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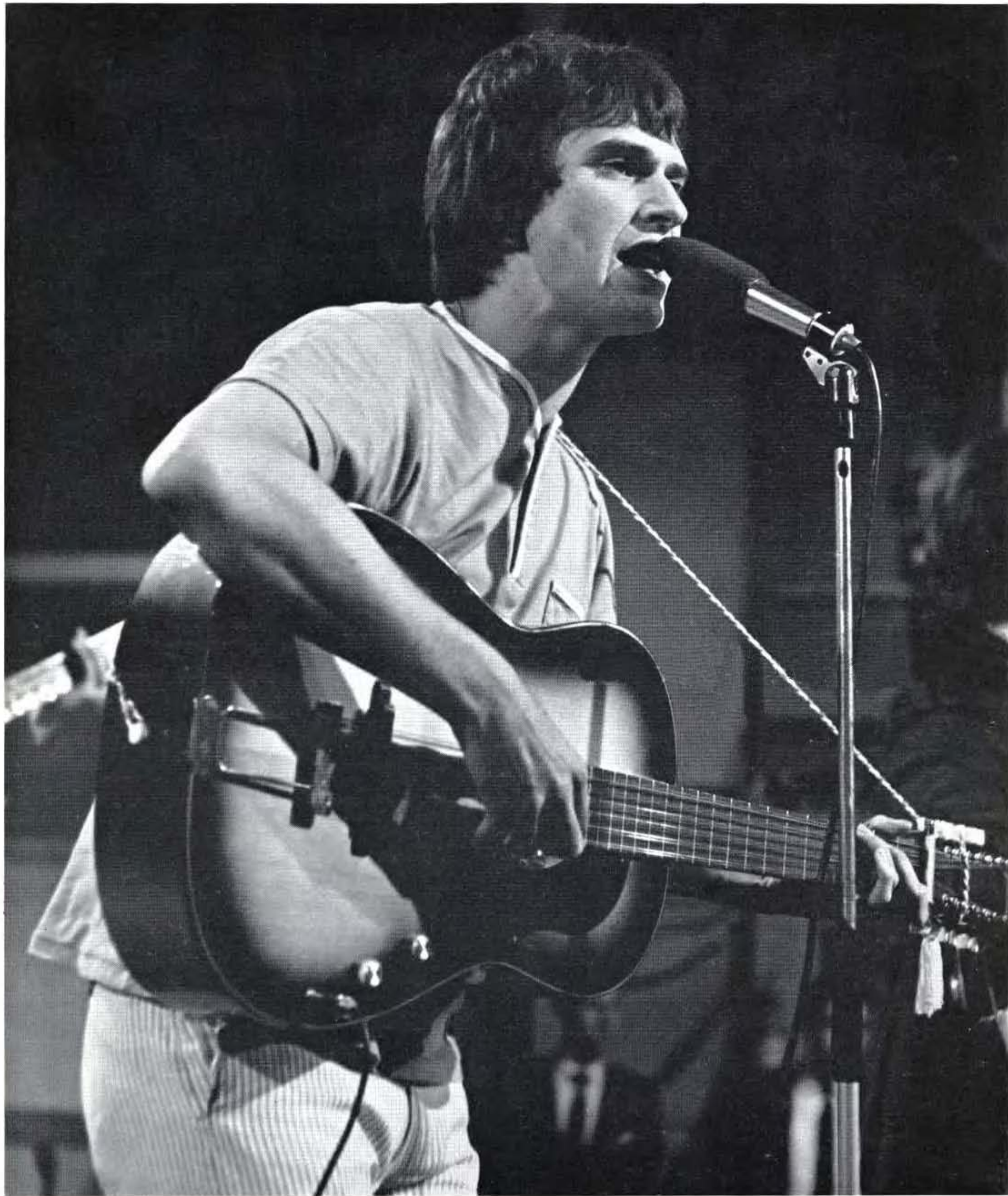
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SEPT 1965

No. 29





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Editorial

John Emery has made an important point in one of our features this month by saying that "B.I." does not use the hit parade as a sole criterion to its contents.

If anyone on the instrumental, songwriting or recording scene has anything interesting to say we want to help them put their ideas across.

For example, in this issue, besides featuring names-of-the-moment such as The Beatles, The Fortunes and Jonathan King, we have also made space for The Graham Bond Organisation, our own Birds, Ian Campbell and The Small Faces amongst the new people; and Kenny Clare, one of the many session men in the business who play on so many of our hits.

Up to now "B.I." have given away hundreds of £'s worth of instruments and equipment in competitions, but normally we have awarded only one or two at a time. This month we make a change by offering six to be won.

The prizes are Fuzz-Boxes—or to give them their proper name Tone-Benders—and I'm sure the guitarists amongst you will find this piece of equipment useful in producing sounds like those on "Heart Full Of Soul" and "I Can't Get No Satisfaction".

By the way, "B.I." will be bringing you a full report next month on all the latest instruments and equipment on show at this year's Trade Fair, which is being held now at The Russell Hotel, London, from August 23-27.

The Editor.

JUNE/JULY COMPETITION WINNER

The Winner of the £180 of P.A. gear by Marshall and Teisco was:—

PAUL BONNER of
62 Belmont Road, Wallington, Surrey.

His winning entry was as follows:

- | | |
|----------------------|-------------------------|
| (1) "Just Like Me" | (6) Trumpet |
| (2) Ray Davies | (7) Graham Gouldman |
| (3) Dick Taylor | (8) Epiphone |
| (4) Ian Stewart | (9) The Five Dimensions |
| (5) Cops 'n' Robbers | (10) Shel Talmy |

As a name for Donovan's backing group Paul chose **THE BLUESFOLK**

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FRONT COVER

Our cover pic this month shows three of The Animals rehearsing for a television show.

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JEFF BECK

PLAYER OF THE MONTH

THIS Yardbird's been a man of many groups, but not so many words. He played with 15 different outfits before he finally settled as lead guitar with The Yardbirds. The fourteenth was The Tridents. So he's had plenty experience, plenty musical background. And, as a guitarist, he's very highly-rated inside the business.

He's 5 ft. 10 in. tall, looks commanding on stage. He replaced Eric Clapton in The Yardbirds, making his first appearance with the group in March, 1965, on a Radio Caroline Show at the Fairfield Halls, Croydon. Says: "I'd been doing a lot of session work with Jimmy Page and people like that—you know, GOOD sessions. I'd known Jimmy for a long time and when he heard that Eric was leaving, he put in a word for me with Giorgio Gomelsky".

It's Hamish Grimes, of the National Jazz Federation, who takes up the story. "I popped down to see Jeff playing with The Tridents. He'd never met The Yardbirds before. He had hair three inches down below his shoulder, but the face was OK. Went out of there like a bullet and I rang Giorgio. Jeff nearly fainted when we asked him to join The Yardbirds. He was all jittery. He had just three days' rehearsals with the group before playing on that first public date."

Back to Jeff. "I'm playing a Fender Telecaster. I like it the best. They're not expensive—cost about £125—but I don't think I'd play anything else now.

"Funny thing. When we played in Paris with The Beatles, I left my guitar there. We had a date fixed in London and I didn't have my own instrument. I went mad. After rushing around hopelessly for a while, I still couldn't find one like my own. Honestly, it affected my playing something horrible."

Jeff is self-taught, admires the guitar-stylings of Buddy Guy. He plays in the "steeling", or "bottleneck" style. This, of course, involves the wearing of a large piece of metal on the ring finger of the left hand, running it up and down the strings. "It's an old American method", says Jeff. "Stems from the days when the Negro bluesmen used a piece of piping or the neck of a broken bottle. It gives a good, off-beat, very sharp noise."

Jeff spares no efforts to improve his technique. He practises and listens. But is determined not to copy. He admits to being mad about American "gear" . . . clothes, guitars, cars—though he's driving a maroon-coloured Zephyr Six. Of his startling on-stage style, he says: "I feel myself leaning forward, legs all apart, lunging with the guitar towards the audience like a boxer. Mmm . . . did it once in Scotland just a bit too near the edge of the stage. They grabbed my leg and pulled me down. I survived, though I lost a bit of jacket and some hair."

Born in Wallington, Surrey, on June 24, 1944, Jeff still lives in Wallington. He raves about Julie London's singing style. He laughs easily.

But when it comes to music, he's deadly serious. Which is why he's settled in so well with the hit-making Yardbirds.

PETE GOODMAN



BILL WYMAN'S COLUMN



Before I say anything else, I would like to stress that this is going to be a sort of "Bill's Chat Column" rather than an expert tuition thing. All I am going to do is to pass on tips and hints which I have found useful in my playing career in the hope that they may help some other bass players.

I am going to kick off by talking to the blokes who are just starting, so, if you are an experienced bassman, just sit back and reminisce—I'll be comparing notes with you later.

When you go to buy that first bass I don't think you need to spend more than £45. Forget about appearances and go for the guitar which has a powerful pickup, a strong neck and a smooth-playing fingerboard. Choose a guitar which suits your hands. I have small hands and must have a guitar with a thin neck and a compact fingerboard so that the frets are easy to span. Whatever you do, don't buy a guitar with a thick neck and wide frets if you have short fingers. You'll find it hard to play and will only end up browned off after a couple of frustrating hours.

If you're buying an amp, get a proper bass job with a speaker large enough to handle the terrific battering you are going to give it. Get a reasonably priced one to start with, but when the bookings start coming in, and you're playing well, go for the very best amplifier set-up you can afford, it'll be well worth it.

When you have your guitar and amp get down to the job of making your fingers supple and obedient. Use your little finger right away and don't be tempted to forget all about it because it's weak. It's invaluable for smooth playing.

Start by playing just four notes, one at a time, up and down four frets. Use a separate finger for each fret and do a 1, 2, 3, 4, 4, 3, 2, 1, exercise on each of the strings in turn, starting on the 5th fret of each.

Once you get your fingers moving automatically and without effort, try a couple of boogies. Keep at it and soon you'll find that you don't have to look or think when you're playing them.

See you next month,
BILL.

Reading music on guitar and drums

by THE TUTOR

Both in this column and in Bobbie Graham's drum feature last month the advisability of learning to read music was stressed and in the light of response from readers the Editor has decided on this simple breakdown of a subject which seems complicated to many players. In guitar music the player is concerned with both Pitch and Time; in drum music he need worry only about the Time. Let's just talk about Time this month.

Any difficulty in reading Time seems to stem from two factors. First, the appearance of a musical staff seems to terrify many beginners and secondly tuition methods based on "counting time" have no relation to a rhythmic performance which you must "feel" rather than assess mathematically!

At the beginning of each piece you will find a Time Signature which would be more accurately described as a Rhythm Signature. This looks like a Vulgar Fraction with which you wrestled at school. The top figure tells you the number of beats in each bar and the bottom tells you the type of beat. You are mostly concerned with 4/4 time which is usually written as Common Time with the figure "C" or as Cut Common time with a stroke through the "C".

Four beats of the quarter type in each bar then and the first thing to realise is that two of them (the first and third walking beats) have a stronger accent. Now tap this out bongo style on the table top. Keep time with your foot on the first and third (underlined) beats in the bar at figure (a), tap four to the bar with the left hand, and boost the accented first and third foot beats with the right hand. It would be easier for the average person to beat four with the RIGHT hand but part of our musical drill is to do the thing which does not come quite so naturally. Letter (b) transfers the accent on to the second and fourth beats and this disturbance of the normal accent is the basis of syncopation.

Now for notes of shorter duration. The eighth note has a hook at the top of the tail and in writing orchestral music the hooks are joined to beats to simplify fast reading. At letter (c) then the easiest way to get the message is by beating hand to hand on the eighth notes and bring in both hands on the two final quarters. Don't practice any of these examples in isolation; keep them up for sixteen bars and watch your tempo. Strive to tap with clockwork regularity.

At (d) we introduce the triplet. Three notes played in the time of two and often performed in a slovenly fashion. Repeat the sentence; "He has a, won-der-ful, rhyth-mic, beat" and the syllables should solve your time problem. Once again . . . feel the rhythm, beat the foot four to the bar and give each note its true value.

Letter (e) should be studied after a second look at letter (c) written above it. In the linked eighth notes at letter (c) it should be obvious that the first of each pair is *on* the beat and that the second, with the right hand is *after* the beat. Check this by "conducting" four in a bar using a pencil as a baton. Four straight down strokes. After each "down" you must go "up" to prepare for the next beat and it is this "up" stroke that is between the beats . . . the after beat. What we have done at (e) is to put an eighth note rest *on* the beat and play *after*.

Beating and tapping time figures will soon give you a grasp of reading and will improve the "lift" in your phrasing and rhythm.

GRAHAM Bond is now part of an orchestra—yet there are still only three members of his "Organisation".

Work that one out!

I'll simplify matters by saying that Mr. Bond has splashed out £975 for an instrument called a *Mellotron* which resembles an organ in appearance and produces the sound of strings, brass and woodwind.

Hard to believe? Yes, indeed, but it really does do just this.

Graham played live on "Ready Steady Go" and showed fascinated onlookers such as P. J. Proby, The Pretty Things and Moody Blues how this "orchestra in itself" can be used, by featuring it on his new number, "Lease On Love".

The Mellotron made its first public appearance with the group at The Marquee in Wardour Street, London, and caused a minor sensation. The sound filled the club, and can you imagine numbers like "Hoochie Coochie Man" and "Mojo" swelled with brass sounds, plus of course, the already thunderous impact of the foursome themselves?

And the most amazing point is that Graham has not scrapped his Hammond organ to make room for the "newcomer"—but plays both!

"It took two months of solid rehearsal to get used to the Mellotron" Graham told me. "And now I feel I've got the hang of it. The only difficulties I can foresee are getting the equipment to the venues and setting up on stage".

This new addition enables the group to expand musically and already they are fitting in numbers such as "Who's Afraid Of Virginia Woolf?" by Jimmy Smith, and a lot of their own songs rigged to fit in with big background music.

Which brings me to tell you about their new album due for release in about four weeks. It features the Mellotron prominently and shows the Graham Bond Organisation as talented composers.

The majority of tracks are their own and the whole thing was done under the direction of manager Robert Stigwood at Olympic Sound

Studios with the assistance of engineer Keith Grant.

This studio was also used for the waxing of their new release "Lease On Love". This number was written by two "unknown" writers Rick Minas and Mike Banwell. The "B" side is one called "My Heart's In Love" composed by the group.

AMPLIFICATION

How does Graham Bond amplify the Mellotron?

"I use a similar system to that of my Hammond", he said. His organ is amplified by a 50-watt Leslie unit.

The Mellotron is a keyboard in two parts with rows of switches and buttons in addition. By pulling and pushing the right combination of these, one side plays virtually any instrument you require—violin, guitar, organ, piano, trumpet and so on, while the other end of the keyboard produces a rhythm section.

STRING BASS

Another change in the group's line-up is the acquisition of a string bass. This will be played by Jack Bruce, who is currently using a Fender six string through a Vox 100-watt amplifier.

"This will fit in well with a lot of gospel-type numbers we will be trying soon", he told me.

BRIAN CLARK.

GRAHAM BOND AND HIS ORCHESTRA !!!



Graham Bond at the keyboard of his Mellotron.

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IF you are sick of those samey groups littering the scene catch a Moody Blues' performance. If you are browned off with incoherent pop vocals lend an ear to Denny Laine. If you want to hear non-wavering, spot-on vocal harmonies, well, this is where we came in, see the Moodies.

Denny Laine, naturally, is the focal point of the group because he handles most of the vocals, but the Moodies' policy is one of "all pull together" and there is no question of the group being turned into . . . "Denny Laine and the Moody Blues".

The diminutive Denny lives everything he does. He refuses to treat any song in a straightforward manner, and instead of jumping about seems to vibrate. Sometimes, in fact he gives the impression that with every exciting number he is conducting a current of 1,000 volts. A very sincere singer Denny, and a useful guitarist into the bargain. He selects an almost jazzy tone rather than a vibrant treble and it pays off in the Moodies' overall sound.

FIVE INDIVIDUALS

THE Moody Blues group definitely consists of five outstanding individuals. Mike Pinder, a very thoughtful figure on stage plays a very solid but tasteful piano. He has a good ear for the

unusual vocal harmony and never hesitates to supply it.

Drummer Graeme Edge is worth watching. Like most good drummers he gets totally immersed in his music. He doesn't make any attempts at showmanship but his facial expressions and the general "removed" atmosphere about him rivet the attention. He's a neat but very powerful drummer, leads the proceedings well, but doesn't dominate.

Bassman Clint Warwick could be mistaken for a stand-still-and-play-well guitarist, but after a few bars of the first number it becomes obvious that he has a much deeper feeling and concern for his music than many of the guys who fall on their faces and writhe. Clint plays a clever practical bass with no tricky trimmings. He also sings well in conjunction with stage area partner Ray Thomas who takes top harmonies, flute and harmonica.

Ray might be considered by some, to be a spare part but he has, in fact one of the hardest jobs a group can offer.

He has no large imposing instrument to swing about and he has to go out of his way to make himself look interesting. This he does by keeping constantly on the move. He even manages to add some colour to the usually staid business of flute playing. He contributes a great deal to the vocal backing, which is so much a part of the Moodies' sound and sometimes produces such outstanding falsetto work that he just has to give an embarrassed but nevertheless very masculine smile to Clint.

Individually, these are the Moody Blues,

and it's very surprising that five such outstanding blokes can melt into one group without there being what might be called "A personality bulge" somewhere in the line-up.

NO TYPICAL PERFORMANCE

IT'S hard to give a typical example of a Moody Blues performance. Naturally they have to gauge their audience and supply the numbers which they think will be appreciated. Some places they like semi-pop standards. In the clubs and the northern venues they will take the lesser known material. Here and there the Moodies get a chance to educate the masses with the really way out stuff.

Amongst their numbers are "Bo Diddley", and "Dimples", they get the full Moodies' treatment. "I'll Go Crazy" still goes a bomb despite the cashers-in and Alvin Robinson's "Something You Got" always culls a lot of attention when performed. The highspot of the Moody Blues performance is Sonny Boy Williamson's "Bye Bye Bird". Denny's harmonica manipulating (playing would be an understatement) is outstanding and this is the one number in which, free of guitar he allows himself to rave. But the boys' own material is being brought in gradually. "Stop" is a special favourite and "Let Me Go" is becoming popular.

Naturally the Moodies are always expected to perform their hits on stage and audiences are astounded when they are treated to "better than the record" renderings" of "Go Now", "Bottom Of My Heart" etc.

KEVIN SWIFT

ULSTER BEAT

A survey of the scene in Northern Ireland

by Stuart Campbell

EVERYONE in the North of Ireland is wondering how long it will be before the Irish scene is better represented in Britain. So far, the Belfast group "Them" are the only Irish beat entrants in the British national charts. It appears that a new up-and-coming group, "The Madlads", seem likely to follow in "Them's" footsteps, especially since they both share the same promotion. The "Madlads" debut disc will be released shortly and both sides will be selected from numbers which the group recorded on a recent visit to London.

There are 1,200 professional or semi-professional musicians registered with the Northern Ireland Musicians Association. The members of the classical City of Belfast Orchestra are enrolled along with their more "pop" contemporaries who are the lifeblood of Ireland's number one entertainment—dancing. Half the population of Ireland live in the rural areas, where dancing is the major past-time and as a result, chains of magnificent ball-rooms are dotted throughout the whole country.

Northern Ireland has three cities, Londonderry, Armagh and the capital city of Belfast. Belfast is the major seaport and R. & B. is very popular and the numerous groups are producing a sound which has become distinctive. It seems to be

less original, but more authentic than the R. & B. Liverpool sound.

Londonderry is a naval base and the large number of American service-men stationed there has popularised C. & W. music. This city is the home of some of the best C. & W. singers and guitar players, which has given Londonderry the title "Nashville of the North".

Because of the popularity of dancing, a new type of instrumental group has evolved which best suits the tastes of the Irish dancer. This is of course the now famous Irish "Showband", which on average comprises seven or eight musicians and possibly features a lead vocalist. The combination is really a guitar group augmented with sax's, trumpet and trombone. Some showbands feature an organ in their



Derek and The Freshmen.

line-up. The showband sound is very flexible and can be adapted to almost every pop number in the hit parade. In most cases the criterion of a good showband is its ability to copy the sound of the original record. Irish tastes in music differ from the British in that C. & W. and traditional music are just as popular as the group sound which is so strong on the British scene. Showbands supply

the sound which the people like combined with the past-time they like, namely dancing, and this accounts for the popularity of the showband sound and the big money it makes for its musicians.

In Northern Ireland there are about 200 professional showbands. The top bands earn anything from £300 to £1,000 for one night's work. The usual figure for a lesser known band is around £50 to £150

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Because of the large number of showbands there are few resident combos. The showbands travel from venue to venue, night after night in their, often quite luxurious, coaches.

An agreement exists between the Northern Ireland Musicians Association and the Federation of Musicians in Eire, so that bands can freely cross the border to play in the other country. However, resident contracts in the other country are not permitted.

Belfast is the heart of the true beat scene. There are more beat groups in the city than anywhere else in the country. The small R. & B. halls are the home of the groups. Showbands play in the big ballrooms where the more adult dancer goes. An R. & B. prone group finds it hard to get work in the rural areas where more traditional and C. & W. music is preferred. A band who plays modern jazz or R. & B., instead of conforming to what the dancers want, is soon extinct. By this process of natural selection, the showband has evolved to reach its present sound.

The music shops in Belfast are on a par with music shops anywhere else. Crymbles in Wellington Place was established 100 years ago, but started to cater for beat instrumentalists in 1958. They are agents for almost all of the best instruments and equipment. They have a comprehensive stock of Conn, Ruddel Carte and Buffet brass and reed instruments which are in demand from the showbands. Manager of the shop is John Bradbury, who has supplied to such groups as the "Telstars", "Tony G. Ford and the Seekers", "The Vaqueros", and has dealt with such famous showbands as the "Cossacks", "Freshmen", "Red Admirals", the "Velvetones", the "College Boys" and the "Martells". Crymbles have recently merged with the long established "Musical Centre" which gives them further agencies, for example, Premier Royal Scot drums.

Matchett's music shop is also situated in Wellington Place. In the shop, Mr. Sharkey, Mr. Desmond

Lowans and Mr. Matchett, who is a fine professional musician, are respected for their expert advice on instruments and gear. The shop features an extensive range of guitars, amplifiers and other instruments, and executes a fine repair service.

Louis Marcus in Smithfield has been an established music business for the past 50 years. Manager in the shop is Fred Hanna, who is a well known personality in both the realms of traditional music and the pop music business. Bob Stewart, who plays bass guitar in the "Fred Hanna Showband", also works in the shop and being an active musician, is also familiar with the instruments he sells. Since Mr. Stanley Coppel took over the business four years ago it has been his policy to keep a large stock of fittings and parts for instruments as well as a large range of strings, reeds, etc. In the past four years Mr. Coppel has noticed, apart from a large increase in sales, that acoustic and semi-acoustic guitars seem to be coming quite popular again. Many groups have been supplied at Louis Marcus, including "Five by Five" and the famous "Dave

Glover Showband".

Mr. Jim Aiken is one of the leading promoters in the North. He manages the "Plattermen", who are the showband labelled as most likely to succeed. Having been on the road for the past six years, the "Plattermen" are producing a sound so accomplished that it is difficult to realise that their average age is only 22. The band has recently acquired a new lead singer, who has a fine C. & W. voice. Brian Coll and the "Plattermen" are certainly on

the up and up. They recently bought a £3,500 coach to make their long hauls throughout the country more comfortable. The band has made a disc, released on an American label, which sold extremely well in the southern states of America. Plans are under way to cut a new disc for release in Britain. They feature an instrumental sound for part of their dance programme, which could be very commercial if released in Britain.

Another showband in the north,



The Cadets Showband receiving the award for biggest sale of L.P.s in Ireland.

who have had two records released in Britain so far, are the "Freshmen". To avoid confusion with the famous American vocal team, the band are released in Britain as "Derek Dean and the Freshmen". The discs so far have only been moderately successful in Britain. The first release was a Charlie Foxx number which sold surprisingly well in the States. The band have penned the other songs which they recorded. Their new disc is due out soon. The "Freshmen" are regarded as the top band at singing in harmony. They approach "Ivy League", "Hollies" and "Beach Boys" songs with a five-part vocal sound. This is the effect which the band featured on their last disc "Gone Away"/"I Stand Alone".

The "Freshmen" are among the many bands to use "Lloyd" amplification. Peter Lloyd is a Londoner who went to Queen's University in Belfast. His hobbies were audio and electronics. He built many amps for his friends on the campus. After university, Peter settled in Belfast and started up his own electronic company—Ulster Electronic Developments, which combined a recording studio, record label, and manufacture of specialised electronic equipment. A new, larger studio, situated in Bank Street, has now been completed and was opened by Roy Orbison. The new range of Lloyd amps are now coming off the production line and are proving to be extremely popular with the



Butch Moore and The Capitols.

showbands, especially the new bass amp.

In connection with the university, Belfast can boast what must be the most educated group in the country. The "Arabs" are students from the university and are slowly becoming more professional as the members complete their academic studies. The "Arabs" can boast 50 G.C.E. passes, 2 Bachelor of Arts degrees,

1 diploma in Education, and 1 degree in Civil Engineering. Is this a world record? The "Arabs" are now approaching the showband status and living up to their slogan "full of Eastern promise".

When the "Rolling Stones" last visited Ireland, they were reported to have made some adverse criticism of the Irish Showbands. However the "Walter Lewis Showband" have just returned from several venues in London with the news that they met Keith Richard and Brian Jones in "Sound City" and were surprised at the interest the "Stones" showed in the Irish scene. The band also received the "Stones" best wishes for their new record. This showband also came into the limelight recently when they stepped in at ten minutes' notice, to back Val Doonican. The outfit who had previously been engaged for the backing could not read the arrangements!

The "Witnesses" showband from Belfast have released two records on the "Emerald" label. The last disc was the old C. & W. standard

"Nobody's Child", which was sung by the band's vocalist Tony Morelli. The "Witnesses" very generously donated the royalties of this record to underprivileged children.

In complete contrast to the beat idiom, the Belfast "Glenfolk Four", who also record on "Emerald", are very successful with their folk and traditional songs. The "Kentuckians", also from Belfast, are a C. & W. group who represented their city in the B.B.C. t.v. inter-city talent contest. In an exciting final between Londonderry and Belfast, Belfast was victorious.

The most important comment on the scene in the North of Ireland is that many types of music are represented in the average taste. This means that the whole musical spectrum from jazz through pop, R. & B., folk, C. & W., and traditional music, is thriving. The showband who play a little bit of each then please almost everybody. Maybe with a little bit of Irish luck, we might see a few Irish showbands and groups making some headway in the British charts before too long.

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The Plattermen rehearsing for an Ulster TV show.

RICHMOND JAZZ FESTIVAL

ALL the groups that took part in this year's Richmond Jazz Festival were completely in their element. They could play the music most of them really like, and didn't have to stoop to commercial requests.

The Animals and Manfred Mann, for example, were shown in their true light by featuring some "way-out" stuff that would have died a death in the local palais but went down a bomb here, in front of what was largely a "puristic-type" audience.

Eric Burdon was particularly happy about the whole thing and told the audience: "It's nice to play to people who are not just pop-minded. It gives us a chance to try a different type of music—the stuff that we really like".

And that's just what they did.

ANIMALS BIG BAND

AFTER doing a selection of numbers on their own, their sound was supplemented by four saxes and three trum-

pets. These came from the 18-piece New Jazz Orchestra that appeared at the Festival and the Dick Morrissey Quartet.

What a sound! They romped through "Let The Good Times Roll", "Outskirts Of Town", and "Roll 'Em Pete", with some great solos from Dick Morrissey on tenor sax.

The Animals, in fact, closed the Festival on Sunday night and did so most appropriately. They finished with The Impressions' favourite "It's Alright" and were joined on stage by Long John Baldry, Rod Stewart and Julie Driscoll of The Steam Packet and Gary Farr of the T-Bones. The number lasted for over ten minutes.

Manfred Mann closed proceedings the previous night, Saturday.

They featured an instrumental written by Manfred himself called "Spinnach Village" and an obscure item titled "If You've Got To Go—Go Now".

They introduced drummer

Mike Hugg on vibes for "Five Long Years" while Mark Leeman's stixman sat in.

The audience was well-behaved and enthusiastic without being destructive throughout the Festival, and this was illustrated by their response to Paul Jones' request for a "little quiet" while the group played "With God On Our Side".

You could have heard a pin drop as Paul put over the story-line of the song.

The Festival opened on Friday and got off to a good start with some knock-out performances in the evening from the Mike Cotton Sound and The Who.

LOCAL BOYS

BUT the first night belonged to The Yardbirds. With the exception of Jeff Beck, all the boys hail from Richmond and started at the Crawdaddy Club. The reception they received was similar to that which greeted The Stones last year.

People jumped up and down on the seats that were available, and dancers raved on the grass.

Keith Relf had to wear dark glasses through the performance because of some eye trouble he has had recently plus the blinding effect of five big spotlights that lit the stage from either side.

The Festival was seen over the three days by an estimated forty-thousand people—and will be seen by thousands more because the whole thing was filmed in colour by ABC America in conjunction with Brian Epstein.

One factor that stood out throughout was the quality of the sound balance.

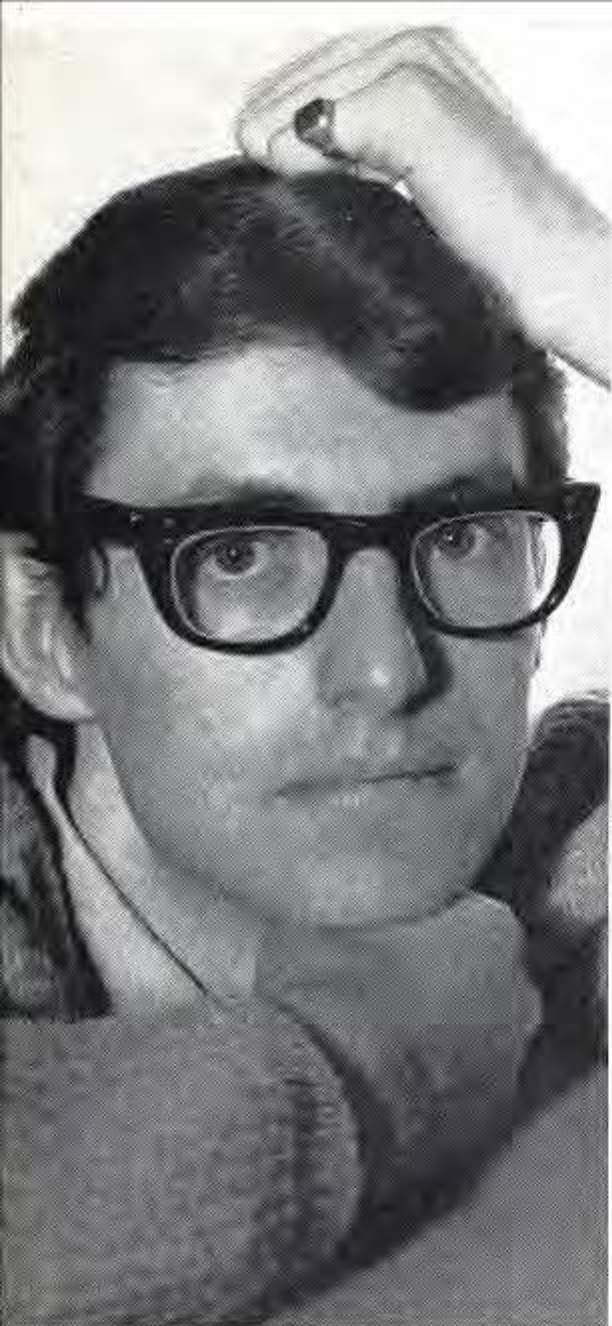
This was mainly due to an excellent public address system which was used by all. Vocals boomed through loud and clear all the time.

Such a pleasant change, for so many concerts and shows are spoiled by the over-amplification of the backing.

JOHN EMERY

The Animals on stage with their 'extra' instruments. Note Chris Barber at back on right.





Jonathan King

One record, one hit! Not, I'd say, a bad old start for the pencil-slim Jonathan King who looks quite a bit like Buddy Holly—and admits that the late, great American star was the first to get him interested in a pop career. It's worthwhile, then, to tune in to the King wavelength and hear what he has to say about the pop scene.

He says he's deliberately set out to develop a pop voice. His singing style is a carefully devised attack on a section of the disc industry. He records at Olympic Studios in London, but brings in Ken Jones to handle the music side of the sessions to minimise the mistakes of "Self Production". He says: "The next release is going to be really weird, I can promise that. No, I'm not going to give away the title—I've already learned enough about the business not to give away secrets needlessly".

Singing as a career he thinks is fine. But he makes no bones about his enthusiasm for becoming a near full-time recording manager. His main gripe about the business: groups who get a good backing sound going and then wreck the effect by having lousy singing. He says: "It's all the wrong-way round. If you make sure the voice is right . . . well, you can always correct the backing sounds by bringing in experienced session

KING'S RECORDINGS

by PETE GOODMAN

musicians. But there's nothing you can do about putting right a wrong singer. . . ."

And he is convinced that people are longing to get really smooth sounds on records, not the battery of noises that stems from all the new pop-art moves. "Everyone's Gone To The Moon" is his own first step towards more smoothness, more melody.

Thing about Jonathan is that he brings his recording manager's pair of ears to everything he does. Recently he appeared on "Ready Steady Go". His verdict: "Now I think it's very good. I was very impressed. When it first went 'live', I thought the balance was very bad and it was a poor show. Now it's very much better".

He also does a lot of refined raving about Sonny and Cher . . . "like their sound, like their ideas". Not a bad judge—their first record out here was an immediate hit. Incidentally, Jonathan is quite a prolific song-writer, capturing his ideas on a portable tape-recorder. Ken Jones is his musical director and his songs are published by Joe Roncoroni . . . "Joe and I had been going to the same hairdresser, on and off, for ten years—yet we'd never met".

Actually, Jonathan had had an

earlier excursion into the disc-producing world. While studying English at Cambridge University, he'd produced a Terry Ward disc "Gotta Tell" . . . it sold about 3,000 copies on the Fontana label. "But it took a lot of experimenting and practice before I could get my own voice sounding the way I wanted it", he says.

What about "Everyone's Gone To The Moon", though—there've been a lot of theories about what the lyrics actually mean. At first, Jonathan said it was a gentle mickey-take. Now he says: "It's really an attempt to explain what a funny state the world is in. People sitting about, eating too much, not thinking. It's a bit bitter, really. But if people have got a bit moonstruck about it . . . well, all to the good."

The talkative Mr. King hates delegating any part of his activities to anyone else. Which makes him very busy. But it also enables him to pull in the reins when he wants. He's writing a book of poetry; would like to set the verse off to a jazz background. He'll record it himself, of course. His ideas on recording are clear-cut, readily defined. I've an idea he's going to become a Very Important Person in the scene. . . .



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WHERE IS EVERYBODY



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SILKIE

August: 28th Social Club, GREASBROUGH; Miners' Welfare Club, OLLERTON; 29th Princess Club, MANCHESTER, Domino Club, MANCHESTER.

September: 5th Tam o' Shanta Folk Club, BIRKENHEAD.

FREDDIE AND THE DREAMERS

August: 25th-September: 24th Queens Theatre, BLACKPOOL for Summer Season.
August: 29th Pavilion, RHYLL.

HERMAN'S HERMITS

August: 25th "Discs-A-Gogo"; 26th Queens Hall, BARNSTAPLE; 27th Flamingo Club, REDRUTH; 28th New Cornish Riviera Club, ST. AUSTELL; 29th "Thank Your Lucky Stars".

September: 4th Imperial Ballroom, NELSON; 5th Royal Aquarium, GREAT YARMOUTH; 6th Recording "Saturday Club"; 11th Winter Gardens, WESTON-SUPER-MARE; 13th America for filming.

WAYNE FONTANA

August: 5th Germany for TV and personal appearances; 29th North Pier, BLACKPOOL; 30th Royalty Theatre, CHESTER.

September: 3rd Domino Club, MANCHESTER; 4th Drill Hall, GRANTHAM; 5th "Thank Your Lucky Stars"; 6th Pavilion Ballroom, BATH; 8th "Discs-A-Gogo"; 10th Market Assembly Hall, CARLISLE; 11th Stamford Hall, ALTRINGHAM; 13th Parr Hall, WARRINGTON; 16th Glen Ballroom, LLANELLY; 17th Civic Hall, WOLVERHAMPTON; 18th Palais, PETERBOROUGH; 19th Belle Vue, MANCHESTER; 24th "Ready, Steady, Go!"/Zambezi Club, HOUNSLOW; 25th Gliderdrome, BOSTON.

DAVE BERRY AND THE CRUISERS

August: 27th Town Hall, MAESTEG; 28th Drill Hall, BOURNEMOUTH; 29th Royal Aquarium, GREAT YARMOUTH.

September: 2nd Winter Gardens, BANBURY; 3rd Princess Theatre Club, MANCHESTER; 4th Palais, PETERBOROUGH; 10th Central Pier, MORECAMBE; 11th Pavilion Gardens, BUXTON; 13th Belgium for three weeks.

BEATLES

August: 25th-September: 1st America.

GERRY AND THE PACEMAKERS

August: 25th-September: 24th Rainbow Theatre, BLACKPOOL for Summer Season.
September: 19th Queens Hotel, LEEDS.

THE FOURMOST

August: 25th Top Hat Ballroom, LITTLEHAMPTON; 26th Pier Pavilion, WEYMOUTH; 27th California Pool, DUNSTABLE; 28th Royal Lido, PRESTATYN; 30th Floral Hall, GORLESTON.

September: 1st Atlanta Ballroom, WOKING; 3rd Savoy Ballroom, MIDSOMER NORTON; 4th Town Hall, GLASTONBURY; 5th Winter Gardens, MORECAMBE; 6th Savoy Ballroom, SOUTHSEA; 10th Princess Theatre, MANCHESTER/Domino Club, MANCHESTER; 11th Gacety, RAMSEY; 13th Gacety, RAMSEY; 17th Regency Ballroom, BATH; 18th Rink Ballroom, SWADLINCOTE; 19th Queens Hotel, LEEDS; 25th Town Hall, CLACTON.

CLIFF BENNETT AND THE REBEL ROUSERS

August: 25th Flamingo Club, LONDON; 28th Burton's Ballroom, UXBRIDGE; 30th California Pool, DUNSTABLE.

September: 3rd Kimbrell's Ballroom, SOUTHSEA; 4th Lenthay Hall, SHERBORNE; 6th Majestic, READING; 9th Locarno, SWINDON; 11th British Legion Ballroom, COLEFORD, Somerset; 13th Adelphi, West Bromwich/Cedar Club, BIRMINGHAM; 15th Town Hall, CREWE; 16th Assembly Rooms, FLINT; 17th Fender Club, KENTON; 18th Trade Union Hall, WATFORD; 19th Blue Moon Club, HAYES; 20th Savoy, SOUTHSEA.

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August: 25th-September: 1st America, with The Beatles; 20th Adelphi, WEST BROMWICH/Cedar Ballroom, BIRMINGHAM; 25th City of Coventry Teachers' College, CANLEY.



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September: 5th BATH; 13th Town Hall, COLCHESTER; 18th Drill Hall, BOURNEMOUTH.

THE SEARCHERS

September: 1st-3rd Tour of Scotland; 10th BARNSTAPLE; 11th ST. AUSTELL; 14th CHELTENHAM; 15th STEVENAGE; 18th HOLLAND; 19th HOLLAND; 21st HIGH WYCOMBE; 24th SOUTHSEA; 25th EAST GRINSTEAD; 26th "Sunday Night At The London Palladium".

THE KINKS

August: 25th Fountainbridge Palais, EDINBURGH; 26th Beach Ballroom, ABERDEEN; 27th City Hall, PERTH; 28th Ice Rink, AYR.

September: 2nd-12th Tour and TV in Scandinavia; 13th-20th Tour of Iceland.

BRIAN POOLE AND THE TREMELOS

August: 26th MARGATE; 28th Winter Gardens, WESTON-SUPER-MARE; 29th-September: 4th Garrick, LEIGH/Towers, WARRINGTON.

September: 5th-10th Possibly recording new single; 11th British Legion Hall, COLFORD, BRISTOL; 12th-18th Greasbrough Club, ROTHERHAM/Miners' Welfare Club, OLLERTON.

THE HOLLIES

August: 27th "Ready, Steady, Go!"; 29th "Easy Beat"/Britannia Pier, GREAT YARMOUTH.

September: 1st "Discs-A-Gogo"; 11th "Saturday Club"/"Thank Your Lucky Stars"; 12th North Pier, BLACKPOOL; 13th "Monday With Mackintosh"/"Gadjooks!"; 17th "Ready, Steady, Go!"; 18th-October: 4th Start tour of America.

THE WHO

August: 26th City Hall, SALISBURY; 28th Matrix Ballroom, COVENTRY; 29th Mojo Club, SHEFFIELD; 30th CARDIFF.

September: 4th Spa Ballroom, BRIDLINGTON; 6th PORTSMOUTH; 8th FARNBOROUGH; 11th Imperial Ballroom, NELSON; 22nd-25th COPENHAGEN.

DONOVAN

August: 26th WORTHING; 28th Gliderdrome, BOSTON.

September: 2nd "Top Of The Pops"; 4th KIDDERMINSTER; 12th North Pier, BLACKPOOL; 17th California Pool, DUNSTABLE; 20th-26th Tour of SOUTHERN IRELAND.

WALKER BROTHERS

August: 26th Olympia, READING; 27th Stone Cross Hall, HARLOW; 28th Imperial Ballroom, NELSON; 29th North Pier, BLACKPOOL.

September: 2nd Astoria, OLDHAM; 5th North Pier, BLACKPOOL; 11th California Pool, DUNSTABLE/Palace Ballroom, WOLVERTON; 12th Starlite Ballroom, WEMBLEY; 17th Marine Ballroom, Central Pier, MORECAMBE; 18th Memorial Hall, NORTHWICH.



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Well, I've heard many views on the ever-changing tastes of the fickle pop-public, but never a description anything like that before. The orator was Jim McGuinn, lead guitarist with The Byrds, who, by courtesy of a pop-folk item called "Mr. Tambourine Man" has become one of the most successful American artists to visit this country for some time.

Jim is leader of the group and besides his role on stage, is a tremendous asset as a spokesman. After meeting him on the day of the group's arrival, he struck me as being something of a "Democrat" in the world of pop.

He expresses himself intelligently and clearly in trying to explain what The Byrds are trying to do. In fact, at the reception held for them at The Savoy Hotel he was on the move from 5.30 p.m. to 8 p.m. answering literally thousands of



THE "DEMOCRAT" OF THE BYRDS

questions in his stride, without a trace of boredom.

Listen to some of the things he told me:

I asked him what he thought of English groups.

"We sent something over to your country and you echoed it back with a slightly different flavour because you're different people. Now we can take what the groups gave us and echo it back to them with something else! They're a new package, a new presentation of music in which music finds a new form. Life is the same thing; it's just going through different manifestations—and music is life.

"There's an international music

coming out. It has all these ingredients: Latin and blues and jazz flavours, Anglo-Saxon church music, Negro music. It has a lot of different forms".

What sort of music do The Byrds play?

"JET AGE"

"We're very Dylan-influenced. What I'm doing is a continuation of my love for music. Superficially the form may have changed but the essence is the same. The harmonies, the kinds of rhythms that are used and the chord changes. *The instrumentation is changing somewhat to meet the nuclear expansion and jet age.* I used to like folk music, but folk music without electric guitar, drums and base. I think that although the folk instruments are changing, it's still folk music".

Jim McGuinn is certainly a remarkable bloke. He used to work in coffee houses in Greenwich Village as a folk singer, and, more formally, as lead guitarist for Bobby Darin and with the Chad Mitchell Trio.

He has also done a bunch of other things including writing and playing most of the arrangements for artists like Judy Collins.

So much for Jim McGuinn. Now let's meet the other members of the group.

On rhythm guitar is David Crosby, who before he joined The Byrds, performed as a solo singer-guitarist in folk music clubs all over America.

Chris Hillman plays bass guitar and has a wide knowledge of music. He is, apparently, outstanding with a mandolin and is a great fan of John Coltrane.

Mike Clarke on drums is an idol-worshipper of stixmen Joe Morello and Elvin Jones, and falling into the general pattern of the group, is amiable and very friendly.

Lead vocalist is Gene Clark. He played with the New Christy Minstrels for a little over a year before he became a "Byrd".

The history of the group, dates back only to the summer of 1964,

when Jim Dickson—for years an A and R man for folk and jazz artists—gathered together five musicians who barely knew each other.

He was partnered in management of the group by a fellow named Eddie Tickner. One of the first things they had to do was find a name for the group—enter McGuinn!

Obsessed with the belief that all music was related to the sounds and stresses of the age, Jim was convinced that his group's music belonged to jet engines. He wanted the music to soar to fly!

HEADLINES

Thus, birds, and then Byrds, which by altering a letter felt was a good name in many ways: easy to remember, a good name for headlines (there's optimism for you!) and something obvious yet different.

Through the summer, The Byrds rehearsed and rehearsed and in fact, recorded "Mr. Tambourine Man" before they made their first public appearance together.

In March they made their bow for thirty dollars a night each at Ciro's, which when they moved in was one of the more unfashionable clubs on Hollywood's Sunset Strip.

What they did for Ciro's is quite well known—turning it into a crowded, successful money-spinning club.

But on the first night they could easily have lost all faith in themselves.

They had unimaginable mechanical difficulties—amplifiers broke down, inadequate microphones and bad guitar balance.

Nevertheless they survived and after only two weeks at this venue, learnt that their first disc was moving fast—so they also had to move . . . quickly.

What happened on their first public performances in Hollywood seems to have re-occurred on several of their appearances in this country. How this will affect sales of their future singles remains to be seen. JOHN EMERY.

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Vocals come first with the Fortunes

by BRIAN CLARK

YOU can't blame The Fortunes for being somewhat cynical about the business after "doing the rounds" of Britain's beat circuit for nearly three years, and having made five discs before they eventually hit the charts.

"'You've Got Your Troubles' was their passport to trips abroad and bigger money all-round, and now having at last made the grade I asked them how they felt generally about the scene today.

Rod Allen, 21, bass guitarist and group leader, said: "There seems to be so many in it. It seems to increase and increase.

"And another thing. Most of the reporters that see us ask the same old questions time and time again. This is one of the best interviews we've had so far."

Perhaps they enjoyed it because the subject was not what they eat for breakfast, or whether they prefer blondes or brunettes, but talking points such as the equipment they use on stage.

This is the vital means of communication between every group and its audience—but with The Fortunes the emphasis is not on a big overall sound, but a pleasant instrumental backing, with the vocals coming across loud and clear above everything else.

Manager Reg Calvert stresses that they are primarily a vocal group and to this end have acquired an Italian make of amplifier, a Gelsono, which is used as the p.a. and has a tremendous output of 150 watts. This power is used

through two v-fronted cabinets—to give a better spread of sound—each containing two 12" speakers.

NO INSTRUMENTS ON TV!

In fact, this is the reason the boys appeared on "Thank Your Lucky Stars" quite recently WITHOUT their instruments—to project the vocal harmony image.

Four of the boys sing (all but the drummer) and their voices are relayed to the audience through the Gelsono unit by four Reszlo Ribbon microphones.

Rod, who sings lead on the record, has what manager Reg Calvert describes as an "emotional" voice; Barry Pritchard, the lead guitarist, has a "soft" voice; Glen Dale, rhythm guitarist, a "high-pitched" voice; and Dave Carr, pianist and organist, a "fourth voice with medium vocal range". Rod, Barry and Glen are all capable of singing falsetto and often

all three combine to great effect in their stage performances.

The material The Fortunes use in their act is more what the audience want to hear rather than what they want to play. In other words they keep in line with current trends by playing a selection of hit-parade tunes along with some of their own favourites, "Jezabel", "On Broadway", and a few Shirelles numbers.

How does their successful single compare with their sound on stage? I asked them this because often a disc is no reflection on a group when heard "live" at a ball-room or club.

"I'd say it's a pretty fair criterion of our true sound", Rod told me. "Just like our stage act the vocal is well to the fore."

"'You've Got Your Troubles' was written by Roger Greenaway and Roger Cook and was recorded at Decca's West Hampstead Studios with Noel Walker in charge of the session.

How did they react when they heard the playback of this, their fifth attempt at chart success? Did they see it as just "another" single? Says Barry Pritchard: "No. It did seem to sound a lot stronger than the rest we had done and we all shared a secret hope that this just could be the one we had been waiting for."

"CARROLL LEVIS SHOW"

The history of The Fortunes is an interesting one, and stretches back to the days of the "Carroll Levis Discoveries Show".

Rod and Barry entered the competition as a vocal and instrumental duo and as a result of good audience reaction decided to form a group to play in and around Birmingham.

After three years of reasonable success, the two-some did an audition for Reg Calvert, who saw them as vocal prospects and moulded them into a harmony team by adding another singer he had discovered, Glen Dale.

At this time all three played instruments as well as singing and for stage performances always used to hire a drummer, a pianist and a saxophonist to fill out their sound, although it was just the three who were known as The Fortunes.

As time went on, however, they decided to expand the personnel and bring in a permanent drummer and pianist.

Andy Brown, who had been playing with Danny Storme and The Strollers filled the bill as "Stixman" and then along came Dave Carr to complete the present line-up. Dave, incidentally, got the job through a tip-off from a friend of his in the business. The friend? None other than Brian Poole.

The current instrumental line-up of the boys has Rod Allen on a Epiphone Rivoli bass, used through a Gelsono amplifier; Barry Pritchard on a Gibson Stereo with a Vox; Glen Dale, rhythm guitarist, on another Gibson; Dave Carr on a WEM organ with a Cembalet attached, used through a Watkins amp; and Andy Brown on a set of Premier drums.



L. to R. Back: Andy Brown, Dave Carr, Glen Dale. Front: Barry Pritchard, Rod Allen.

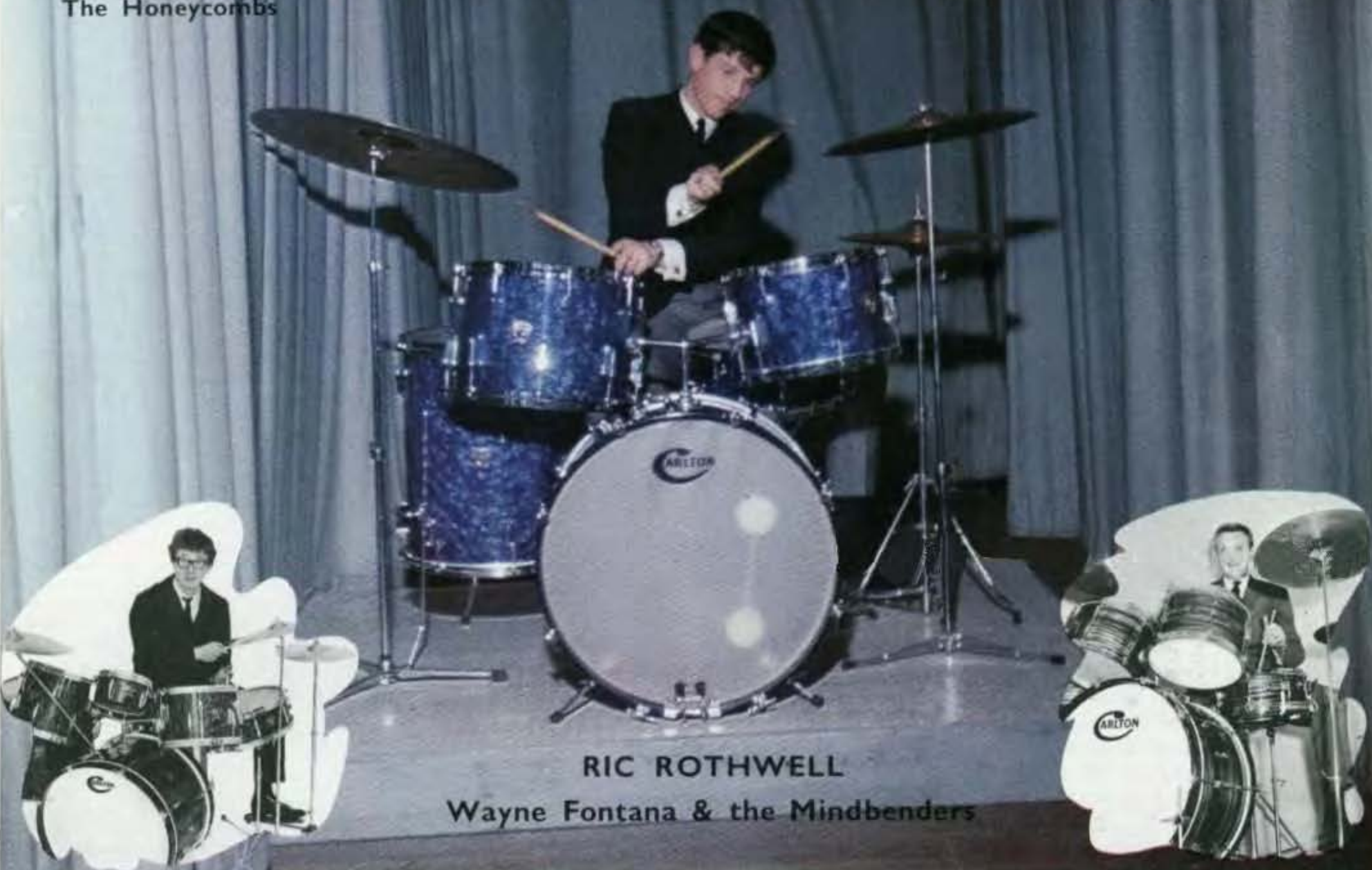
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Campbell talks on folk

FOR the attention of all musical journalists: Would all those who use the phrase "Folk Boom" please delete the word Boom and insert Revival.

This is the wish of Ian Campbell, a great authority on this form of music and head of one of the leading folk groups in the country.

Ian strongly insists that there has been no such thing as a "Folk Boom" and is not likely to be. But he agrees that there has been a definite increase in interest for it.

"There is, in fact, a parallel movement in folk" he told me.

He explained that there is the popularity of the Americanised-type of folk with a general pop flavour and strong commercial prospects; and then there is the rage among "purists" for traditional British folk, which is packing specialised clubs all over the country. This is the type of folk played by Ian Campbell and such artists as Ewan McColl, Bert Lloyd, The Spinners from Liverpool and Ray and Archie Fisher—all household names among enthusiastic folk followers.

I asked him why he thought folk generally had suddenly emerged into popularity. "The reason is quite simple. The lyrics. The words of today's hit songs are weak and mean so little—sometimes you can't even understand them. So when songs came along that told a story and had no noisy background music drowning the vocal, they caught on."

Ian would very much like to introduce the "Real Thing" into the charts but realises you have to record something commercial to make it. They are in fact the first "Gen" folk group to make any impression chart-wise, having made the national top fifty a few months back with their version of "The Times They Are A Changing".

If they did manage to succeed they would at least be able to introduce the "Traditional" form of folk to audiences on personal appearances.

And the public would then be very surprised at the difference in styling compared to The Seekers and Co.

"Often" Ian told me, "our girl vocalist, Lorna, sings completely unaccompanied throughout a whole song. This is quite common at large concerts.

The instrumentation also indicates a different type of sound for a fiddle is included in the line-up.

The five members of the group joined together in 1961 and since have accumulated a tremendous following. In fact, they now run the largest folk song club in the country—The "Jug O' Punch" in Birmingham.

The group record on the Transatlantic label and their current single is titled "Come Kiss Me Love" coupled with "The First Time Ever I Saw Your Face".

JOHN EMERY.



MEN Behind The INSTRUMENTS

No. 11. MICHAEL HUNKA

ONE does not expect to find a Canadian at the head of an old-established British, musical-instrument firm, but the explanation of how Michael Hunka came to Rosetti is very simple.

He was born and raised on a farm in Alberta. But in 1940, like many other Canadian soldiers, he came to England to fight alongside the British Army . . . eventually joining the legendary 8th Army—the famous Desert Rats.

Whilst he was in England, he married the daughter of Arthur Rosetti, one of the founders of the firm which bears his name. When the war ended, Rosetti asked Michael Hunka to join him. His reasons were twofold. Firstly, he obviously didn't want his daughter to disappear off to Canada, and, secondly, like all the other musical instrument firms, Rosetti had been through a rough time during the war, lost a lot of money and desperately needed good management.

Michael Hunka agreed and for five years he worked extremely hard in an effort to put the business back on its feet. The sudden death of Mr. Rosetti in 1951 made him realise that his heart was now committed to the Music Industry here and not to his home oil town, Edmonton, Canada.

"I think I've been successful in this business of selling musical instruments, because I feel myself to be one of the people that buy them", he told me. "When I was a kid on our farm in Canada, my six brothers and I used to play several instruments. I learnt banjo, guitar, mandolin, violin, saxophone and drums, and as you've probably noticed, that list is very similar to the range of instruments Rosetti specialise in. We have had quite a success with them, particularly with our EPIPHONE guitars.

"Incidentally, having the top instruments is not just luck. You've always got to look ahead in this business. For instance, I saw the folk-trend coming eighteen months ago and got ready for it by ensuring that we had good supplies of guitars like the Tatra Classic and our Hoyer Folk instruments all lined up and ready for the folksingers."

He's also a strong advocate of the Music Industry's educational programme, now becoming a real force. "Believe me, it was very difficult to find our share of the money required for this important work during the difficult years when EGMIA began", he recalled.

"I always did get it from somewhere, because I felt it was vital for the future of British music and of this industry. The big problem now is to make the Government realise that musical education should be one of the main subjects on the school curriculum."

He's very pleased with the latest addition to the Rosetti Catalogue, the very famous range of VANDOREN Reeds. "I believe it is a most important step forward for Rosetti", he said. "If you sell the reeds you can give far better service on the instruments that use them and can so improve the whole range you offer."

"Let me say just one more thing", he added, "I'm still a Canadian citizen but I've had a very happy time selling instruments to people in this country, and have no regrets that I decided to stay in England that day twenty years ago."



INSTRUMENTAL NEWS

STAND AND DELIVER!

WHAT can you do when the audience is just not with you? You're absolutely knocking yourself out up there on stage, but it seems all in vain.

Here's one group who have found the answer—get a gun and use it! Trendsetters Ltd. have amongst their guitars and drums, a starting pistol which is used when the attention of their audience begins to wander.

I can't imagine this happening very often, though, simply because most audiences must be intrigued by two instruments they use in their act that are unusual in a beat group—a trombone and a violin.

They have a new disc out in two days (August 27) titled "You Sure Gotta Way" which they obtained by courtesy of a demo made by Sheffield group "The Knives And Forks". On the flip is the Mel Torme number "Comin' Home Baby" which they do as an instrumental, with Ray Conniff-type vocals in the background.



BROADWAY DRUM LIST

HERE is a list of the Broadway drum prices which did not appear in last month's Drum Price Guide.

	£	s.	d.	
Complete Outfits				12" x 8" (Single headed)
Super with 20" x 15"				P. or G. ... 9 0 3
Bass drum. Mirror				" (Double head-
Plastic	79	14	7	ed) P. or G. ... 12 1 10
Super with 20" x 15"				Floor Tom-Toms
Bass drum. Pearl or				16" x 16" (Single head-
glitter	79	14	7	ed) M.P. ... 15 16 9
Super with 22" x 15"				" (Single head-
Bass drum. M.P.	80	18	2	ed) P. or G. ... 15 16 9
Super with 22" x 15"				Double headed P. or G. 23 7 9
Bass drum. P. or G.	80	18	2	(Other Fittings as Autocrat)
Popular with 20" x 15"				
Bass Drum. M.P.	60	17	5	
Popular with 20" x 15"				
Bass Drum. P. or G.	60	17	5	
Popular with 22" x 15"				
Bass Drum. M.P.	62	1	0	
Popular with 22" x 15"				
Bass Drum. P. or G.	62	1	0	
(Popular with double				
headed tom-toms in				
glitter only)	63	10	10	
(Super with double				
headed tom-toms in				
glitter only)	89	19	6	
Bass Drums				
20" x 15" M.P.	20	13	11	
" P. or G.	19	17	0	
22" x 15" M.P.	21	17	6	
" P. or G.	21	4	8	
Snare Drums				
14" x 5" M.P.	12	19	11	
" P. or G.	13	4	9	
Tom-Toms (Hanging)				
12" x 8" (Single headed)				
M.P.	9	17	9	

AMP NEWS FROM AMERICA

Toby Music Systems Inc. of Fort Worth Texas are manufacturing a large range of amps which are built into wooden stools. Or perhaps it would be more correct to say that the stools are built onto the amps. You can get 100 watt models, 60 watt models and a couple of beginners models at 25 watts. You buy your amp and you sit on it. In a letter to all dealers Toby Music Systems say this... "We trust you will place an order for a representative stock of Toby amps and seat all your customers on the ROOST WITH THE BOOST—THE SOUND IN THE ROUND."

MINIATURE TROPHY

Carlton drums have made a miniature drum, identical in every detail to one of their marching drums. It will be exhibited at the trade fair and will later be presented to the Royal Marines College Of Music.

Each year this miniature drum will be awarded to the most outstanding drum student. Dallas say that this has been made with the express purpose of illustrating the craftsmanship of British drum makers.

The Quiet Three

WATCH out Ivy League, you've got some competitors in the session field!

Three of The Quiet Five, who entered the lower regions of the charts with "When The Morning Sun Dries The Dew" have been providing vocal backing on a number of "other people's" discs recently.

One of the singers, John Howell, organist in the group, told "B.I.": "We love taking part on these sessions and find it doesn't interfere with the group in any way because the ones we do are during the daytime".

BROTHERS GRIMM

WHAT would have happened if The Honeycombs didn't have a girl drummer? Would they have achieved the same success?

They are two questions that are impossible to answer, but a male drummer was, in fact, offered the job before Honey Lantree came along. His name is Barry Pettican, who turned down the offer because he didn't think he'd fit in.

Now Barry crops up on the disc scene with a friend of his, Tony Mahoney. The two are called The Brothers Grimm and they make their debut on Decca on September 10 with an old Bobby Darin number called "Lost Love".



Tony Mahoney and Barry Pettican

JOHN LENNON BUYS MELLOTRON

On the day before they left for their current American tour the Beatles did some very secret recording at the I.B.C. Studios in Portland Place. John Lennon was persuaded to try a Mellotron during a break and after just five minutes said "I must have one of these". It was delivered on August 16th.

MIKE SHERIDAN TURNS INSTRUMENTALIST

MIKE Sheridan, vocalist with popular Birmingham outfit The Nightriders, is dropping the "lead singer" tag and will shortly be blending in with his backing group to produce a bigger sound.

"I have my eyes on a Vox Continental organ", he says. "And I have plans to attach a cembaleto to it".

This could be the turning point for the group who have been tipped for bigger things in the past, but have always failed with their records.

Their latest attempt at chart-success will be in the shops on September 3 on Columbia and is titled "Take My Hand".

"BUCKET FULL OF LOVE"

THE Federals have been around for a long time and are really something when it comes to putting on a good stage show.

Their talents could be better rewarded in this country, but all the fan-fever they have missed here was lavished upon them during their five-week Roumanian tour.

Receptions were wild throughout their visit, during which they did television appearances, concerts and even recorded a long player by public demand. Such was their popularity that they played for three nights at a football stadium because there were too many fans to cram into a theatre.

They have now returned in time for the release of their new single a "Bucket Full of Love".

WEIRD SOUND ON MARK 4'S NEW DISC

For their fourth record, Mark 4 have used some very interesting sounds on the "B" side. Called "I'm Leaving", it features the feedback noises usually associated with The Who, but with one difference, all the noises are in tune with the other instruments. According to the Mark 4, they have been featuring these sounds before The Who were ever thought of. They say that the noises are made in a secret way, which is so simple that it's amazing no-one else has thought of it before. Also on this number, the lead guitarist plays his instrument with a violin bow. The "A" side of the disc is a straight vocal called "Hurt Me", and like the "B" side, is an original by the group.



New look for Jaywalkers

Peter Jay is re-forming the Jaywalkers. Once classed as one of the greatest stage acts in the country, two members—pianist Lloyd Baker and guitarist Jeff Moss—have now left. Lloyd is hoping to form a new group, while Jeff—who has always been interested in archaeology—is soon to work in one of London's Museums.

At the moment Peter is looking for a new organist rather than another pianist. This is due to an organ being featured on their new record "Before The Beginning", which will be the basis for the new sound. Another instrument might be added later, but as yet no decision has been made regarding this.

SONNY'S HALF-DOZEN CHORDS

It's amazing what one can do with the knowledge of just half a dozen chords. Sonny Bono, part of the Sonny and Cher partnership, can play about seven chords on the piano, yet managed to compose "Needles And Pins" and "Dream Baby".

He has certainly reaped the royalties for those two and is now enjoying the success of having made a hit disc himself, with his wife Cher titled "I Got You Babe".

It raced up the American charts and is selling very well in this country, following a very successful promotional trip to this country, which included a great appearance on "Ready Steady Go" which prompted the programme to invite them back the following week.

BESSON CORRECTION

Besson inform us that their Stratford Shaftesbury Kit is £101 10s. 0d. not £163 0s. 0d. as listed in our Guitar Price Guide.



Mick thanks the G.P.O.

On the morning of a recording session Mick got a hand-out from the G.P.O. giving him some information on S.T.D. He had a quick read then used it to get some words down. Here he is pictured in the studio with what could be called his G.P.O song sheet.

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THE THREE THAT WERE LEFT BEHIND . . .

Liverpool has certainly produced some excellent instrumentalists. As a result of the big swing towards beat music in 1963, many guitarists and drummers belonging to groups such as The Fourmost, The Searchers, The Swinging Blue Jeans and The Mojos (to name a few) were swept into the recording business.

But unfortunately not all the good ones have reached the heights attained by their mates. People like "Griff" Griffiths, a brilliant guitarist; Johnny Hutchison, drummer-cum-vocalist; and Faron, a great bass player with The Flamingoes.

These all came from what you might call the same "school" as The Beatles and Gerry,

having gone through the experience of doing long stints in Germany, and are far superior in ability to many of the current instrumentalists in the hit-parade at the moment.

Three other "pupils at the same school" who have been in Germany for two years playing at clubs for up to 14 hours a day have returned to this country, and are about to show many of our "tamer" groups just what the word "Beat" means.

After playing together for so long, you can imagine how hardened they are to audiences and how spot-on their stage performance is. They know each other's style inside out, and in this way could work on improvisation alone—without any arrangement of numbers—for hours on end.

One is a fellow called Paddy Chambers, 21,

a former member of the Big Three, who had Brian Jones goggle-eyed watching his fingers move along the frets at The Pickwick Club recently.

Paddy plays lead guitar on a Gibson described to me as "one with a thick body and one pick-up" and uses a Vox AC 30 amp.

On bass is Berlin-born Klaus Voorman, 22, who bought his Hofner guitar from the late Stuart Sutcliffe in Germany three years ago.

He had a classical musical education on guitar, and consequently plays with no plectrum, and has his sights set—when he can afford it—on an eight-string bass.

Klaus is amplified through a 100 watt Vox with two 18-inch speakers.

Finally, on drums is 19 years-old Gibson Kemp, at one time the most sought-after rock drummer on the continent. He has played on 500 sessions for recording companies, mostly in Germany, and for his age has collected a tremendous amount of experience on his faithful kit of Ludwigs which has taken a heck of a hammering over the years.

What are they called? Simply "Paddy, Klaus and Gibson".

At the moment the boys are stationed at The Pickwick Club in London and play there six nights a week. Two half-hour spots a night—so easy compared with the past.

They also do one other stint a week—at "The Old King's Head" in Blackfriars Road, London, on Thursdays. This is where they were first spotted when they came to London three months ago by ex-Viscount Don Paul, who has since fixed them up with The Pickwick date and organised a record release on Pye.

Their first single is titled "I Wanna Know" a French song which has been very successful all over the continent.

The disc though, is no reflection on them—as they really are—at all. "It's just a good commercial disc", they said.

The songs they feature on stage are items like "People Get Ready" by The Impressions; "Mockingbird" by Charlie and Inez Foxx; "Mr. Pitiful" by Otis Reading; and the original version of "Strong Love" by The Malibuhs.

On each number they really let themselves go—and it's not just for show. After playing for so long without reaping any rich rewards, they still relish the prospect of simply going on stage and winning over an audience. And this is just what they've been doing, night after night, at The Pickwick Club.

JOHN EMERY.



L. to R.: Paddy Chambers, Gibson Kemp and Klaus Voorman

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He's still THE KING

Ten years ago, a new form of popular music was born. "It's crude and vulgar!" shouted the adults to whom it meant nothing. But the teenagers of the fifties needed a form of music they could associate with themselves and their generation. It had to be wild and uninhibited and completely different from all the slushy ballads so loved by their parents.

One man, and one man alone was solely responsible for unleashing this sound. A chubby little man with a kiss-curl. The name? Bill Haley. He was a singer and guitarist with a Country and Western outfit called the Saddlemen, when he decided to create something different. Like the youngsters, Bill was a rebel. The newly-formed group took on the name Bill Haley and the Comets—so called after the famous shooting-star known as Haley's Comet. No-one, not even Bill, ever dreamed that the new music would reach the colossal heights it did. In the early stages, there was so much opposition that everyone thought it would die out as quickly as it had begun. But these sceptics reckoned without the determination of the teenagers and a man called Alan Freed. Alan, who died earlier this year, was a disc-jockey, and he plugged this new music on radio, T.V., and public appearances every chance he got. Until then it was un-named, but the brain of Mr. Freed suddenly brought forth an idea. The music rocks along—so why not call it **ROCK 'N' ROLL**.

After this, there was no turning back. A case of "do or die". Bill's first disc became the title song for a film called "The Blackboard Jungle". This movie did more for Rock 'n' Roll than most people imagine. It brought the sound of Bill Haley thudding into the brains of millions of movie-goers. The song in question was of course—"Rock Around The Clock". An overnight best-seller, it has since sold something in the region of 20,000,000 records. It was the first pop record ever to sell a million copies in Gt. Britain alone, and entered the hit-parade three times. Bill became a household name, but still the adults wouldn't accept this "degenerate form of music", so the fans had to go it alone. Record after record smashed into the charts—at one time there were no less than five Bill Haley songs in the charts—and they stayed there for weeks on end. Remember songs like "Shake, Rattle and Roll",

"See You Later Alligator", "Razzle Dazzle", "Dim Dim The Lights", and "Don't Knock The Rock"? All of these smashed into the hit parades all over the world with many becoming multi-million sellers.

In 1957, Bill and the Comets paid their first visit to England. This was the era of the Teddy-Boys and their cinema seat-slashing campaign. The tour was a success, but for some strange reason Bill and his Comets didn't seem to make any big contact with the fans although their music created riots in many theatres.

After they left something very weird and inexplicable happened. Everyone stopped buying Bill's records. Nothing entered the charts, and even the most hardened fans began to lose interest. Why did this happen? No-one can really give a true answer. The general opinion is that, after idolising Bill's sound for three years, the newer generation wanted a younger, handsomer idol with that very necessary quality—sex-appeal. The choice was another American. A heavily side-burned, hip-swinging young man called Elvis Presley.

Since that time, none of Bill's later records entered the charts, but his fan-following is still quite large. Most of his fans are now well over the age of twenty—Bill himself is in his thirties—so it's not surprising that his last British tour—in 1964—played to almost empty houses.



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by *Rosetti*

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Although Manfred Mann was on the bill—originally he topped it—everyone had gone to see the "King Of Rock". Though the tour was poorly attended, it was a sensation. Everyone that went in came out raving. At one venue, all

the fellers in the audience rushed to the front of the stage screaming their adoration. If this is anything to go by, Haley's next tour—possibly this Autumn—should be a sell-out.

TONY WEBSTER.



Some of the antics that made Bill Haley and his Comets famous

RECORDING

Notes

In the past month the hit-parade has been getting right back to what it used to be like pre-BEATLES. Tunes like "Zorba's Dance" and "A Walk In The Black Forest" used to make the charts—but have been right out for the last three years. The MARCELLO MINIGRABI number shows how powerful the plugs in a film can be even if it isn't that popular. It's nice to see the talented BRIAN POOLE AND THE TREMOLOS back in the charts, but "I Want Candy" is only "Bo Diddley" with different words.

It's EVERLY time again. The success of "Price of Love" has spurred Warner Bros. into releasing a single, an L.P., and an E.P. by the ageless BROTHERS. The single is called "I'll Never Get Over You"—not to be confused with the disc by JOHNNY KIDD—and is so good—both musically and commercially—that it should go well. The L.P. is a follow up to "Rock 'n' Soul" called "Beat 'n' Soul". This again features "standard" beat numbers such as "High Heel Sneakers", "Money", "Walking The Dog", and "Love Is Strange". The backing features the flashing fingers of the one-and-only Chet Atkins and the usual Nashville session men. The E.P., "Price Of Love", includes the title song and "That'll Be The Day". Great.

One of America's top guitarists returns with a new L.P. titled "The Winner", it presents JIM HALL playing a selection of standards in his own inimitable style. Another guitarist, JOETASS, offers his tribute to the great DJANGO RHEINHARD with an album suitably called "For Django".

The newie from the JAY-WALKERS is now called "Before The Beginning", and is the first instrumental "A" side they've had for quite some time. The selling bit must surely be the weird guitar noises on the intro and ending. This is really a musical form of 'pop art'! A good disc, but doubtful for the charts. If the BYRDS continue those amateurish antics on stage, their new single will lose many sales. It's too much like "Mr. Tambourine Man" anyway. Wonder if the ANIMALS would have made No. 1 if the BEATLES hadn't been there?

Rumours are going round that WAYNE FONTANA is thinking of re-releasing his old "Duke Of Earl". If he does, and it becomes a hit, I wonder if the KINKS will re-issue "Long Tall Sally", or it could be the ROCKIN' BERRIES with "Itty Bitty Pieces"? Heard CHET ATKINS' "Yakety Axe" yet? It's a must for all guitarists. This guy is perfection. Now that DUANE EDDY has re-united with the original REBEL ROUSERS,

his new disc—to be released shortly—could well be a hit. Judging by the popularity polls, he's still got all his fans.

SAM THE SHAM pays us a return visit with "Ju Ju Hand". Like "Woolly Booly", it's nothing but a heavy beat with a few odd words stuck in to fill it out. The newie by the SIR DOUGLAS QUINTET is out now, will they repeat their late success? The title—"The Tracker"—is more obvious this time.

Brian Wilson has once again composed the next BEACH BOYS single. The surfing sound is very prominent with the usual "hip" language. Could be a hit. The title is "California Girls". CLIFF BENNETT has yet to follow-up his first hit. He tries again with "I Have Cried My Last Tear", a disc brimming over with talent and great sounds, especially from the saxes. Says A & R man John Burgess—"Personally I don't like the song. I don't think it's strong enough to make any real impact, but I've been wrong before. It's a real pleasure to record Cliff. The group is so good it's like relaxing in an easy chair".

Comedian Jerry Lewis' son GARY and his group the PLAYBOYS—very successful in the States, are hoping to repeat that success with "Save Your Heart For Me" in this country. As they are visiting our shores in September for personal appearances, they may well do it. More sons making records are DINO, DESI AND BILLY. Dino is Dean Martin's offspring, Desi is the son of Desi Arnaz and Lucille Ball, and Billy, though he has no show-business connections, must be the son of somebody. Collectively they make a very nice sound, as you can hear on their debut disc titled "I'm A Fool". Staying with the Americans, we find the SUPREMES having "Nothing But Heartaches", and the FOUR TOPS saying "It's The Same Old Song".

A lot of people think the STONES are very silly to release "Satisfaction" as their new single. This has been plugged on the radio so much recently—especially by the Pirates—that all the fans have heard it far too often for it to be a "new" release. Exactly the opposite for UNIT 4+2. Their newie is another Parker/Meoller composition called "Hark!" The treatment is very commercial and should prove to be a bigger success than their last one. It was recorded in the I.B.C. studios in London's Portland Place and was produced by manager John Barker.

New L.P.'s are out in force this month. Kicking off with LONNIE DONEGAN, we find he has recorded a "Folk Album". Admittedly, the songs are folk fla-

voured, but if this had been released about six years ago, it would have been called "Ski ffe Album". TRINI LOPEZ slows down the pace with his "Love Album", while ROGER MILLER turns up with an L.P. entitled "The Return Of Roger Miller". All the tracks except one, "Ain't That Fine", were written by Roger himself, and the album is more a showcase for his compositions than his vocal ability. BURT BACHARACH has yet another honour bestowed upon him. Pye have released an L.P. called "The Sound Of Bacharach" featuring many of his hit songs sung by the original artists such as DIONNE WARWICK. HORST JANKOWSKI follows up his "Walk In The Black Forest" hit with an album entitled "The Genius of Jankowski". A vocal chorus is much more prominent on these tracks than the piano of Horst. It seems that originally "Black Forest" was recorded in two different ways, one with a chorus and one without. The one without is the one in our charts, but the other proved so popular in Germany and the United States that an L.P. was made featuring the chorus.

On some of the tracks that LULU recorded recently, THREE pianos were used. Says session pianist PHIL DENNYS—"It was great. Three pianos pounding away creates a great sound. If these are released as singles they should sell on the sound alone". The ever-young CLIFF RICHARD continues to make hit after hit. His new single, "The Time In Between", will help him to continue on the hit-parade trail, and also keep his bank manager very happy. Singer MAL RYDER has now joined forces with the PRIMITIVES. Their debut number is called "Every Minute Of Every Day" and, with enough exposure, could make a small dent in the charts.

TOM JONES waxing of "What's New Pussycat!" must have been an engineer's dream come true. The weird smashed glass effects on the start are great. If any song deserves to be a hit, it's this one. Much of the credit though, must go to Bacharach and David for a superb melody line with really unusual lyrics. From the same film, DIONNE WARWICK sings "Here I Am". Should put her way back up in the charts. BURT BACHARACH has also recorded a version of "What's New", so we could see two versions of the same song in the charts.

BILLY J. KRAMER is still looking for a follow-up to "Trains And Boats And Planes", so it will be some time before we see him in the charts again. The same applies to GERRY AND THE PACEMAKERS. Seems strange when there are so many good

songwriters around. Possibility of a new single from BILL HALEY soon. His fan-club secretary says that one is due for release in the States and then over here. As yet, the titles are unknown. What's happened to the NASHVILLE TEENS, THEM, and the PRETTY THINGS? All had big hit records, but now nothing. Looks like they are going to go the same way as the APPLEJACKS, the MOJOS, and the HONEYCOMBS. It's sad, but that's the only result if you can't find the right songs to record.

Ex-Bruvver MICHAEL LESLIE tries again with "Penny Arcade". He plays rhythm and bass guitars apart from singing, but the vocal on this disc is virtually lost. KENNY AND THE WRANGLERS bow in with "The Tracker", a cover version of the SIR DOUGLAS QUINTET song. Won't stand much chance, but a well-made disc just the same. BUDDY BRITTON AND THE REGENTS badly need a hit, in fact they want one "Right Now", the title of their new record. That oddly-named group SHELLEY, asks "Where Has Your Smile Gone". A good disc, but lacking that very important commodity—originality.

BUFFY SAINTE MARIE is known as a prolific songwriter, and to prove it comes up with a new L.P. full of her own compositions. Great for the Folk fans. More folk from the SILKIE. They have recorded an album titled the "Songs Of Bob Dylan". Need I say more. The newie by the DEDICATED MEN'S JUG BAND was to have been "Teardrops", but due to the lead singer having a cold, it was cancelled and nothing is yet scheduled to replace it. MOODY BLUES are getting a big build-up for their first album and especially for one particular track "Stop!". This could have been a big hit if it had been released as a single. ROY ORBISON is having a hard time with "(Say) You're My Girl". Reminds me a bit of his coke commercial for some reason. KINKS made a bad mistake with "See My Friend". It must be the worst song they've recorded to date. Ray Davies' voice is so hard and un-emotional that the whole effect is lost.

Remember Martin Murray? He was rhythm guitarist with The Honeycombs when "Have I The Right" took off. He left the group, returns with another Essex outfit, The Lemmings from CHINGFORD.

Once again the line-up is of three guitars, drums and vocalist although there is no girl this time!!! They have recorded a song written by Barry Pettican and Tony Mahoney (otherwise known as The Brothers Grimm) called "You Can't Blame Me For Trying".

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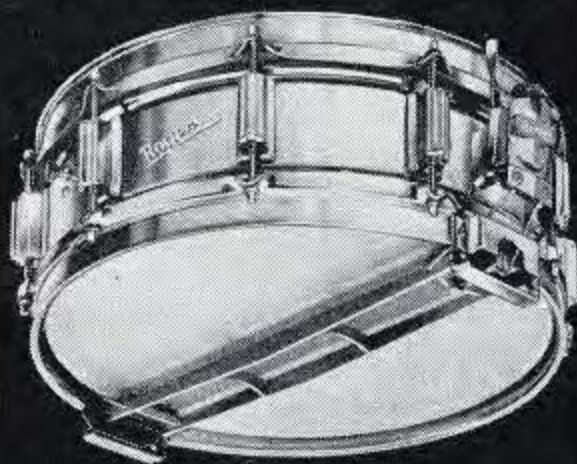
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? YOUR QUERIES ANSWERED ?

Dear Sir,

My boy friend is in a group, and he wants me to start a fan club for them. I have got a helper and some ideas, but I don't really know where to start. So I would be very grateful if you could send me some more ideas. I thought 5/- per person a year to join. Do you think that is too expensive for just a local group? They're quite good, but they need better equipment. Do you think that it is a bit too early to start a fan club? I know lots of people who want to join. I would be very grateful if you could give me something to start from. The name of the group is the "Bleu Catt".

SUZANNE SMITH (Miss),
Dagenham.

ANSWER:—It's never too early to start a fan club as long as there are enough fans to join. Before you do another thing, sit down and work out all your costs. You should send club members a monthly or two-monthly newsletter, biographies on the group members and photographs.

Whatever you do don't overlook the cost of such things as postage, phone calls and bus fares. Estimate the number of fans who will want to join during the first few months and then divide that number into the costs of your printing etc. to arrive at your subscription fee. Naturally the group must finance the project to get it on its feet and from then on should go out of their way to arrange special treats for their members.

On the administration side, you should have some sort of card index and membership forms.

Dear Sir,

In your July issue of "Beat Instrumental" you pictured Brian Jones with his old Harmony Stratatone. Lead guitarist John Vize in our R. & B. group, The Caxton Fourrunners, also has one. His guitar cost £14 secondhand and is in perfect condition. It has a better tone than many guitars which sell in the £100 range. Is this guitar rare in this country? Has the Spenser Davis group got one?

D. DAVENPORT,
Fordingbridge.

ANSWER:—The Stratatone range of Harmony guitars was handled in this country by Boosey and Hawkes about two years ago. The one and two pickup models were virtually solid with a couple of sound boxes in the solid block body. When solid body guitars lost popularity Boosey and Hawkes decided that these particular models should be left out of the catalogue.

Now they are unobtainable in this country, but they are certainly not rare because B. & H. report that in their heyday they were a very big seller. Consequently there are bound to be many throughout the country. Spenser Davis does use a two pickup Stratatone.

Dear Sir,

Could you tell me if it is possible to have a demo-disc made from an ordinary tape recording?

P. WOOD,
Acton, W.

ANSWER:—Most of the independent recording studios cut demo-discs from tape recordings. You will have to pay somewhere in the region of 18/- for the first disc but any subsequent copies will be slightly cheaper.

Dear Sir,

Could you please tell me how Donovan tuned his guitar on "Colours". I hear that he used a tuning different than the usual E-A-D-G-B-E but on the sheet music to "Colours" the chords are simply changed to suit standard tuning.

J. GREEN,
Kenilworth,
Warwicks.

ANSWER:—Don's guitar was tuned to the root chord E Major. This enables him to play major chords with a single barré on any fret. Naturally this method of tuning means that a completely new fingering has to be used for minor chords, etc.

Dear Sir,

I have recently bought a second-hand amplifier and have found that the tremolo has worn down to a feeble signal and cuts down the volume when used. Could you please tell me whether this is due to a faulty valve or component? How much do you think I will have to pay to correct the trouble?

J. CHINCHEN,
Swanage.

ANSWER:—After a time all valves wear and a weakened signal results. This could be your trouble. Take the valves out of the amplifier and get them tested for emission at a radio shop. It will cost you 6d. for each valve. If all the valves are still emitting strongly it is likely that one of the components in the tremolo circuit has weakened. The tremolo circuit is not as straightforward as that of the amplifier so unless you are really technically minded take the amp. along to an expert, he will trace the fault in the circuit. If you buy a new valve you will have to pay about 8/- but if you have to buy a new component and pay for service as well it's going to cost you something like 15/-.

Instrumental Corner

TONE-BENDERS

THE sound of distortion, speakerwise, is heartbreaking because it means that your speakers are going up the spout and you'll soon have to find the money for either repairs or a new set-up.

But . . . you must admit that, as the reproduction gets fuzzier and fuzzier, there is a certain exciting quality about it. If only you could get that fascinating distortion without the speakers giving out! This is where the fuzz box comes, or rather came in. It's been used here and there for a couple of years now but never before has it caught on in the way that it has today. Naturally "Heart Full Of Soul" has been a big prodder.

Many readers have written to us asking where they can get one of these fuzz boxes without having to order it from the States. Naturally there are bound to be many blokes throughout the country who knock the odd unit up now and again on special orders but we can report that there is a unit being sold in London now and that nationwide distribution is being arranged.

Gary Hurst is the technician behind the new fuzz box, he calls it the Tone Bender. He perfected it last year but had to shelve it when he went to work with an Italian firm making organs. He started making his Tone Bender in large quantities as soon as he came back to this country a few months ago, and is now selling them through the Musical Exchange Shops in the London area. He says that he is sorry in a way that he went to Italy because the current in-trend then was R & B and his Tone Bender would probably have gone a bomb with the guitarists who were searching for new, exciting, earthy sounds.

Gary's Tone Bender—in fact any fuzz unit—works on the principle of distortion. It receives the sound waves produced by the guitar and bends them. The term "wave bending" means what it suggests. When the signal enters the fuzz unit it is first brought up to a constant level by a small pre-amp unit and then it passes through a special transistorised circuit which, figuratively speaking, knocks the smooth edges off the sound wave. Result? A squared wave and a very rough sound.



THE SESSION MEN

No. 2 KENNY CLARE

Kenny Clare is one of the most respected and sought-after drummers in the session business, yet he has reached the heights in his profession without any tuition whatsoever.

Amazing but true. Kenny is entirely self-taught, having picked up the art of actually playing on his own, and having learnt to read music from a Buddy Rich instructional book.

"I started playing with the Boys Brigade when I was 14 and took it from there", says Kenny. And four years later he was a regular stixman with not one, but several bands who played in dance halls throughout East London.

Buddy Rich has always been a big influence to him, along with Joe Morello and Don Lamond.

Since those early days, Kenny has played with Oscar Rabin, Jack Parnell, Johnny Dankworth and Ted Heath. Very much a "Big Band" drummer. "I love band music", he says. "I have been brought up this way. In some of my spare time I often sit at home and put on a big blaring jazz arrangement. I just love the sound."

But Kenny is not loath to sit in with a smaller outfit and does so on many of his sessions. He is very aware of the current scene and is not one of those who look down their nose at beat groups. "On the contrary", says Kenny, "there are some fine drummers going to come from all this."

He names Tony Newman of Sounds Incorporated, Ginger Baker of The Graham Bond Organisation, Graeme Edge of The Moody Blues, and George

McGowan of Alex Harvey's Soul Band as the best he's heard.

Kenny is not the kind of session man that works only in the recording studio. He also does a lot of television and radio work, which makes his week a very full one.

He has played on a countless number of "other people's discs". Among the many artists he has worked with are: Cilla Black, Frank Ifield, P. J. Proby and Ella Fitzgerald. He was on her recording of "Can't Buy Me Love" and one of her albums.

His first session in a studio, he recalled, was back in 1957 when he sat in with Ken Mackintosh, but his first really big one came three years later when he was asked to appear in the band backing Perry Como on a TV show.

Kenny really has played with just about everybody in the business, which prompted me to ask him his most exciting experience. "Playing with Duke Ellington. In 1959 I went to the States with Johnny Dankworth and on one of the dates we were appearing at a concert with Duke. His drummer didn't show up, so I sat in."

Kenny plays Ludwig—and has done so for the past two years.

He also helped teach fellow session-man Bobbie Graham to read music. "I'm glad I did. Before Bob came along, the sessions were getting too much. He took a load off me and balanced things out."

Due to the fact that he has been in music for so long, and done so much drumming in his career, I asked him if he tried to forget music when he had any time off. "No, not really", he replied. "I'm very much caught up in it, and still love sitting at my kit ready for the start of a number."

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BEATLES NIGHT OUT

By Kevin Swift

WELCOME back to live Television Beatles, welcome back!

B.I. travelled up to Blackpool to watch The Beatles getting ready for their first major TV show for a long time. Much to the disappointment of the knockers, who were looking forward to a horrible conglomeration of fluffed notes and poor sound balancing, it was a huge success. Admittedly, George missed a fret at one point, but he soon recovered, and how many guitarists anyway, would have been note perfect under the same conditions?

Let's face it, The Beatles were under a great deal of stress. This was their first live show after many months of



Paul's 'double-guitar' act during rehearsals for 'Blackpool Night Out'.



George on his Gretsch and John at the keyboard of his Vox during a run-through.

filming, and it must also be remembered that it was the first time they had used an organ on stage.

During the run-throughs on August 1st, The Beatles wandered around the stalls and chatted to people or watched the other artistes on the bill, until the time came for their bits. Wearing yet another different cap (I wonder how many he's got) John Lennon acted as gag-master and refused to be affected by the serious atmosphere (whenever was he affected by anything serious?).

At one point the sound engineers gave Ringo's bass drum mike a lot of extra volume so that it would hold its own above the electric instruments up front. This worked so well that several people thought that it was either thunder or the death of the famous tower. Paul, George and John jumped about a foot in the air, and John asked for "The sound to be turned down a wee bit" in his best Scot's brogue.

During rehearsals Paul suddenly pushed his violin bass round to his side and picked up his acoustic Epiphone and proceeded to mouth words to new sounds. Evidently the beginnings of a new song had entered his already fully occupied brain. He strummed a few chords, hummed to himself, and then put down his acoustic and swung his bass round off his side. He was back with the world once more.

Between run-throughs and before the dress rehearsal the boys relaxed. Bernie Winters nipped up on to the stage and had a go on George's Gretsch Tennessean, while George gave him advice.

Ringo got chatting with dancer Lionel Blair and his sister, Joyce. Can't say for sure what they were talking about but every now and then the conversation exploded into uproarious laughter.

DRESS REHEARSAL

After the laughs and the casual clothes, it was time to get ready for the dress rehearsal. The Beatles retired to their dressing room for a wash, shave and dress session. If they were nervous they didn't show it.

They talked about recording their own TV show, something which they have always wanted to do. There is nothing arranged yet but the boys have decided that if they do get around to doing it Rita Gillespie would be the ideal director. You will probably remember that she used to handle the "Oh Boy" programmes for Jack Good, which were, in the opinion of many, better than any of the beat shows on TV today.

Paul, John and George tuned up and soon the call came for "Beatles on Stage". Ringo had already done his bit as Prime Minister, and returned to the fold.

The Beatles took up their positions behind the curtains, George fingering his strings in preparation for a quick getaway on the opener "I FEEL FINE".

Everything went like a dream, equipment, announcements, timing. It was the same with the live show.

They decided to put a little variety into a variety show. Good idea. A less intelligent group might have been content to churn out four or five samey numbers. Ringo sang a song which can only be described as a Country and Western number. Paul was featured on his own with special lighting and orchestra. John played organ. The Beatles are still The Beatles but they are becoming better Beatles, even more interesting Beatles. But—at the same time, the group has brought out their very best wildy with "I'm Down". How fitting that it should be first publicly performed at Blackpool . . . The home of rock!

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.

Note to the English Birds from WEST DRAYTON: Was the issuing of writs to The Byrds really necessary after all? Your American counterparts may be able to beat you on disc, but not, it seems on stage.

After The Byrds had completed their act at London's Flamingo, promoter Rik Gunnell came on stage and apologised to the audience saying: "It won't happen again". Apparently the balance was bad and the boys generally didn't live up to expectations.

They also disappointed fellow artists at their Slough Adelphi concert, and provoked criticism when they appeared at The Pontiac Club in Putney.

A drum introduction is the lead-in to the new single on Pye from EASTBOURNE group Shelley titled "Where Has Your Smile Gone?" The four first appeared on the recording scene in October last year and have recently returned from a three-week tour of Germany.

Does the name Mal Ryder and The Spirits from OXFORD ring a bell? They have fared well on one-night stands throughout the country, but have now split.

Mal has left the group and sings with a NORTHAMPTON outfit called The Primitives, which includes organ and 12-string guitar. They celebrate their linking-up with a brand new release on Pye titled "Every Minute Of Every Day".

Alan Lewis, the man who discovered BLACKBURN group The Four Pennies, has taken on Mike Sax and The Idols. I don't know where these newcomers hail from, but apparently, Alan heard them initially while he was at Philips studios recording The Pennies. They were known then simply as, The Idols, but listened to advice and changed it, bringing 22-year-old Mike, composer of over 100 numbers, to the fore.

The Migil Five go on a blues kick with their new one on Pye. Drummer Mike Felix takes the lead vocal with a backing of piano, sax and maracas.

The Game are one of the youngest groups in Britain and make their debut on disc with a Kenny Lynch/Clive Westlake song.

The group couldn't have found two better composers, for Kenny, remember, won the British Song Festival this year. The song written for this MITCHAM-based group is called "But I Do".

Three of the boys are aged eighteen and two are only fourteen.

The "Clay Pigeon Hotel," EASTCOTE is where The First Impressions started off.

They made their debut on record

in March this year but have now changed their name because of a possible clash with the American Impressions.

The group has been re-named The Legends and appear once more with a number written by harmonica player and lead singer Pete Watkinson, titled "I've Found Her".

The Alvin Robinson number "Down Home Girl" featured by many rhythm and blues groups has been recorded by HERTFORDSHIRE group Felder's Orioles.

Does the name puzzle you? Apparently it was inspired by the name "Felder" which one of the boys read in an American jazz magazine. The name "Oriole" came from the Golden Oriole Bird.

The Bo Street Runners from HARROW, winners of the "Ready Steady Win" contest, come up with "Baby Never Say Goodbye" on Columbia after a lot of chopping and changing in their line-up.

There are now five of them and this could be their best selling single to date.

The Boston Dexters from SCOTLAND have made their journey over the border worthwhile. Their unusual "Gangster" image has captured the imagination of the audiences in many of the clubs where they have appeared, and they make their first bid for disc fame with "Try Hard" on Columbia.

On the same label are four boys from the HIGH WYCOMBE area, The Peasants. They have recorded "Got Some Lovin' For You Baby".

The Transatlantics. This is a group from GRAYS in ESSEX, who may mean nothing to the record buyer, but nevertheless, have formed their own publishing company and are all proud car owners. Their hopes for chart success lies with a single on Fontana called "Many Things From Your Window".

LEWISHAM is the home of The Strollers, a pair of modern wandering minstrels, who have temporarily come to a halt in London.

Their possessions include five guitars, a banjo, a piano, bongos, harmonicas, kazoos, violins and an autoharp.

"The Cuckoo" is the title of their first record out on Fontana. Jimmy James and The Vagabonds are a group of exciting coloured musicians currently pulling in great crowds at The Marquee.

Their long-awaited first single in the shops now is called "Shoo Be Doo".

Tiffany and The Dimensions from LIVERPOOL could be the first thing to happen from the city for some time with their rendering

of a Jackie De Shannon composition "Am I Dreaming".

I don't really have to tell you where The Limeys come from, although they are slightly American-styled due to the fact that the four of them went to the States the same month that the group was formed.

They made quite an impact on New York, in particular, and it was there that the first of 47 nationwide fan clubs were started.

They are home again now, however, and are busily engaged on ballroom dates in the South at the moment and pin their hopes for better things on a number written by Clint Ballard Junior—composer of "I'm Alive" and "Game Of Love". This one's called "Some Tears Fall Dry".

CBS recording artist Guy Darrell has parted company with this backing group The Midnighters after seven years. Guy, who comes from GRAVESEND in KENT has a new single out entitled "One Of These Days".

On this disc Guy is backed by his new group, The Wind of Change from HIGH WYCOMBE, BUCKS.

Many people are heralding the return of rock 'n' roll in a big way. Nothing much has happened in this direction in London, but according to a letter from a Scottish beat fan a group called The Soul Blues are raising the roof at The Elite Club in GLASGOW with rave versions of "Long Tall Sally" and "Reeling 'n' Rocking" among others.

Popular LANCASHIRE group

The Sound 5 from PRESTON were advised to make a demonstration disc, and were surprised that they had to keep the volume right down during the session.

They weren't pleased with the result and plan to make another but want to play louder next time so they wrote to "B.I." asking if they had possibly picked a bad studio or if this "low-volume" rule is quite general.

Here's your answer: In most studios, even in the heart of Tin Pan Alley, you will have to play much softer than you do on stage. But this only IMPROVES the quality of the demo for they can then turn up each instrument to its correct volume from the control room making for much better balance on the finished product.

Does originality always pay off? K.N. Starr and The Ricochets an EAST LONDON group are beginning to wonder. They entered the North London Beat Contest and fought their way through 80 groups to finish in third place.

But the boys weren't satisfied. "We tried to be original and played our own numbers while the winners and runners-up played nothing but hit tunes," they say.

The Formula, from CORBY in NORTHANTS, mentioned in this column last month, seems to be gathering fans on their travels.

One letter "B.I." received, pleads with us to publish an article on the group. This will be done, so watch out for some info. and a photo on the boys shortly.

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The 'Other' Birds

by JOHN EMERY

How does it feel to have your name pinched? That's what I asked The Birds when they came along to our office.

These are "Our" Birds by the way, five boys from West Drayton who play raving rhythm and blues and have been somewhat "Squashed" by the appearance of an American group with the same

name, although it is spelt with a "Y" not an "I".

Ron Wood, the group's lead guitarist and brother of Art Wood, told me they were obviously unhappy about it. "We feel it's rather unfair as they have been formed for six months and we have been together for a year".

Will they now change their name

and start anew? "No we can't do that" said Ron. "If we were to change the name we'd be lost. I know we haven't made a hit record, but we are known in many parts of England".

True, The Birds have not had any success disc-wise, but "B.I." does not use the hit parade as a sole criterion to its contents. If a group is good they will be watched and given room in the magazine.

And these Birds are good! Their stage act has IMPACT, the type of impact that makes those dancing in a ballroom make their way to the edge of the stage to see what's going on.

The last time I saw them in action was at The 100 Club in Oxford Street and it was their whole enthusiasm for each and every number that appealed to me.

They specialise in CLIMAX and use it to great effect.

Vocalist Ali McKenzie has developed a vocal style of his own both in singing and the way he puts the songs over. He deliberately slurs his words, and doesn't take the microphone from the stand, but moves the two together.

He is supported in his every move by all THREE guitarists—which is unusual. Normally you get one or two moving about, with the other—usually the bass player—concentrating on his chords and remaining still.

Now when I say moving, don't get me wrong. They don't do this in step.

Each goes a different way and all one can see at a climax of a number is a mass of shoulder length hair and a kaleidoscope of colour—when I saw them they each wore a different coloured shirt and bright hipsters.

Yes, they have long hair, which to be frank has really had its day. But they have had their styles for a year now and have let it grow, not for gimmick purposes, but simply because they wanted to.

In fact, they make fun of themselves in this respect. Ron Wood, in announcing a Bo Diddley number says: "We'd like to do a number now called 'I'm A Man'—believe it or not!"

But the dynamic stage performance that I saw, has, apparently, been toned down slightly.

They still play rhythm and blues but of a different type. The group used to feature mainly Bo Diddley, Chuck Berry and Muddy Waters material, but have now broadened their repertoire to include numbers such as "You Must Believe Me" by The Impressions, "Need Your Love" by Marvin Gaye, "Dancing In The Street" by Martha and The Vandellas, and "Needle In A Haystack" by The Velvelettes.

Consequently, more emphasis is now put on vocals and for this purpose Ron and Tony Munroe—who prefers not to be known as the rhythm guitarist but "second" lead as he interchanges with Ron on solos—provide harmony backing for Ali.



L. to R.: Pete McDaniels, Kim Gardner, Tony Munroe, Ron Wood, Ali McKenzie

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PROFILE

ALAN PRICE

THERE are, regrettably, some star beat names who just play around with music and lack any genuine, deep interest in improving their standards. Count Alan Price way out of this category. Music IS life to Alan.

He left The Animals amid a welter of rumours. The facts, culled from Alan himself, are simply: Yes, he did have a minor breakdown in health; Yes, he is dead scared of flying and is hardly in love with any kind of travelling; Yes, he did want more personal musical freedom to develop on a jazz-blues-jump style.

Alan, born in Fatfield, County Durham, on April 19, 1942, is 5 ft. 9 in. tall, fair-haired, blue-eyed. Started in skiffle, on a Lonnie Donegan kick (like thousands of others). Switched to modern jazz piano, in a trio along with John and Chas. Animal. And it was Eric Burdon who persuaded him away from modern jazz to Rhythm 'n' Blues on organ. Says: "It was fine. I enjoyed it—apart from the travelling. I specially liked 'House Of The Rising Sun', among our singles, because it had a full quota of blues. But towards the end I had this feeling that I was getting away from the music I really liked".

So now he has his own group, The Alan Price Combo. One member, Nigel Stanger, who plays tenor and alto and flute, was one of the originals with The Animals, though he was too involved with University studies to become a regular figure with the boys.

Alan insists he's happier. "I tell people that now, with my own group, I've found similar souls who simply won't get in an aeroplane. But it's true that we're concentrating on the music and not really worrying about whether we go anywhere outside the North of England. Still, we do hope to record. . . ."

Alan has already earned a substantial amount of money. He's one of the few to avoid income tax problems. Says: "I have an unfair advantage, really. When I left school, I spent several years as an income tax officer. But I was pretty hopeless at it, specially trying to cope with masses of figures after a late night out on a gig.

"Now we are aiming at a sort of amalgam of pop and jazz. I'm singing a bit, playing Hammond organ. But I guess I miss out on the old showmanship."

To get a better picture of the all-round instrumental scene, Alan also works hard on bass guitar, guitar and vibes. "Helps you understand the other guy's problems." He's not married, drinks vodka and orange when the mood gets him, looks reverently towards Ray Charles and Louis Jordan on the musical side.

He says: "I'm restless, that's the trouble. I get new ideas on music and can't wait to try them out. I think you can play jazz and also be commercial. That's my aim".

Yes, Alan Price takes his music seriously. But it has to be done HIS way. And his musicians have to be: (a) intelligent; and (b) experienced. Which is certainly OK by me!

PETE GOODMAN

IN THE FACTORY

how a solid guitar body is made

By TONY WEBSTER

THE finished article seems to be simplicity itself, but like any precision instrument, the gleaming exterior hides most of the work and craftsmanship which has gone into making it.

This month "B.I." visited Jennings' musical-instrument factory at Dartford in Kent to see exactly how one of Britain's leading guitar manufacturers makes the main body of their guitar. We are not describing the process which goes into producing the neck or machine heads of a guitar as this will be dealt with in a future article.

We were met at the door by Jennings' General Sales Manager, Reg Clark, his assistant Ray Pyman and the general works manager Steve McDermott. They told us that the firm was started by Tom Jennings over twenty years ago in a house next door to the present factory, where he made organs—mostly for churches. Jennings currently manufacture amplifiers, organs, drums and guitars. Included in their range of guitars are the Phantom, Victor, Super Ace, and Consort models. Their range of Phantom solids are probably the most famous; so it was one of these, the Mark 3, that we watched being fashioned from a lump of wood into the finished article.



Mick Bennett drilling holes to take the control knobs.

The production story begins in the work shop, where 27-year-old Mick Bennett is in charge. His official title is Prototype Designer. He has worked on many unusual projects, like producing miniature guitars for Pinky and Perky, and recently designed a new bass for Bill Wyman.

The wood used for making the solid body is called Agba, and is specially imported from West Africa. Mahogany has been tried, but it was found to be too hard. Agba is slightly softer, easier to work, and allows a better Polyester finish. It arrives in medium-grained 2" x 24" planks.

These are first planed to a thickness of 1 3/4" with an implement called a thicknesser—a very wide plane with a 24" cutter. Next they are cut to length with a cross-saw, and placed in a "router". This is a cutting machine that profiles the outer shape and, at the same time, cuts the holes for the pickups and other fittings. The wood is then turned over, and the outer-shape operation repeated. The cuts from the router meet halfway and the waste drops off leaving you with the rough shape of the body. The router is then used again, this time with a tungsten steel-tipped cutter. This is one of the hardest metals in existence, and these cutters retain their edge for a long time. It's used to grind a radius on the profile. In other words, it bevels the edges of the body.

The front and back is now automatically smoothed on a belt-sander, and then a circular drum sander is used on the bevelled edges. The neck-fixing holes, where the neck is screwed in, are carefully drilled with an ordinary electric drill. The socket, which the neck fits into, is precision-machined to a very close tolerance. If this is done correctly, there should just be room for a piece of paper to be slipped in beside the neck. Steve McDermott told us—"If the neck socket is even a fraction of an inch out, the whole body can be used for firewood".

The body is next sanded by hand, and sent to the finishing shop. Here it is inspected for quality, and wood-filler is used to seal all the open grain and make the wood non-porous. Then it is sprayed. First of all a base coat is applied. This is a catalysed material as a basis for the Polyester finish which won't adhere directly onto the wood. It is hand-sanded again, and four coats of Polyester finish are applied. These are sprayed on under a constant temperature of 70°, and allowed to dry. The surface is again belt-sanded, this time to remove the wax residue one gets from using Polyester, and also to smooth the surface. The edges have to be sanded by hand—it can't be done by a machine—and the whole body is burnished. This is done with a Polyester burnishing machine which polishes the surface with a selected block of buffing-soap. The body is now finished by wiping it with haze remover.

Special wooden and rubber jigs are used to protect and hold the body whilst the fittings are being attached. These jigs are moulded to



A view down the assembly line at Jennings' Dartford factory.

the shape of the body, and have holes cut out where the electrical components are to be fitted. The electronic circuitry is built into one of these holes. Vox's specially designed, single pole, fully adjustable pickups are fitted into others. A 3-way toggle switch is built into the circuitry to control the pickups, and a tone and two rotary volume controls are put into place.

Exclusive to Vox is the foam-rubber pad which is studded onto the back of the guitar. Other firms have them on semi-acoustic models, but Vox is the only manufacturer that puts them on their solids. It stops buttons etc. from scratching the back of the body. An Escutcheon—a scratch plate with controls and wiring is also fitted to many of their models but not the Mark 3. It's much easier to attach but Vox aren't the type of firm to get one idea and never change it. The Escutcheon is made from laminated plastic and, as the name applies, is scratch-proof.

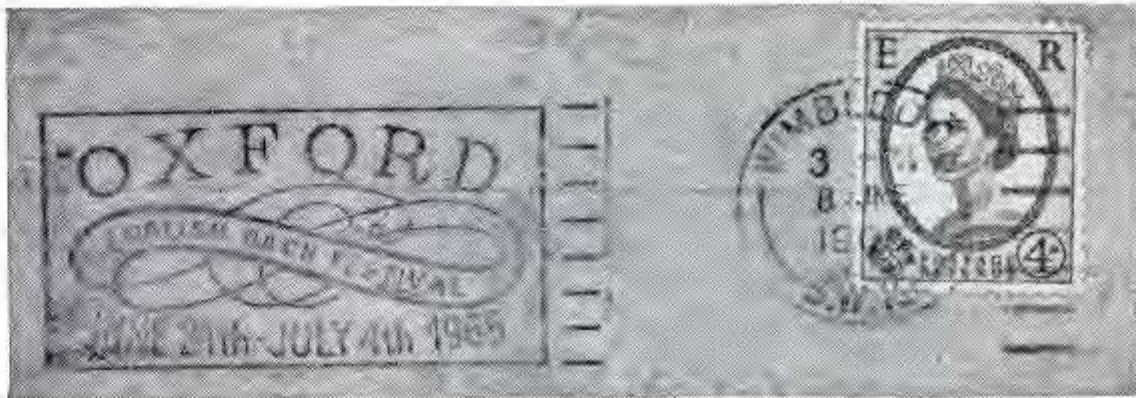
There are eight standard colours used by Vox—including ice blue, white, orchid, crimson, and emerald—but any colour finish can be obtained if the customer specially requires it. Groups at present using Vox guitars and basses include the Rolling Stones, the Dave Clark Five, the Hollies, and the Original Checkmates.



Soldering the electrical circuits in a Phantom body, which is laying on one of the special jigs.

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,

In your article "How a snare drum is made" a Mr. Ravenscroft of Dallas Musical states that his firm is the only one to fit parallel acting snare mechanisms—rubbish.

There are at least four other drum firms with the same type of mechanism, my own snare drum has got it and it is not made by Dallas.

Really, I am surprised at Mr. Ravenscroft, a 30 year old "veteran", for trying to pull such a fast one and "B.I." for printing such twaddle.

Mr. Ravenscroft had better go and look at some other makes of drums.

Yours respectfully,
C. Wightman (Mr.),
Liverpool, 22.

DALLAS MUSICAL'S REPLY TO THIS LETTER IS PRINTED BELOW.

Dear Editor,

The statement that Mr. Ravenscroft made was: "We are the only firm that use a parallel acting snare with a completely external snare mechanism."

Mr. Wightman is ignoring the most important part of Mr. Ravenscroft's remarks, namely that the mechanism on the Carlton "Cracker" Snare is all outside the drum, so that it does not interfere with the tonal quality of the instrument.

This method is patented and, if Mr. Wightman has a drum similarly made which is not of our manufacture, we should be delighted to have details so that we can take action under the terms of our Patent, but we are quite sure that he has not and that ours is the only drum so made. It is, in fact, one of the features of Carlton Snare Drums that makes them so much in demand by the really experienced top men.

Yours sincerely,
Dallas Musical Limited,
John E. McKoen,
Managing Director.

Dear Sir,

You have mentioned Fuzz-boxes many times. Jimmy Page used one on "Together," Jeff Beck used one on "Heart Full Of Soul" and now Keith Richard has used one on "Satisfaction". How about following these pieces of information with an article explaining what they do and how they work.

I. Tyson,
Peterborough.

See this issue for the gen on Fuzz-boxes. If you enter for this month's Competition you may win one.

Dear Sir,

When reading through my copy of the June "Beat Instrumental" the other day, I came across an article about Ginger Baker, drummer with Graham Bond.

Being a drummer myself, I realise he is a good drummer, but I think it is going a bit far when Charlie Watts says he is the best drummer in the world.

For instance I don't think he is in the same class as: Buddy Rich, Louis Bellson or Gene Krupa.

L. D. Falle,
Dent-Du-Midi,
St. Laurence,
Jersey, C.I.

Dear Editor,

Instead of your feature "Portrait Gallery" why not show pictures of some of the very great guitarists of the world? Pictures of these I think would be more appreciated than say, those of Brian Jones, etc., which you can see in any magazine devoted to popular music.

This article could be called

"Guitarist Gallery" and include such people as Andrés Segovia, Julian Bream, Chet Atkins, Hank Snow, Merle Travis, Django Reinhardt, Barney Kessel, Scotty Moore, Charlie Byrd, Wes Montgomery, Jorgen Ingmann, André Benichou, Al Caiola, Wout Steenhuis, Joe Brown, Bert Weedon, Les Paul (just to name a few). On the opposite page maybe information concerning his guitars, life story, recordings could be supplied.

Have you any comments to make?

George Martin,
Loxwood, Sussex.

What do other readers think? ED.

Dear Sir,

I have a complete set of your great magazine and I think that it is the best on the market. Unfortunately I can find no mention of my favourite group in your magazine.

I speak of course of the fantastic Booker T. and the M.G.'s who are

in my opinion the greatest instrumental group on the scene today. How about an article about them in the near future?

I would also like to see something about the best group in our area, the Cops 'n' Robbers. I will finish in mentioning that brother leads a group called the Pack, and I play for a newly-founded group, the bass Section.

Steve MacCarthy,
Leigh-on-Sea,
Essex.

Dear Sir,

I enjoyed your feature on Mikes and the use of them in "B.I.". But I think you should cater for the vocalists just a little more every month. You have done articles for guitarists, bass men, brass men and even jug players. I think it would make very interesting reading if you could deal with such subjects as harmonies and the keys which suit the top singers best.

J. Kirby,
Chester.

The Cadillacs may be the first

A GROUP from the West Country has yet to make the charts, despite the fact that when "B.I." visited this part of the country for a regional beat survey we found the scene centred in Bristol very active, with literally hundreds of

groups playing night after night waiting for that important break.

This may be altered soon, however, for there is currently rather a big campaign in motion to get Johnny Carr and The Cadillacs, renowned as the West's top group, the recognition they deserve.

They have been playing together for six years—four of these as professionals. They have worked in

nearly every aspect of group entertainment, air bases, clubs, ball-rooms, regional television, a few radio spots, two small films, trips to Germany, Malta and North Africa—in fact, they have done virtually everything a group can do but record a hit disc.

About a year ago, the group were spotted playing in a Bristol ball-room by a wealthy property developer by the name of Harry Stevenson.

Since then, Mr. Stevenson has kept them working regularly, and has also organised their new release.

He is determined to see the group in the charts and to this end got hold of a song called "Do You Love That Girl?", written by Les Reed, composer of "It's Not Unusual".

He then organised its release through Fontana—the boys used to record for Decca—and already, early sales indicate that this could be the one.

The boys have certainly had plenty of experience, but are in no way fed-up or tired of travelling around. They still enjoy the prospect of playing and feel that with a hit they can go much further afield and be sure of a big reception.

The boys, incidentally, backed The Allison's for two years when their single "Are You Sure?" did well in the charts.



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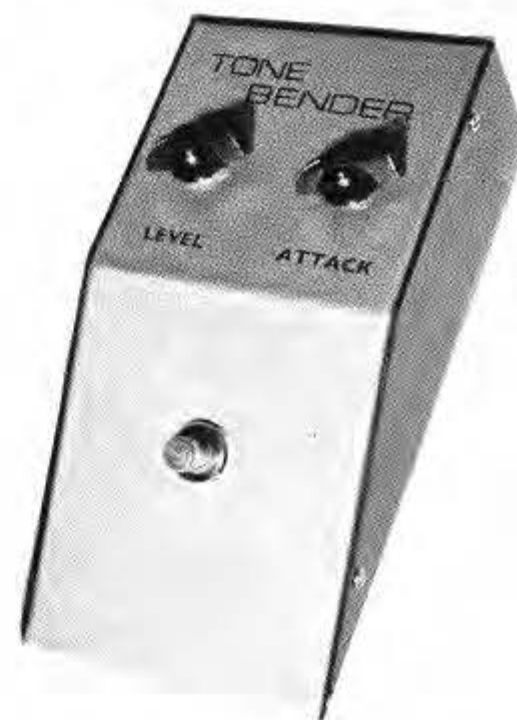
SIX FUZZ-BOXES TO BE WON . . .

Listed below are ten ingredients which went into The Stones latest release "I Can't Get No Satisfaction."

- | | |
|---|-------------------------|
| (1) Mick's Vocal. | (6) Drum Beat. |
| (2) Atmosphere. | (7) Bass Riff. |
| (3) American Studios. | (8) Clever Lead Figure. |
| (4) Stones' Own Composition. | (9) Stones Popularity. |
| (5) Quality of Equipment Used on Session. | (10) Use of Fuzz-Box. |

TO ENTER

- List these points in your order of preference on a postcard, making number one the factor which you consider helped most toward making "Satisfaction" a success. Number two, the second most important factor and so on.
- Add your name and address together with the instrument you play.
- Post your entry to "B.I. SEPTEMBER COMPETITION", 36-38, WESTBOURNE GROVE, W.2, to arrive not later than September 25.



ONE ENTRY ONLY IS ALLOWED FOR EACH PERSON.

THE JUDGES' DECISION IS FINAL.

THE RESULT WILL BE ANNOUNCED IN "BEAT INSTRUMENTAL", NUMBER 31, which will be on sale OCTOBER 25.

THE GROUP THAT TALKS —AND HOW!!!

By John Emery

GROUPS are always only too pleased to help the press—for publicity is such a vital part of the disc-biz today.

But unfortunately not all of them say very much. They'll answer all the questions you put to them—but it's usually with either a "Yes" or "No" or a "Great"!

Now quite recently I met a group who are such an exception to this that they are ready made for stories galore if their first record takes off.

They are called The Small Faces, and although their average age is only 18, they had more to say—and it all made sense—about what they are trying to create as a group than many others far more experienced in the company of reporters.

Each member of the group—there are four of them—is deeply involved in the music they play, and the amount of ideas that spring from their minds make them a very creative bunch.

Their imagination is shown in their stage act. They follow negro music—but put it over in a different way to many other so-called "Soul" groups.

They work a lot on improvisation and take numbers from artists such as Bobby Bland, Larry Williams and Rufus Thomas and adapt them to their own personal style.

The lyrics are often changed by lead vocalist Stevie Marriott and so is the tempo of the songs. Occasionally they have just a solid drum-beat going with a wailing shout-talk vocal out front.

"Jump Back" by Rufus Thomas, for example,

is performed to a Cuban-Latin-American type beat, and in "Think" a James Brown item, they stop in the middle while Stevie screams a passage of "You Are My Sunshine".

"OLIVER"

Stevie Marriott is an ideal leader for the group, having been in the business since he was 13. He has appeared in stage shows like "Oliver" and "Peter Pan" in films, on television, and used to have another group called "The Moments".

He is now completely happy singing and playing lead on a Gretsch which he says gives him an earthy, cutting effect. He uses this through a 100 watt Marshall amplifier.

I asked him how he felt about the group's debut disc on Pye titled "Whatcha Gonna Do About It" (not the Doris Troy song).

"It gives a pretty accurate picture of us. We all feel it's commercial without being too 'poppy'. It's in line with the music we like simply because the lead figure is very similar to that in Solomon Burke's 'Everybody Needs Somebody To Love'."

"On the flipside we've even got one of our favourites. Our version of Timi Yuro's 'What's The Matter Baby?'."

The rest of the line-up includes bass, organ and drums.

Bass player is Ronnie Lane, who has a Harmony guitar with a Goliath and a 50 watt amp.

On organ is Jimmy Winston with a Vox Continental and an amp of Leslie design powered to 100 watts.





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