts. Talking of charts, all the weekly musical papers still manage to disagree over what exactly is the No. 1 disc. Recently they couldn't decide whether Elvis or the Everlys were top, and it goes on week after week. Why don't they all get together and compile ONE chart that no-one can disagree with.

August 6th will see new releases by the **ROCKIN' BERRIES** and the **WALKER BROTHERS**. Titles haven't been decided yet, but judging by the number of musicians going into **Philips'** studios for the Walker Bros. session, their record should be really something big. New group, the **BOSTON DEXTERS** already a hit on the

club scene, are now trying for the hit-parade with a number appropriately entitled "Try Hard". A good song, but not really commercial. The current "King of Clubland" is still **GEORGIE FAME**. Under his real name, **Clive Powell**, he has penned both sides of his new release. The "A" side—"Like We Used To Do"—is a real "builder" with great sax sounds from the **BLUE FLAMES**. The flip is a slower blues called "It Ain't Right". The whole session was recorded independently by **Tony Palmer** and engineer **Bob Auger**. Says Tony—"The song was recorded twice because the boys thought of a new intro. As they were in Sweden the previous night, all the instruments used were borrowed".

It's **BEATLE**-time again with the release of "Help!" What more can you say except that it's a hit. Can't be so definite about the new one from **TONY JACKSON AND THE VIBRATIONS**. It's called "Stage Door", and is a slow beater about a girl standing outside a stage door. Originally this was recorded by **Andrew Oldham** but was scrapped. **Allan Freeman** then took over the reins and has produced Tony's most commercial number to date. It was written by **Gerry Goffin** and **Carol King**, and recorded at the **Pye** studios. Piano and organ were dubbed on afterwards, and with enough plugs, could find a place in the charts.

I went along to a **JAYWALKER** session recently. They've gone back to instrumentals now, and could have a small hit if **Pye** choose an original by lead guitarist **Pete Miller** as the "A" side. The other title is "Before Leaving", but lacks the originality of the other, as yet unnamed, side. Also on the same label we find **DONOVAN**. Like the **Stones** and **Manfred**, he is releasing an E.P. instead of a single. Called "Universal Soldier", it contains four songs all about wars. Must be a hit, even if these type of songs are more often associated with **Bob Dylan**. Apart from the title track which was written by **Buffy Sainte Marie**, the other songs are "The War Drags On", "Do You Hear Me Now", and Don's own "Ballad Of A Crystal Man".

Great variety of songs hitting the charts nowadays. Tucked away between **The Kinks** and **The Who** we find **The Bachelors**, **Sounds Orchestral**, **Peter Cook** and **Dudley Moore**, and many others. Could be a sign of the times, but anything can be big at present . . . provided that it's different. Every manager and record producer is wearing out their nose trying to sense the next big trend!

Wonder if **Peter Cook** and **Dudley Moore** will continue to make the charts, or will they fade away like

the **Temperence Seven**? It'll be very interesting to find out what happens. I'll give 10-1 they fade soon.

The **Irish Showbands** are still trying for the big-time. The latest are **SAMMY KNOWLES AND THE PACIFIC SHOWBAND**, with a ditty entitled "We Could". The general opinion seems to be that whereas they are great on stage, the showbands lack the impact of good, original songs and recording techniques. **MIKE BERRY** seems to have the same trouble on his discs. All fairly good songs, but not really out of the ordinary, like his new release "That's All I Want From You Baby".

The **ART WOODS COMBO** have been gaining in popularity over the past year, and hope to make the charts with "Goodbye Sisters". If their fan following is anything to go by, it should get in the Top Fifty. The **BARRON KNIGHTS** are having trouble in finding a follow-up to "Pop Goes The Workers". They've recorded all sorts of songs, but nothing has turned up yet, so the fans will have to wait for a newie. No need to worry though, an L.P. is in the offing.

Nice to see **Sounds Orchestral** in the charts again with "Moon-glow". The man behind this bunch of session men is **JOHN SCHROEDER**, who has just recorded an instrumental version of "You've Lost That Lovin' Feelin'". Wonder why it goes out under the **John Schroeder Orchestra** and not **Sounds Orchestral**?

New L.P.'s out this month include the **Shadows** with "Sounds Of The Shadows", and **JAMES BROWN'S** "Please, Please, Please". Many of the **Shadow's** tracks are penned by the group themselves including "The Windjammer", "Blue Sky", and the weirdly titled "National Provincial Samba". The **James Brown L.P.** is perfect for all you Rock 'n' Roll lovers. The insistent, pounding rhythms are fantastic, and the musicianship is outstanding.

"Louisiana Man" is the latest offering from skiffle king **LONNIE DONEGAN**. Very doubtful whether it will be a hit, but it's so in keeping with the modern trends that it must be his best seller for some time. Strange to think that the style **Lonnie** was using five years ago is still popular. Just goes to show that the popular trends change very little over the years.

Nice to see **HERMAN** doing so well in the States. Wonder what would happen if "I'm 'enary The Eighth" was released over here? That would be a real test of his popularity. "Wooly Booly" must be one of the chart sensations of 1965. How on earth did it get into the charts? The musical content is

practically nil, the words are senseless and irrelevant, in fact the only good thing is the beat. Is this why it's in the charts? Seems a funny reason to me, but if it's true, what are we going to hear next?

It'll be interesting to listen to **BILLY J. KRAMER'S** newie: Did "Trains" etc. become a hit because of **Burt Bacharach's** popularity, or the strength of **Billy's** recording? If the **MOODY BLUES** ever make it big with one of their weirder offerings they'll be a force to be reckoned with. They write some of the most unusual songs ever.

Decca press handout says new **DRIFTERS** single should happen here. Titled "Follow Me" it must be spot-on, because their last two "At The Club" and "Come On Over To My Place" were both excellent and didn't do a thing.

DEDICATED MEN'S JUG BAND have recorded the follow-up to "Boodle Am Shake" under the direction of **Pye A and R** man **John Schroeder**. This should do a lot better than the first, judging by the receptions they're receiving.

ROY ORBISON. It's quite a time since his last single, now here he comes again with a mid-tempo offering this time called "Say You're My Girl".

After vacation in New York, **GOLDIE AND THE GINGERBREADS** are back on the scene with their third British disc "Sailor Boy". This one has **Goldie** singing lead, with the other three joining in on the chorus.

Watch out for comeback of **LANCE FORTUNE**. He climbed high in the charts with "Be Mine" in the days of "6.5 Special" but has since been forgotten. **Bobbie Graham** has recorded him with his group **THE STAGGERLEES** for the French label **Berkeley**—what's the betting that one of our own companies give him another chance.

For blues fans: A new single from **CHESTER BURNETT**, a hot favourite among groups but virtually non-existent to the average "pop" fan. Title is "Ooh Baby" with "Tell Me What I've Done" on the flip. Who's **Chester Burnett**? He's better known as **Howlin' Wolf**.

New "sound" for **TRINI LOPEZ**. No familiar guitar strumming in the background but a lush orchestral setting for **Trini's** voice with "Are You Sincere" written by **Wayne Walker** and arranged by **Don Costa**.

The Adlibs, a group discovered at the club of the same name in **Leicester Square**, make their disc debut with "Neighbour, Neighbour" on **Fontana**. Not as good as the **GRAHAM BOND** version on his "Sound of 65" long player.

Well, well! What a hearty, happy time Donovan has given countless folk lovers, folk haters and most of all, journalists.

Following his arrival on the scene from the world of Beaties (Beatnicks is over-played), battered guitars, long, long roads and sore feet, Donovan had to suffer the sound of voices.

Little voices, big voices and plain stupid voices all struck up to shout their opinions of Donovan. Some hailed him as another Dylan, some denounced him as a cheap imitation of the gen American article. Many, many people got it into their heads that they were expected to write to papers about the young charlatan who had arrived. Their views were printed and, sure enough, the Donovan fans replied in their thousands. The era of the Donovan/Dylan controversy, the battle of the double D had begun. Everyone was happy; here was something to talk about, to argue about, and what's more, it was an excuse for the purist folk fans to air their vast knowledge of the unknown artists they loved. Immediately folk took two paces forward from the line-up of musical categories.

For a while it was out on its own, but nothing lasts forever. Soon the initial impact of Donovan wore off.

Just in time, Bob (our leader) Dylan turned up in Britain. The confrontation of the giants, or the dwarf and the giant, as Dylan followers would have it, was at hand. Then they met, Oh joyous day! Donovan went along to Dylan's hotel, played him a couple of his songs and the news was good. Dylan approved, he liked Don's stuff and he liked Don.

D GAME OVER

Now Dylan has gone, and so has the double D game. Even the ardent "folk" folk have given it up and retreated to their obscure imported LPs.

Before, Donovan was a name which was always linked to Dylan's, now he is a star in his own right. His singles have had more success than the American's and his LP is figuring well in the LP charts. Fine, now perhaps we can have a better look at Donovan the guitarist, singer, harmonica player and bloke, rather than Donovan the imposter.

And where better to observe our subject than at the recording studio? Here there is no audience to stimulate your playing, but there again, there is no audience to play to, and therefore you tend to be natural. The results of the session have to be good and clinically perfect and so in most cases you play as well as you know how.

The contributing factors of Donovan's studio image are fags, curly hair, a Jumbo and shades, he finds studio lighting just a little bright for him, especially when he has come straight from the travel-and-play game.

As most of his records seem to suggest, Donovan is a very relaxed person in the studio, he works steadily but doesn't hesitate to stop in mid-take to adjust a string or two. He finds that strings stretch a lot in the warmth of the

studio. A set a session is usually the score. Ability-wise, Donovan scores highly. He's a useful guitarist in both finger and plectrum styles and gets a steady happy sound going. Observing him in the studio, I got the impression that perhaps he would possibly like to step back now and again to let someone else sing, while he got a bit more intricate.

Donovan's voice is not flat, that should be stressed right away. So many artists make a very good record then spoil the effect completely by appearing live on TV or stage, and singing just below the note.

In the studio everything comes across crystal clear. Every syllable, every breath can be heard loud and clear through those large impartial speakers. At the flick of a switch the voice is isolated. It comes across on its own without any "flat note swamping" backing. So it was easy to see that Donovan had a good voice, tuneful and full of expression.

His songs are top-quality merchandise too, most of them being comments on his own life rather than on the state of the world, although lately he has been writing more biting stuff.

DON'S GUITARS

Notes under the BLOKE section of the Donovan file read Relaxed, Civil, Cool sense of humour, Confident but Quiet.

And the history of Donovan and his instruments? Slightly confused. He's had an ancient Zenith, a Martin, a 12 string, this latest Jumbo, and his very first guitar—a non-descript Spanish model, which he bought on the beach at St. Ives three years ago. But what about this Dobro we have heard so much about, the rare instrument which Donovan bought from a girl in the street? Well, for a start, Donovan refuses to call the Dobro a guitar. "A Mountain Instrument" is his term for it. As a matter of fact it doesn't have a proper guitar tone. It sounds like a cross between a banjo and a guitar.

Where did Donovan pick up his guitar-playing knowledge, where did he learn his songs?

"On the move", is his answer. "I picked up a little bit of knowledge from everyone I met as I wandered round the country; close friends taught me my basic chords and from there on, I just used them in the songs which I learnt. I didn't get any of my style from records—just friends and practice."

And he names Big Bill Broonzy as the artist who inspired him most. Maybe in 70 years' time some brand new star will be naming Donovan as his inspiration and singing his songs. Then the whole thing will start off again, "Is . . . Merely a copyist of Donovan?"

DONOVAN SURVIVES D-DAY

by KEVIN SWIFT



? YOUR QUERIES ANSWERED ?

Dear Sir,

BOTTLE-NECK TECHNIQUE

Could you print more on the "bottle-neck" guitar technique. Should the metal tube ("bottle-neck") extend past the tip of the 4th finger from the 1st joint? Could the 4th finger with the tube "press" the strings with its tip (as normally) besides sliding down the strings for the effect? Is the playing limited to simple "one finger" melodies only?—if not, surely the "chord shapes" are limited except for the "barre". Is there a danger of damaging strings and hand-board

KENNETH YEANG,
Newick House,
Sandford Road, Cheltenham.

ANSWER:—The bottle-neck is used on the little finger, leaving the other fingers free to form chords or play a melody. It should be long enough to span all six strings, as the bottle-neck is used lightly, skimming over the strings rather than pressing down on them. There should be no extra wear on your strings or fretboard.

Dear Sir,

ROCKER ACTION

Just recently I was reading an advertisement about Bigsby Tremolo units. It said that the unit was supplied with a "Rocker Action" bridge to prevent "sawing" by the strings and designed not to tip. I would be most interested if you could explain to me, what this means.

B. Hannay,
231 Aylesbury Road, Birtton,
Nr. Aylesbury, Bucks.

ANSWER:—As you know a vibrato or tremolo effect is achieved by altering the pitch of the strings. This is done by making them tighter or slacker by means of the tremolo arm. As the arm is moved, so the strings move across the bridge. If the bridge is rigid the strings rub on it and are eventually worn through, but with the Bigsby unit the bridge moves with the strings and thus prevents friction.

Dear Sir,

CARE OF GOLD PARTS

I have just bought a Gibson ES.345 TD Electric Guitar, which as you know is gold-plated. My previous guitar was a Burns Black Bison Four Pick-up Model, which was also gold-plated, but unfortunately I found out the hard way that the perspiration, etc. on one's hands soon removes the gold. Should I lacquer the gold before use.

B. E. WITHAM,
48, Manor Drive North,
New Malden, Surrey.

ANSWER:—There is almost certainly a protective lacquer on the gold parts of your guitar. There is no need to add another coating, but if you particularly want to do so, use a synthetic based lacquer rather than a cellulose one. Make a point of wiping all parts of your guitar after use. This will get rid of perspiration, which is very corrosive.

Dear Sir,

PRICE CONFUSION

About 2-3 months back, I purchased a Guild Duane Eddy De Luxe guitar (cat. price £332 19s.). After the usual rigmarole of hire purchase, the guitar I wanted had been sold; and so in due course I received a H.P. document with the price at £364. I travelled all the way to the shop with the form unsigned thinking there must have been an error or that the extra charge was for a case (which would have been of no use to me), but, no, I was refused the right to take the guitar away with me because of an extra £32 which seemed to come from nowhere. Week after week I look in papers at the prices of these guitars. Now in B.I.'s price guide I see the guitar is £336, £28 cheaper than mine. *Why?* The people in the shop wanted nothing to do with me when I queried the price, only saying "that was the price given us", and turned away.

B. HUGHES,
7 Hobney Rise,
Westham Pevensey,
Sussex.

ANSWER:—Probably, the guitar which you saw in the first instance was one which the dealer had bought before the government

imposed the new import tax. This would mean that it was selling at the old price. When it was bought by someone else, the dealer probably had to order a new model for you and this, of course, was subject to the new increase, being a "post-duty" delivery.

Dear Sir,

SUPPRESSOR CHOKES

I noticed an article in the May issue of "Beat Instrumental", in which you recommended the use of an Interference Suppressor Choke to avoid picking-up radio stations on amplifiers. As none of the electrical dealers in my area seem to know about this remedy, could you possibly forward (or print) the address of the stockist?

C. CUMMINGS,
230, The Heights,
Northolt,
Greenford, Middx.

ANSWER:—Most shops in the London area stock these chokes, but if you would rather obtain one by post write to: Lasky's Radio, 207, Edgware Road, London, W.2. Each choke costs 1/6 (postage will be about 6d).

Instrumental Corner

ELECTRICAL TUNING DEVICES

WHAT do you use to tune your guitar? A harmonica, a pitch pipe, a tuning fork? Perhaps you have some type of keyboard in your line-up, which is always at concert pitch.

Gretsch have had an automatic tuning device on their Chet Atkins amplifier for some time now, but strangely enough not many people have heard about it.

The heart of the device is a valve which is set to oscillate at 440 cycles per sec. giving a true note of A. What are the advantages? Those who like gimmicks will be in their seventh heaven on stage when they flick a switch, get a loud hum and then proceed to make a big play of tuning to it. For the more serious musician, the spot-on note can be a boon, especially if he is a solo artist, because with this unit there is no need for him to grip a tuning fork, harmonica or pitch fork between his teeth, while he plucks strings and adjusts machine heads with his hands. What is more, he can get a sustained note rather than a short one.

Why have no other manufacturers incorporated a similar device in their amplifier? We rang several to find out. The first told B.I. "We did in fact incorporate a tuning device in a prototype of an amp., which we brought out some time ago, but we found however, that it was uneconomical and to put it bluntly, not worth the trouble and expense. Also the signal was rather unstable and tended to vary slightly from the original pitch". So they decided to shelve the idea.

Another manufacturer told us he had the same idea, but didn't even bother to make a prototype because he doubted, very much, whether musicians would be prepared to pay extra money for such a gimmick. He added that he considered pros might be insulted by the inference that they needed a tuning aid.

Yet another British firm told B.I. that they didn't bother with the idea of a tuning device because the extra expense involved in adding one to an amp would put the amp in the "admired but not bought" class. They went on to explain that if a tuner was manufactured, only the best components could be used, otherwise the signal would soon change slightly.

Still . . . There's no doubt about it, a nice steady loud hum is just the thing for tuning at noisy dance halls, especially if some clown is playing "Woolly Bully" at full volume over the house P.A.

THE SESSION MEN

Each month "B.I." receives letters asking for information on various session men.

In fact, last month, we published one from J. Townsend of Wolverhampton, who suggested we do articles on the musicians that play on many of the hit records but rarely get mentioned.

As a result of these requests from our readers, we begin a series this month, devoted to "The Session Men".

No. 1 JIMMY PAGE

Jimmy Page may be only 19 years of age—but his ability on guitar belies his age so much that he is respected by his fellow session musicians, many of whom are twice his age.

Two years ago he was concentrating on his art studies and had no ideas of becoming a session musician until one night at his favourite "haunt", The Marquee Club in London, he was offered his first job by Mike Leander, who is now with Decca.

"I was really surprised", recalls Jimmy. "Before this I thought session work was a 'closed shop'."

"Mike was an independent producer then", Jimmy told me. "And he wanted me to play on 'Your Momma's Out Of Town' by the Carter Lewis Group. This record was released and I believe it helped him considerably in joining Decca full-time."

Since then, Jimmy has played for Dave Berry, P. J. Proby, the Everly Brothers, Paul Anka, Jackie De Shannon and Petula Clark among many others, and he now does an average of eight to ten sessions a week.

The standard length of a session is three hours and an average working day has him up at 7 a.m. giving him time to

travel from his home in Epsom to London for the first one which begins at 10 a.m.

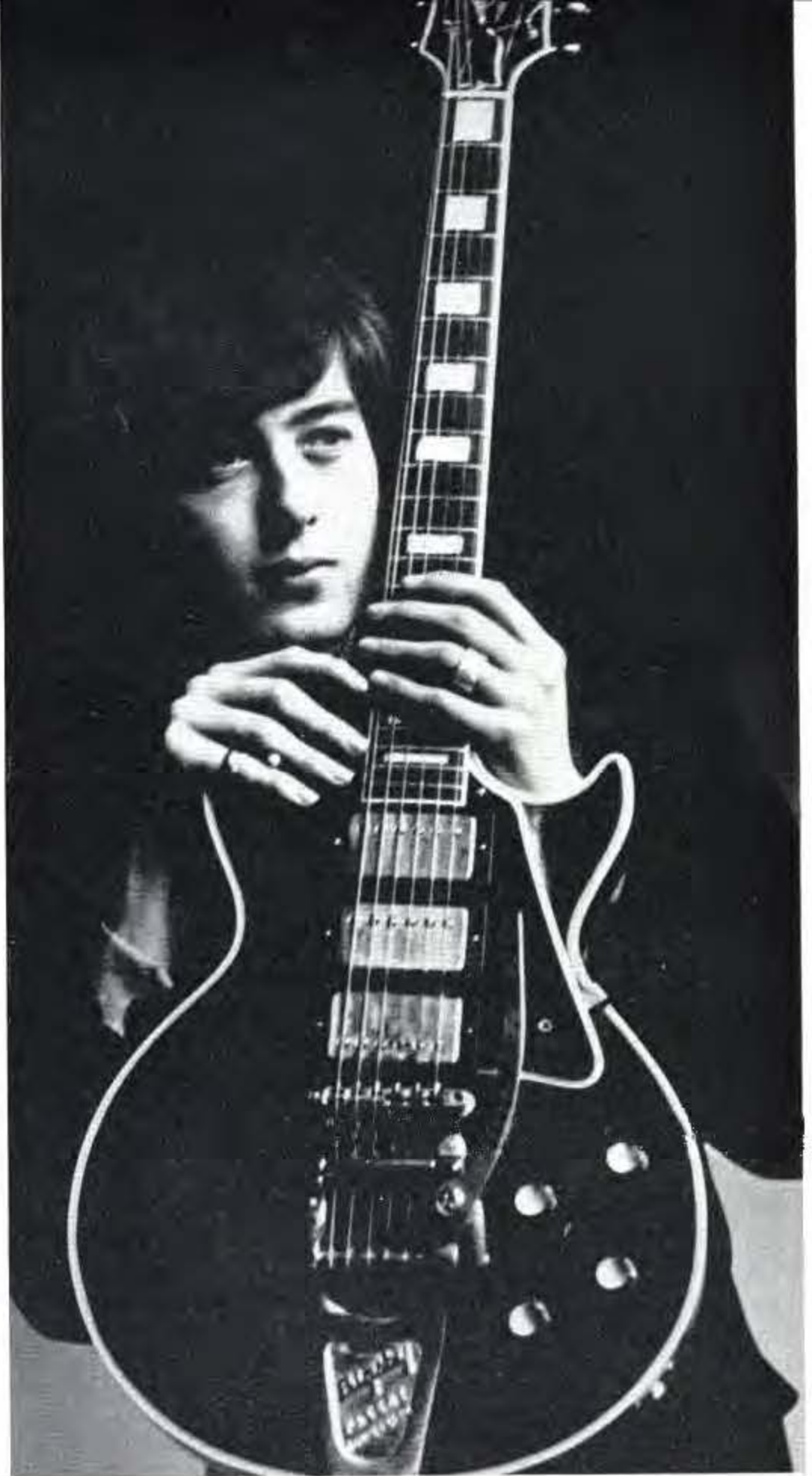
His next one begins at 2.30 p.m. and lasts until 5.30 — then his third starts at 7 p.m. and lasts until 10 o'clock. "I usually get home about 12.30", he says.

On most of the sessions he takes part in, he is told basically what is wanted and is free to do virtually what he wants in the solo passage. I asked him his favourite solos. Here they are: 'Money Honey' by Mickie Most, and 'Once In A While' by the Brook Brothers. So if you want to know how good Jimmy is, listen to these discs.

He started playing an old Spanish guitar five years ago and joined a group called Neil Christian and The Crusaders at the age of 17. Now he is capable of playing anything from a 12-bar blues to an orchestral arrangement. In fact, he was on most of the tracks of the new Burt Bacharach album.

Fontana have even tried to launch him as a solo artist but this does not inspire Jimmy terribly much. His first record was 'She Just Satisfied' and was released some time ago with Jimmy singing.

What about a follow-up? "I'm not too keen", says Jimmy. "If the public didn't like my first record, I shouldn't think they'll want another."



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THE ORIGINAL ORIGINALS

FIVE years ago, "What Do You Want To Make Those Eyes At Me For", was released. The name on the label was Emile Ford and The Checkmates. It rapidly climbed the charts and became a big hit, making Emile and The Checkmates one of the top attractions in this country.

None of their follow-up records achieved anything like the popularity of their first big hit, and eventually they faded from the chart scene. Emile Ford broke away from The Checkmates, who decided to rename themselves The Original Checkmates. Since then they have become one of the most versatile and entertaining groups in the country.

One of their strong points is that they are accepted by both adults and teenagers. Their stage act is so different that it has to be seen to be believed. R & B ravers are mixed in with ballads and comedy routines. Their latest fun show-stopper is called "The Conductor", and features pianist, organist, singer, comedian Alan Hawkshaw, taking the micky out of various famous bandleaders.

He switches from the gum-chewing American style to Joe Loss and on to Victor Sylvester, all in a space of 30 seconds.

The present line-up of the group is: Alan, Ken Street on lead guitar, George Ford on bass, Dave Ford on tenor and baritone sax., and Barry Reeves on drums.

They've toured twice with The Stones, who were so impressed that they asked for The Checkmates to be included in their forthcoming autumn tour of this country. Apart from presenting their own act, they will also be backing Solomon Burke, something they are really looking forward to.

They've had several discs released, "Sticks And Stones", "Around", and "Gotta Have A Gimmick Today", a number very similar to The Barron



Knights current style, but so far without making any big dent in the charts.

Alan told me that right now they were looking round for

another comedy song to record. You should use one of your own Alan, after all you're a pretty good songwriter yourself. T. WEBSTER



SOLOMON DIGS STONES

THEY call him the "King of Rock 'n' Soul" and before he came over here recently he was very much a "group's artist". As a result of a vastly successful tour, however, his followers have now multiplied, which could mean commercial success for him in our charts before long.

His name is Solomon Burke and his style of music has been an inspiration to hundreds of instrumentalists in British groups.

For the record, here is a list of some of his songs that have been recorded by our groups: "Stupidity" (Cliff Bennett and The Undertakers. There are probably others); "Everybody Needs Somebody To Love" and "If You Need Me" (both recorded by The Rolling Stones); "Won't You Give Him One More Chance (The T-Bones); "Cry To Me" (The Pretty Things); and "Goodbye Baby" (The Cheetahs).

How does Solomon feel about his songs being "taken" and re-recorded by our groups? "They have done me nothing but good", he said. "It has made my songs and my name more familiar with the people."

He thinks The Rolling Stones are the "Soul" of British beat music, and he told me about the time when he first heard them do

the number that opens his stage act—"Everybody Needs Somebody To Love".

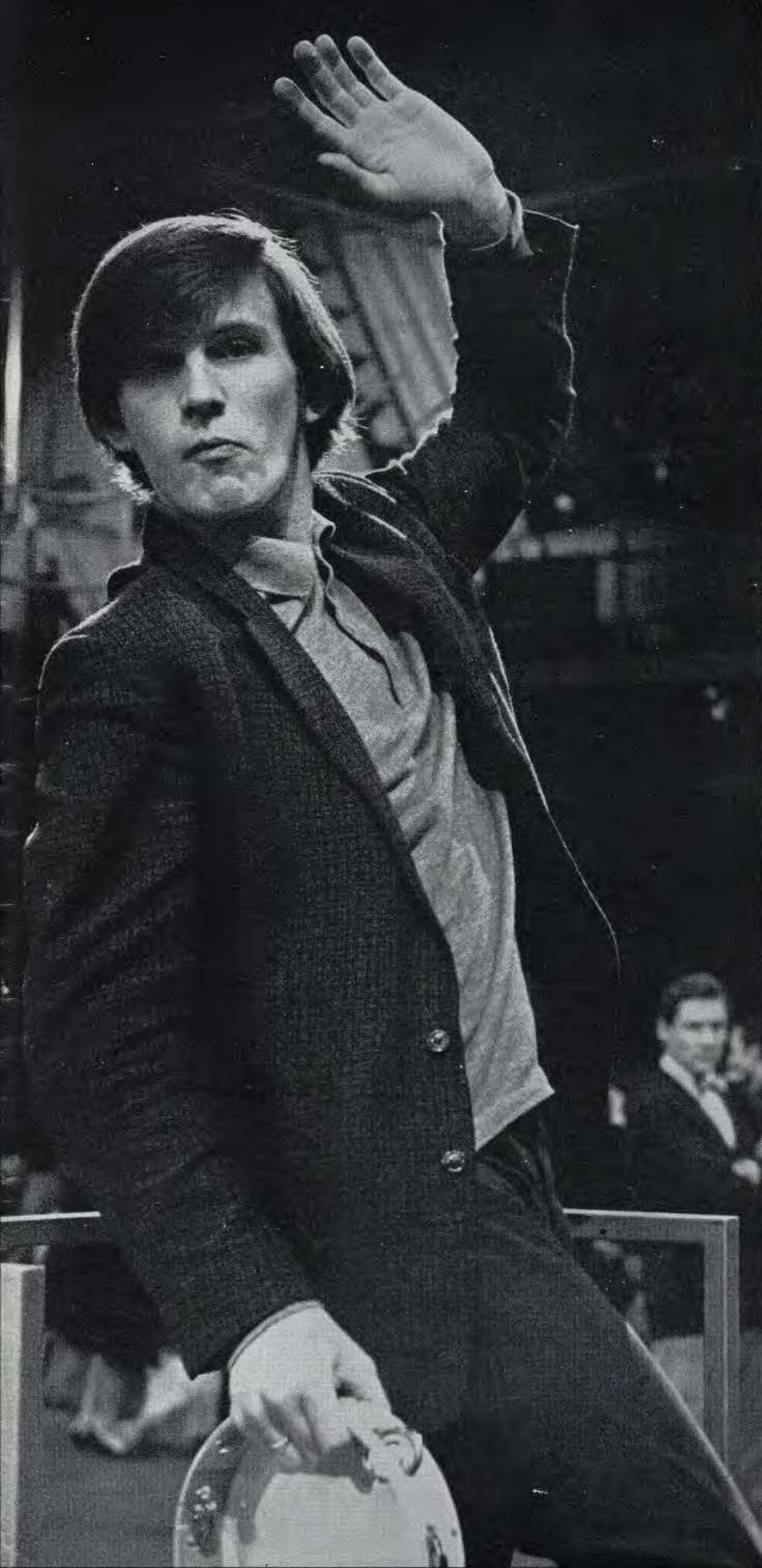
"I was back in the States driving along in my car. Now I have a TV installed and suddenly on the screen came these Stones singing my song, man. What a knock-out."

Philadelphia-born, Solomon developed his powerful soul style of singing through the church, where at nine years old he was a soloist. Three years later, nicknamed "The Wonder Boy Preacher", he had his own local church known as "Solomon's Temple".

Often an American artist comes to this country accompanied by great ballyhoo when, in actual fact, they mean precisely nothing back home. Not so with this artist. His reputation is big in the States and his discs are consistent sellers.

I asked him where his "rock 'n' soul" songs came from. "Stupidity" and "Everybody Needs Somebody" were written by himself; "Goodbye Baby" was composed by Burt Burns, who also did "Cry To Me"; "If You Need Me" came from Wilson Pickett.

There was one song of his that wasn't recorded by a group but is the most famous of them all—"He'll Have To Go", a big hit for the late Jim Reeves. J. EMERY.



THE Profile of Glyn Geoffrey Ellis, alias Wayne Fontana, changes bit by bit as the months go by and the pressures of being a big star make more demands upon him. This six-foot, green-eyed, personality-seller—athletic frame topped by a thatch of mousy-brown hair—is a strange mixture.

When he is working (stage, TV, recording studio), he works very hard. But beneath it all one can sense that he really doesn't care too much for outward impressions. Some find him downright unfriendly; others, who know him rather better, say he simply takes time to make friends. His tendency to unpunctuality is NOT contrived . . . he admits to a bad memory, an over-crowded schedule, a knack of being easily led away from an appointment.

He says: "Tiredness . . . that's the bug-bear. It became almost impossible to unwind. That's why I took up yoga. It's a system of meditation. For just a few minutes a day, I can get away from the usual panics. My nerves felt on edge. I had to cut my working week down. Nothing to do with strain on my voice . . . just general strain".

But when the music starts, Wayne finds himself again. In a recording studio, he clowns around, yells gags in umpteen different voices, chucks in impersonations of suffering opera singers. If he seems bewildered sometimes, he also demonstrates an ability to develop his talents which may make him an important entertainer in the future.

Wayne is refinding his enthusiasm for guitar now. You can find him, in breaks, strumming on an acoustic model, often singing gently in the folk idiom. But on stage he concentrates on tambourine-slaming. He has, too, developed his stage movements, adding distinct touches of the dramas. He says: "I like to let my arms, my legs, help tell a story-line."

But then he's had plenty of practice. He's been in show business since he was ten. He used to sing in a little skiffle group, mostly doing charity shows. "I've always worked towards a full-time professional career", he says.

Wayne was born on October 28, 1945. He believes implicitly in the guidance of his manager, Danny Betesh—who also handles Herman's Hermits and Freddie and the Dreamers. He eyes the future, says: "The important thing is not to think you've done it all. I look at the Beatles, wonder what there is left for them. I just want to go on making records, maybe tackling a film. There was talk of our doing a film in America. I'd like that".

Sometimes misunderstood, Wayne has had his share of worries in the upper reaches of pop music. His basic honesty sometimes gets him into trouble. He positively demands the very best in performance levels, whatever the conditions.

A number one both sides of the Atlantic. I predict it's only the start of things for the sometimes harassed Mr. Fontana.

PETE GOODMAN.

IN THE FACTORY

how a snare drum is made

By TONY WEBSTER

ACCORDING to our Encyclopaedia, drums were first used in Ancient Samaria in 3,000 B.C. The snare is a descendant of a drum used by the Arabs in Spain and the Holy Land . . . they used to fill the drum with grain to make it rattle. It is also supposed to be related to the drum used by the Infantry from the 14th century onwards.

Whilst the basic shape and materials used in making the snare have not changed very much through the centuries, the method of manufacture certainly has. In order to see the whole process, "Beat Instrumental" visited the Dallas Musical Instrument Factory, at Bexleyheath in Kent, where Carlton, President and Gigster drums are produced.

We were met by Mr. Fred Holland, who is in charge of all stages of production.

First of all, he showed us the wood shop, where sheets of plywood—used to form the shell of the snare—are stored. The plywood, usually made from birch wood, is resin bonded and is specially imported from Scandinavia.

The very first manufacturing step is to cut the plywood, on a circular saw, to the required measurements, 47" x 5" or 47" x 3" depending on the depth of the shell. It is then "scarfed"—the ends of the pieces of wood are shaped so that when they finally meet they make a perfect join and circle.

In order to make the wood more pliable, so that it will bend easier, the sheets are placed in boiling water, prior to being passed through heated rollers—the principle is exactly the same as the wringer on your Mum's washing machine. The sheets go into the rollers dead straight, and emerge in a perfect curve. They are then glued with Epoxy Resin which is one of the "toughest stickers" in the world. During the war it was used in the manufacture of the famous wooden Mosquito bombers.

The completed circles are now put into "jigs"—circular metal clamps—which hold the wood in shape while it is being baked in ovens heated to 150° Centigrade.

George Haymon, one of Dallas's craftsmen, who has been with the firm 30 years, told me, "Normally we strengthen the shells with wooden rings inside, but we are experimenting

to eliminate this procedure by making the shells themselves out of double thickness plywood. This will ensure their strength and that they will stay a true shape."

After the shells have been baked, they are taken out of the ovens and the "jigs" are removed. The surfaces are then cleaned and covered with one of the many different coloured plastic sheetings available; they are then machine-smoothed and cleaned again. The inside of the drum is varnished, and the completed shell is moved on to the assembly line to be fitted.

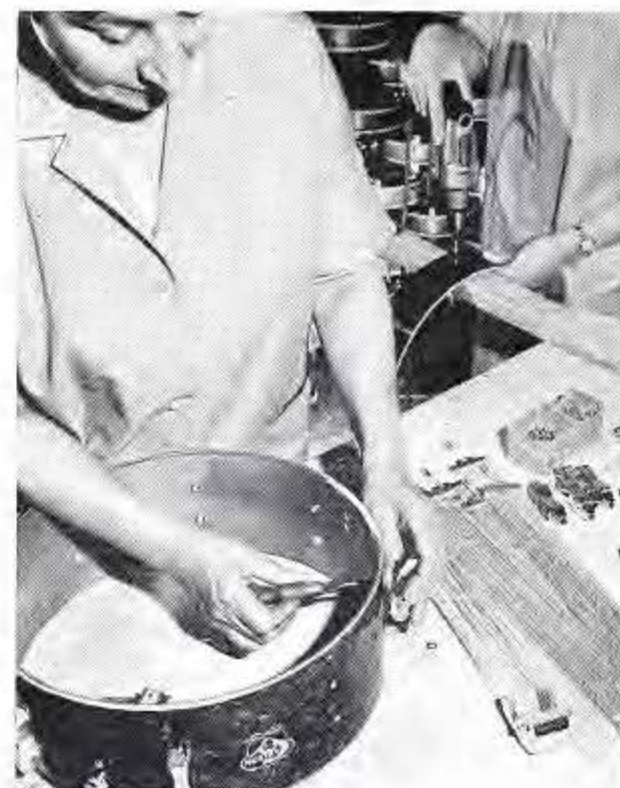
In charge of this department at Dallas is another 30-year veteran, Mr. Cyril Ravenscroft. The first job is to mark out the shell, ready for the holes to be drilled. These must be in exactly the right place, for if one is slightly out of true, the whole balance of the snare will be wrong. The holes are made with a normal electric power drill, and it is one of the most exacting jobs in the whole process. One slip and the drum has to be rejected.

The tension brackets are put on first, as they hold the rest of the fittings in place. Mr. Ravenscroft told me, "We are the only firm that use a parallel-acting snare with a completely external snare mechanism, so enabling the player to adjust it in the quickest possible time. The only fitting inside the drum is the damper, which just can't be put anywhere else. Our method of fitting also ensures that the resonance isn't impaired in any way, and gives the clarity of tone that we consider to be essential today."

Like most other manufacturers, Dallas always uses plastic drum heads these days, in preference to the old calf skins. The skin is pressed into a metal rim which, in turn, is fitted onto the shell. The tension bolts, which enable the drum to be tuned, are fitted through the tension brackets and on to each rim, and finally, the actual snare, strands of wire which give the drum its distinctive sound, is fitted across the skin and attached to the snare mechanism.

The drum is now ready for testing. This is done by Mr. Ravenscroft, who repeatedly hits it with a drum stick to check that there are no faults, such as buzzing. The finished product is then ready for packing and despatch.

Amongst the many professional drummers using Carlton drums are: Honey Lantree of The Honeycombs and Rick Rothwell of Wayne Fontana and The Mindbenders. Joe Brown's Bruvvers also use them and "Beat Instrumental's" own columnist, Bobbie Graham. Bobbie was the first British beat drummer to really popularise Carlton kits. Dallas have made him a special kit to suit his individual requirements.



The first fittings are attached to the shell of the snare in Dallas Musical's Bexleyheath Factory.



Mr. Ravenscroft fitting a snare to the shell.



Testing the finished drum at the end of the production line.

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, 36-38 Westbourne Grove London, W.2



Dear Sir,

All the musical papers have recently been heralding the "return of Rock". If this is the case why haven't they ever done a feature on the King, Bill Haley. I'm writing to your magazine in the hope that you might possibly include such a feature.

We feature a great many Bill Haley numbers on stage, and Gerry and The Pacemakers have just released an EP of songs by the great "Rockers", so why no feature? Hoping to see one in your future issues.

T. Williams,
Bristol.

Dear Sir,

Something has been bothering me lately. Whenever any publication talks about someone as a great guitarist they always omit to add that the player's equipment contributes most to his over-all technique. I can't see anyone like George Harrison or Keith Richard doing much with a guitar with an action which is too high or an amp which is less than 60 watts. If people would think, they would realise that they should judge a guitarist by his skill and not by his sound.

H. Kennedy,
Dulwich.

Dear Sir,

For a long time I have bought your magazine, "Beat Instrumental". Now I have made up my mind to be a subscriber too. Therefore, I would like to ask you if I can send the money for one year's subscription on a crossed cheque.

At the same time I would like to ask you if we could get some more articles about The Shadows and Manfred Mann. About The Shadows because your magazine is called "Beat Instrumental" and they are the best instrumental group in the world, and Manfred Mann, because I think this group has something new to offer all of us, both in their music and their way of playing it.

To end this letter I will say that I myself have a group called The Caretakers, and I would like to ask you if it is possible to put something about groups in other countries in your magazine. Then I would send you some information about ourselves and some other groups from Copenhagen.

Hope to hear from you soon about the subscription to "Beat Instrumental", and maybe about the last passage I have written.

Flemming Green,
Vanlose,
Copenhagen,
Denmark.

The Editor answers: We always welcome letters, pictures and information from any country in the world, Flemming, just as long as they are connected with the instrumental or recording scene. Subscription details are on page 25.

Dear Sir,

I have enjoyed your very informative series, "The Long Ladder", but I think that Fred James should have made one point very clear before he started. If you have not got what it takes, you won't even get to "Your local Youth Club" level. I think he should now continue with a "What to do when the promoter shouts 'dreadful' and slings you off and sues you" feature. He has been too optimistic. I am sure you don't go in stages like that up to the top. What about these groups with nothing, who are bought into the business by rich backers with more money than sense? Still, I must say that Fred has done admirably and most of his stuff has been very interesting and encouraging. Thanks "B.I." for another "first" feature.

B. K. Madison,
Canterbury.

Dear Sir,

First, I would like to thank you for the greatest magazine ever printed! It really is fab. BUT, the magazine takes at least two months to get here, and as I am a member (rhythm guitarist) of an amateur/semi-pro. beat group called "The Untouchables", we, along with the many other groups here, have no chance of entering the terrific competitions as they have closed before we even get the magazine.

I think the best articles are "Instrumental News" and the ones on buying instruments.

I only discovered "Beat Instrumental" at No. 19 and wondered whether it is possible to get all the previous copies?

Another thing I would like to know is why there are no releases over here of groups such as the Mojoes, The Escorts, The Fourmost, Lulu and The Luvvers and many others. From what I've heard from a friend of mine who has just come from England these groups are terrific.

Do you think through your column you could get me a pen-friend (preferably about my age, 15); anywhere in England.

Keep up the good work on a great magazine.

Gregory Cobb,
Melrose, S.2,
Wellington,
New Zealand.

P.S. Incidentally, our band prefers R 'n' B, but is nuts over The Beatles and Hermans' Hermits.

Dear Sir,

There seems to be a great deal in a name nowadays. I am sure that The Kinks, The Who, etc., would never have been given any publicity but for their eye and ear-catching names.

The most recent example of this is The Uglys from Birmingham. You couldn't ignore a name like that and, sure enough, I have seen them mentioned in about four papers already.

F. Moon,
Sidcup.

THE LONG LADDER

Contd. from page 8

78. EAT WELL in the middle of the day—evening snacks and night meals cultivate ulcers!
79. STARS aren't any different from other drivers—those "Don't Drink And Drive" slogans mean you too!
80. KEEP abreast of the latest news in instrument manufacture.
81. HOW about trying to master a second instrument?
82. NEVER buy new equipment before you've tested, compared and debated.
83. BEWARE of the agent who asks more than 15%, the manager/agent who wants to take more than 25%.
84. KEEP within your depth when handling finance—employ expert advice beyond that.
85. DON'T be afraid to consult a personal solicitor whenever the terms of a contract are not clear to you.
86. IF your group has a leader he must lead until he is displaced.
87. THERE'S always a first arrival at theatres, ballrooms, studios why not let it be YOU!
88. NEVER let any major or minor success make you blasé.
89. IT'S your next record, your next performance you're as good as in this business.
90. ARTIST/MANAGEMENT relationship works two ways—you put money in his pocket AND he puts money in yours.
91. ALWAYS be natural or somebody will scratch through your glossy surface.
92. COMPETITION and rivalry are better than jealousy and sneering.
93. BEFORE replacing personnel be very sure the newcomer fits into your group pattern.
94. SHOWMANSHIP and showing off are poles apart.
95. ALWAYS give a hearing to new material—or you might miss a Number One hit.
96. THERE isn't a short-cut to perfection—the world's top artists practise daily even if they don't talk about it.
97. A DISILLUSIONED fan won't hesitate about spreading her bad news.
98. TEMPERAMENTAL OUTBURSTS are a sign of weakness—not of stardom.
99. EVEN the big-time can get boring—retain or take on a totally different hobby.
100. DON'T give up !!!

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B.I.'s DRUM PRICE GUIDE

Please note that these prices are always liable to revision at any time.

AUTOCRAT

Complete Outfits	£	s.	d.
Supreme with:			
20" x 15" Bass drum	137	0	10
20" x 17" " "	138	19	4
22" x 15" " "	138	7	2
22" x 17" " "	140	7	4
Modern with: 20" x 15"	95	10	2
20" x 17" " "	97	8	8
22" x 15" " "	96	16	5
22" x 17" " "	98	16	8
Bass Drums			
20" x 15" " "	24	11	3
20" x 17" " "	27	4	3
22" x 15" " "	26	9	0
22" x 17" " "	28	12	2
Snare Drums			
14" x 5" " "	16	4	8
14" x 3" " "	15	14	2
14" x 5" (Metal Shell)	20	9	6
Tom-Toms (Hanging)			
12" x 8" " "	12	11	2
Floor Tom-Toms			
16" x 16" " "	23	7	9
Bass Drum Pedals			
The Autocrat " "	5	10	6
The Autospeed " "	2	13	5
Snare Drum Stands			
5230 Standard " "	2	18	8
5239 New Chicago " "	5	6	9
Hi-Hats			
5232 " "	3	17	0
Cymbal Stands			
5231 " "	2	15	2
Tom-Tom Holders			
5385 " "	1	19	8
Bass Drum Cymbal Holders			
5156 " "	2	0	3

AJAX

Complete Outfits	£	s.	d.
Forte:			
Without Ajax Cymbals	183	0	0
With " "	198	13	3
Allegro Without " "	152	0	0
With " "	160	18	6
Staccato Without " "	146	0	0
With " "	154	18	6
Vivo Without " "	95	10	0
With " "	104	8	6
Bass Drums			
20" x 14" " "	36	0	0
22" x 12" " "	36	15	0
Snare Drums			
14" x 5" Metasonic, chrome	33	1	6
14" x 5" Wood shell " "	33	1	6
Tom-Toms (Hanging)			
12" x 8" " "	17	6	6
13" x 9" " "	21	0	0
Floor Tom-Toms			
14" x 14" with legs " "	29	8	0
16" x 16" with legs " "	31	10	0
Bass Drum Pedal			
Accelerator De-Luxe " "	5	16	6
Snare Drum Stands			
De-Luxe " "	5	5	0
Hi-Hats			
De-Luxe " "	6	11	3
New model " "	8	8	0
Cymbal Stands			
De-Luxe " "	4	14	6
Tom-Tom Holders			
6942 " "	3	17	0
Ajax Cone			
Bass Drum Cymbal Holders			
6943 " "	2	2	0
Stool			
6960 " "	8	8	0

CARLTON DRUMS

Complete Outfits	£	s.	d.
Big Beat:			
White or Black " "	150	8	0
Glitter Pearl, etc. " "	156	7	2
Continental W or B " "	107	6	8
G.P. etc. " "	111	9	2
Bass Drums			
20" x 15" W or B " "	23	6	8
20" x 17" " "	23	6	8
22" x 15" " "	24	1	3
22" x 17" " "	24	1	3
24" x 15" " "	26	16	0
24" x 17" " "	27	11	3
26" x 15" " "	28	17	6
28" x 15" " "	30	0	10
Extra for G.P. etc. " "	1	15	0
Snare Drums			
Cracker 3" " "	18	19	2
Super 20. W or B (5" shell)	21	11	8
Super 20 G.P. etc. " "	22	9	2
Tom-Toms (Hanging)			
12" x 10" W or B " "	11	19	2
G.P. etc. " "	12	19	6
14" x 12" W or B " "	14	17	6
G.P. etc. " "	15	15	0
Floor Tom-Toms			
16" x 18" W or B " "	18	13	4
G.P. etc. " "	19	19	7
Extra Deep Models			
16" x 21" W or B " "	20	8	4
G.P. etc. " "	21	17	6
Legs extra			
" " " "	1	12	1
Bass Drum Pedals			
3 speed " "	4	13	4
Snare Drum Stands			
1405 " "	3	10	0
Hi-Hats			
1209 " "	4	1	8
Cymbal Stands			
1416 " "	2	18	6
Tom-Tom Holders			
1315 " "	3	18	9
Bass Drum Cymbal Holders			
1312 " "	1	6	3
EDGWARE			
Complete Kits			
Beatmaster " "	101	10	0
Jaxette " "	75	5	0
Tempo " "	62	13	0
Teenager " "	51	15	0
Rock " "	24	10	0
Bass Drums			
20" x 15" " "	24	10	0
Snare Drums			
14" x 5" " "	15	1	6
Tom-Toms (Hanging)			
12" x 8" " "	13	9	6
Floor Tom-Toms			
16" x 16" " "	24	3	0
Bass Drum Pedals			
7363 " "	3	18	9
Snare Drum Stands			
7354 " "	3	10	0
Hi-Hats			
7350 " "	4	12	9
Cymbal Stands			
7352 " "	2	12	6
Tom-Tom Holders			
Shell to hoop model " "	1	2	9
Shell to shell model " "	1	9	9
Bass Drum Cymbal Holders			
1472 " "	13	2	
GIGSTER			
Complete Kits			
Gigster I White " "	28	17	6
Glitter " "	30	19	6

	£	s.	d.
II White " "	34	13	0
Glitter " "	37	16	0
III White " "	36	4	6
Glitter " "	39	7	6
IV White " "	42	0	0
Glitter " "	45	13	6
Cha-Cha B.30 White " "	10	10	0
" " " "	11	5	0
Jive J1 Glitter " "	11	5	0
Bass Drums			
B.20 White " "	12	12	0
Glitter " "	14	10	0
Snare Drums			
B.14 5" White " "	9	10	0
Glitter " "	10	0	0
B.3 3" White " "	9	10	0
Glitter " "	10	0	0
B.2 2" Glitter " "	6	15	0
Tom-Toms (Hanging)			
B.10 10" x 6" White " "	5	2	0
Glitter " "	5	14	6
Floor Tom-Toms			
B.16 14" x 16" Glitter " "	5	14	6
Floor Tom-Toms			
B.16 14" x 16" White " "	11	17	0
(with legs) " "	12	19	6
Glitter " "	12	19	6
Bass Drum Pedal			
1205 " "	1	11	6
Snare Drum Stands			
1406 " "	1	19	0
Hi-Hats			
1218 " "	3	7	8
Cymbal Stands			
1417 " "	2	0	10
Tom-Tom Holders			
1348 " "	14	0	
Bass Drum Cymbal Holders			
1298 " "	14	0	

GRETSCH

Complete Outfits	£	s.	d.
Progressive Jazz Outfit	309	15	0
Name Band Outfit	320	5	0
Bop Outfit	324	9	0

LUDWIG

Complete Outfits	£	s.	d.
P. Denotes Pearl finish			
L. Denotes Lacquer finish			
Super Classic (P)	275	2	0
Hollywood (P)	310	1	6
Downbeat (L)	220	10	0
Downbeat (P)	253	1	0
Bass Drums			
Classic 14" x 18" (L)	41	4	2
" (P)	58	2	10
12" x 18" (L)	39	10	5
" (P)	56	9	4
12" x 20" (L)	51	7	6
" (P)	68	6	5
14" x 20" (L)	53	1	5
" (P)	70	0	0
12" x 22" (L)	54	15	3
" (P)	71	14	1
14" x 22" (L)	57	11	6
" (P)	74	10	4
14" x 24" (L)	63	4	4
" (P)	80	3	3
Century Separate Tension			
14" x 20" (L)	49	2	4
" (P)	66	1	3
14" x 22" (L)	51	18	11
" (P)	68	17	6
14" x 24" (L)	57	11	6
" (P)	74	10	4

	£	s.	d.
14" x 28" (L) " "	63	4	4
" (P) " "	80	3	3
Snare Drums			
Super Sensitive " "	68	5	0
5" x 14" (Chrome) " "	70	7	0
6 1/2" x 14" " "	49	13	9
Supra-Phonic 400 " "	50	16	6
5" x 14" (Chrome) " "	36	15	0
6 1/2" x 14" " "	45	3	4
Acrolite " "	50	16	6
5" x 14" (Chrome) " "	46	17	5
Super Classic " "	52	10	4
5 1/2" x 14" (L) " "	40	1	10
" (P) " "	45	14	8
Symphonic 6 1/2" x 14" (L)	30	9	11
" (P) " "	31	17	11
Jazz Festival Model	38	2	5
5" x 14" (Mahog. or L)	40	7	7
Pioneer " "	29	7	4
6 1/2" x 14" " "	33	17	9
Auditorium " "	36	14	1
6 1/2" x 14" " "	39	10	5
6 1/2" x 15" " "	33	17	9
Jazz-Combo, 3" x 13" (L)	38	2	5
(with legs) " "	35	0	4
Glitter " "	39	5	5
Downbeat 4" x 14" (L)			
" (P) " "	43	9	6
Tom-Toms (Hanging)			
Super Classic 8" x 12" (L)	51	18	11
" (P) " "	47	14	4
9" x 13" (L)	56	3	9
" (P) " "			
Floor Tom-Toms			
Super Classic			
14" x 14" (L) " "	43	9	6
" (P) " "	51	18	11
16" x 16" (L) " "	47	14	4
" (P) " "	56	3	9
Hi-Hats			
Model 1121 " "	12	8	10
Miracle (In both nickel and chrome) " "	10	3	11
Cymbal Stands			
Flat Base " "	5	12	7
Tom-Tom Holders			
Clipper (Hoop mount)	3	8	3
(Shell mount) " "	6	15	8
Double Tom-Tom Holder			
" " " "	11	6	1
Bass Drum Cymbal Holders			
Shell mount holder " "	3	19	4
Disappearing holder " "	3	0	0
Hoop Mount Holder (Complete)	3	19	4
Stools			
1025 (Porto-Seat) " "	9	15	1
1026 " "	9	15	1
OLYMPIC			
Complete Outfits			
60 (White) " "	38	9	2
60 P (Pearl or sparkling silver) " "	39	15	5
60 B 22" bass drum (White)	40	4	2
60 B 22" bass drum (Pearl or sparkling Silver finish)	41	10	5
62 White " "	56	10	6
62 (P or S S) " "	58	5	6
62 With 22" bass drum (White)	58	5	6
62			

64 With 22" bass drum (White)	£	s.	d.
64 With 22" bass drum (P or S S)	71	19	5
65 (White)	86	2	11
65 (P or S S)	88	15	5
65 With 22" bass drum (White)	87	17	11
65 With 22" bass drum (P or S S)	90	10	5
Bass Drums			
20" x 15" (White)	18	7	6
(P or S S)	19	5	0
22" x 15" (White)	20	2	6
(P or S S)	21	0	0
24" x 15" (White)	22	15	0
(P or S S)	23	12	6
Snare Drums			
14" x 3 1/2" (White)	11	16	3
(P or S S)	12	5	0
14" x 5 1/2" (White)	12	5	0
(P or S S)	12	13	9
Tom-Toms (Hanging)			
12" x 8" (White)	7	7	0
12" x 8" (P or S S)	7	15	9
12" x 8" (White)	10	15	3
12" x 8" (P or S S)	11	5	9
14" x 8" (White)	8	18	6
14" x 8" (P or S S)	9	9	0
Floor Tom-Toms			
16" x 16" (White)	13	2	6
16" x 16" (P or S S)	13	13	0
16" x 16" (White)	17	10	0
16" x 16" (P or S S)	18	4	0
Bass Drum Pedals			
1250	2	19	6
1284	2	2	0
Snare Drum Stands			
1303	1	16	9
(Flush Base)	2	12	6
Hi-Hats			
Flush base stand	3	13	6
Cymbal Stands			
Flush base stand	2	9	0
Tom-Tom Holders			
1386	1	2	9
Shell fitting holder	1	9	9
Bass Drum Cymbal Holders			
1472	13	2	
Disappearing holder	16	8	

PEARL

Complete Outfits			
Super Outfit 1	83	10	6
2	67	14	6
3	73	7	4
4	60	19	0
5	56	8	9
Snare Drums			
(Pearl finish)	12	17	6
(All metal)	13	11	0
Bass Drum Pedals			
Standard	3	3	0
Super	4	10	4
Fleetfoot	6	1	3
Snare Drum Stands			
Model 100	1	19	0
De-Luxe	6	1	3
Hi-Hats			
Model 105	4	18	8
Cymbal Holders			
Model 1100	2	5	7
Tom-Tom Holders			
Model 107	2	7	3
Bass Drum Cymbal Holders			
Model 106	2	5	3
Stool			
Model 102	5	3	0

PREMIER

Complete Outfits			
54 (20" Bass Drum)	154	14	0
B (22" Bass Drum)	155	11	6
C (18" Bass Drum)	153	16	6
58 (20" Bass Drum)	136	4	9
B (22" Bass Drum)	137	2	3
C (18" Bass Drum)	135	7	3
55 (20" Bass Drum)	139	2	6
B (22" Bass Drum)	140	0	0
C (18" Bass Drum)	138	5	0
52 (20" Bass Drum)	97	2	6
(22" Bass Drum)	98	0	0
(18" Bass Drum)	95	6	0
53 (As above but with Metal Shell Snare)	95	16	3
B	96	13	9
C	94	18	9

Bass Drums			
18" x 15" (12" Shell)	28	0	0
20" x 15" "	28	8	9
20" x 17" (14" Shell)	28	17	6
22" x 15" (12" Shell)	29	6	3
22" x 17" (14" Shell)	29	15	0
24" x 15" (12" Shell)	31	18	9
24" x 17" (14" Shell)	33	5	0
26" x 15" (12" Shell)	32	7	0
28" x 17" (14" Shell)	35	0	6
Snare Drums			
Royal Ace 14" x 5 1/2"	24	10	0
" " 14" x 6 1/2"	24	10	0
" " 14" x 6 1/2" (Metal Shell)	25	16	3
" " 14" x 5 1/2" (Metal Shell)	25	16	3
" " 14" x 12" (Metal Shell)	25	16	3
" " 14" x 4" (Wooden Shell)	24	10	0
" " 14" x 4" (Metal Shell)	25	7	6
Hi-Fi			
14" x 5 1/2" (Wooden Shell)	19	17	3
" 14" x 5 1/2" (Metal Shell)	21	3	6
" 14" x 6 1/2" (Metal Shell)	21	3	6
Tom-Toms (Hanging)			
12" x 8" "	13	11	3
14" x 8" "	17	1	3
Floor Tom-Toms			
14" x 14" "	20	11	3
16" x 16" "	22	6	3
16" x 20" "	23	3	9
Bass Drum Pedals			
Model 250	5	10	3
Snare Drum Stands			
Model 300	3	18	9
301 (for use stdg.)	4	3	2
Hi-Hats			
Model 289	5	3	3
Cymbal Stands			
Model 304	3	11	9
Tom-Tom Holders			
Model 386 b. for hoop	1	8	0
387 b. shell mt.	1	15	0
389 (disappearing)	1	15	0
Bass Drum Cymbal Holders			
Model 470 (disappearing)	2	7	3
471 for hoop	14	11	
473 adjust. height	1	8	0
475 (disappearing)	1	4	6
Stool			
246 (de-luxe)	5	12	0
245	4	19	9

PRESIDENT

Complete Sets			
President I White	66	15	0
Glitter	70	0	0
II White	48	16	0
Glitter	51	12	0
III White	33	3	6
Glitter	34	18	6
Bass Drums			
20" x 15" White	15	15	0
Glitter	16	16	0
22" x 15" White	16	15	0
Glitter	18	2	0
Snare Drums			
1012/6 14" x 5" White	11	0	0
Glitter	11	15	0
1012/8 14" x 5" Glitter	13	15	0
Tom-Toms (Hanging)			
12" x 8" White	7	7	0
Glitter	8	0	0
Floor Tom-Toms			
16" x 14" White	12	12	0
Glitter	13	10	0

ROGERS

Complete Outfits			
Constellation With:			
Rogers Stds. & Pedals	211	15	0
Ajax Stds. & Pedals	163	0	0
Meteor With:			
Rogers Stds. & Pedals	165	0	0
Ajax Stds. & Pedals	122	10	0
Planet With:			
Ajax Stds. & Pedal	93	0	0
None of the prices for complete Rogers Outfits include the cost of Cymbals			
Bass Drums			
Holiday 20" x 14"	39	10	0
" 22" x 14"	40	1	6

Snare Drums			
Holiday 14" x 5" (Wood. Shell)	33	19	0
14" x 5" (Metal Shell all Chrome)	33	19	0
" 14" x 5" (Metal Shell, Brass Lacq.)	33	19	0
Dynasonic			
14" x 5" (Metal Shell)	48	0	0
Tom-Toms (Hanging)			
Holiday 12" x 8"	18	7	6
" 13" x 9"	22	8	0
Floor Tom-Toms			
Holiday 16" x 16" with legs	36	4	6
14" x 14" with legs	31	17	0
Bass Drum Pedals			
Swiv-O-Matic	23	17	9
Jet Speed	9	0	3
Rocket	11	7	6
Snare Drum Stand			
Giant	12	17	3
Professional	7	7	0
Hi-Hats			
Swiv-O-Matic	23	17	9
Cymbal Stands			
Professional	8	8	0
Tom-Tom Holders			
Shell to bracket Swiv-O-Matic	3	10	0
Shell-to-Shell Swiv-O-Matic	4	11	0
Bass Drum Cymbal Holders			
Disappearing holder			
Straight Mount. Swiv-O-Matic	2	2	0
Disappearing holder. Angle mount. Swiv-O-Matic	2	0	3
Stool			
4200	22	15	0

SLINGERLAND

Complete Outfits			
Gene Krupa De-Luxe Pearl or Glitter	303	9	0
Stain flame	320	5	0
Snare Drums			
Gene Krupa Sound King	59	17	0
Bass Drum Pedal			
Tempo King	14	14	0
Hi-Hats			
Direct pull	14	14	0

SONOR

Complete Outfits			
Super Star Kit	215	5	0
Chicago Star Kit	167	0	0
New Orleans Star Kit	131	0	0
Harlem Star Kit	117	15	0
Memphis Star Kit	93	5	0
Bass Drums			
G.270—20" x 14"	38	5	0
G.271—22" x 14"	41	15	0
Snare Drums			
14" x 5" (All Metal)	38	0	0
14" x 5" (individ. adjust. Snares)	44	17	6
14" x 2 1/2"	19	19	6
Tom-Toms (Hanging)			
T.670 13" x 8"	24	10	0
Floor Tom-Toms			
18" x 16 1/2" T.653	48	5	0
Bass Drum Pedals			
Z.5318			
Presto Pedal	7	15	0
Snare Drum Stands			
Z.5552	7	10	0
Hi-Hats			
Model Z.5451	8	5	0
Cymbal Stands			
Z.5220	5	0	0
Tom-Tom Holders			
Z.5501.1 B	2	1	0
Bass Drum Cymbal Holders			
(Included with Bass Drum)			
Stool			
Z.5801	17	0	0
Z.5802	9	19	0

STRATFORD

Complete Outfits			
Shaftesbury	163	0	0
City	75	5	0

Wardour			
Home	62	13	0
Lounge	51	15	0
24	10	0	0
Bass Drums			
20" x 15" Pearl of Sparkle	24	10	0
Snare Drums			
14" x 5" Pearl or Sparkle	15	1	6
Tom-Toms (Hanging)			
12" x 8" (P or S)	13	9	6
Floor Tom-Toms			
16" x 16"	24	3	0

TRIXON

Complete Outfits			
Luxus	185	19	0
Soloist	169	15	0
Swing	136	4	0
Speedfire	259	17	0
" 1	131	13	0
" 2	131	13	0
" 3	146	13	0
Telstar	198	13	0
Bass Drums			
24" x 14"	42	1	3
22" x 15"	42	1	3
20" x 16"	42	1	3
Speedfire	62	14	0
Snare Drums			
14" x 6"	47	0	8
14" x 6"	47	0	8
14" x 6"	42	1	3
14" x 5"	42	1	3
14" x 8"	42	1	3
14" x 10"	42	1	3
13" x 3"	39	3	10
14" x 3"	42	1	3
Tom-Toms (Hanging)			
13" x 9"	27	16	0
14" x 13"	30	12	9
Floor Tom-Toms			
18" x 14" Baritone 1 a	33	16	6
" " 1 b	37	8	9
16" x 16"	40	12	7
20" x 18"	41	6	10
23" x 20" (Lionel Hampton model)	48	18	4
Bass Drum Pedals			
T.F.3	9	8	4
Exquisit	11	2	7
Snare Drum Stands			
11/071	7	14	4
Profi King	11	2	7
Hi-Hats			
11/270S (Super Hi-Hat)	12	9	6
11/270	9	2	9
Profi-King	13	14	3
Cymbal Stands			
11/073	7	14	4
11/079 (Hand Operated)	9	4	10
Tom-Tom Holders			
(Supplied with bass drum)			
Bass Drum Cymbal Holders			
(Supplied with bass drum)			
Stool			
Round	9	10	10
Saddle	10	12	11
Sticks			

VOX

Complete Kits			
Flat Jack Kit	354	0	0
Vox Kit (choice of finish)	118	10	4
Bass Drums			
20"	26	17	6
Snare Drums			
14"	22	11	6
Tom-Toms (Hanging)			
13"	14	10	3
Floor Tom-Toms			
14"	20	19	3
Bass Drum Pedals			
761	4	1	0
Snare Drum Stands			
772	4	10	3
Hi-Hats			
769	6	0	3
770 (With pair 14" Vox Cymbals)	12	15	9
Tom-Tom Holders			
760	2	16	3
Bass Drum Cymbal Holders			
765	1	2	8
766 (With Vox 14" Cymbal)	4	10	3
Stool			
768	7	18	0



Above is the Autocrat 'Supreme' Outfit £137.1.0

Autocrat and *Broadway* drums



Above is the Broadway 'Super' Outfit £79.14.6

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