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BEAT

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INSTRUMENTAL



BEAT INSTRUMENTAL

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Editorial

Nothing stands still in the music world. Today's unusual sound will be regarded as ordinary tomorrow and the outrageous won't even earn a comment.

We've always followed the policy of reporting changes almost before they happen and in the early days we pinpointed people like the Beatles and the Rolling Stones. More lately we've been first on the scene with Alan Price and Dave Dee, Dozy, Beaky, Mick and Tich.

This month we feature a singing postman from Norfolk. Ridiculous idea? Not really when you consider the Beatles have been taking a serious interest in the songs he has written. We believe he has a certain interest, so in he goes with all the younger names.

Trends, too, are judged incredible by former standards.

Eighteen months ago who would have dreamed of using an Indian sitar on record? Yet today several groups have made their use almost commonplace, and many other strange instruments are finding their way into the studios.

This month we are running another competition. There are four fabulous prizes worth over £400 and any one of them could be yours. There's a special Framus nine-string guitar, a Vox AC 30 amplifier, a revolutionary Soundimension reverb unit and a unique Tubon keyboard instrument.

So far in the "B.I." competitions we have given away some really great equipment and the prizes to date have been worth thousands of pounds. So get your thinking caps on and join in.

As I told you last month we are including a feature in this edition concerning the audition racket. I should like to thank you for the many letters you sent in about your own experiences.

The exploitation of hundreds of outfits every year is something that has been going on for far too long and we'd be very happy to help stamp it out.

The Editor.

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FRONT COVER

A bit of a change from the usual "B.I." cover shot, but if any group deserves to get the front spot it's Dave Dee, Dozy, Beaky, Mick and Tich. They have a twofold claim . . . their great chart success and . . . well! Just get an eyeful of that gear they've got on. Who needs the tree!

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PAUL JONES LIKES NEW MANN SOUND

MANFRED, the Mann in the opera cloak was not in the mood for lodging confidences.

He has a grand and glorious stratagem staked out for upgrading the pop scene with a combination of friendly society and bona fide organisation. But he is saying nothing just yet.

"Six weeks", he told me, with the cloak raised conspirator-fashion to mask his moving lips. "Maybe two months. We'll let you know. You shall be the first to hear".

Then there was "Pretty Flamingo". "Been in the can for a while, hasn't it?" I asked him. "What made you decide. . . ."

He cast the cloak from him with a flourish, as to the Georgette Heyer born. "No" he said. "No longer than a lot of others. We had recorded several and we chose this one. . . ."

Then he was gone, striding purposefully between the back stage dart-players.

I dodged a girl in dark glasses picking her way deftly round the dart-board and shared a door-post with Paul Jones.

"She used to be John Mayall's *au pair* girl", he said, nodding towards the girl. She turned and smiled.



"I like the new rounded Mann sound", said Jones. "I wouldn't be here if I didn't. It is closer to my ideal. I will stay around".

We pressed back against the door to let a bass-drum through.

"Films", I said. "Say something about films".

"With the exception of the Beatles, every beat group film has been a disaster. How do you work a group of seven musicians—some of whom have no interest outside music—into a film part?"

The Manfred men, in any event, like their films and music kept apart.

That afternoon, they had been to see "Morgan".

"Magnificent", reckoned Paul. "But where is the room for a pop group there?"

"Somebody asked us to do the backing for 'Modesty Blaise', it was too dreadful".

A ballroom usher approached him

with a pile of autograph books. He signed them patiently, adding to each his own mark, a CND symbol.

"Are you still sitting down? I asked him eventually.

"It's outlived its purpose. You get a lot of teenage yobboes joining in for a laugh—students, beats—just to start trouble.

"I still protest . . . you have to. There is so much that is indigestible going on. . . . But we'll have to have a rethink about the best way. We need to be practical.

"I'm not a pacifist—you know the old criterion, 'If you saw a man attacking your sister would you do nothing?' I'd punch him up the bracket, so I guess I'm no pacifist".

"Anti-antagonist", I said. "Yes, that's about it. I feel for the little man in the middle. The one they're all helping, that's the real sufferer".

A tall, willowy girl thrust a notebook nervously into his hands.

"Could you . . . sign?" she asked apologetically. He signed.

"Are there any others here?" she asked.

Paul ran his eyes round the room. "One . . . two . . . three, four, five".

Tom McGuinness sprawled like a beatnik boy prince in a throne-shaped chair. Mike Hugg aimed a dart. Jack Bruce was reading in one corner. Lyn Dobson and Henry Lowther were tuning quietly in another.

"If you don't know what they look like", he said quietly when she had moved away, "what the hell do you do with their autographs?"

Manfred was at his keyboard, on the dark side of the reversible bandstand, drawing idle handfuls of melody.

"Sh-sh-sh", he said, as I passed. "Remember . . . sh-sh-sh".

"Walkin' My Cat Named Dog" is a pretty off-beat sort of song to make the charts, but then the perpetrator, Norma Tanega, is a pretty off-beat (and just pretty!) sort of bird. She wrote the song, sang it, and played her own guitar phrases behind it.

She's here this month for TV and radio shows. Her spare time will be spent visiting cathedrals in the British Isles. And she says: "I hope this little weakness of mine won't spoil any pop image I may be building . . ."

Norma says it with a smile. She smiles most of the time. She's 27, dusky-skinned from her Filipino-Panamanian heritage, and only started recording three months ago. She has a master's degree in fine arts from Claremont College in California, took up guitar in an effort to avoid "the endless round of parties" . . . and says her first inspiration came from the famous Country team, the Carter Family, and from Mississippi John Hurt.

"I graduated from college and had only 70 bucks to last me until I started on some sort of career. I ended up in a publishing house and hated every moment of it. Then I was a waitress and I hated that even more. Then I got on a kinda youth kick. I travelled the Continent staying at youth hostels and singing

TANEGA WINS!

to kids in all different languages, and I got to feeling that I was better off singing than trying to find the right keys on a typewriter.

"Back home, I was a folk-singing counsellor on a youth camp. And everybody said I oughta record and I said I wasn't good enough and that I was a square sort of character. But I made my first record only last January, and it was a hit, and I began offering up prayers that I really did have a cat named 'Dog'. It was my song, but I find song-writing just about the hardest thing in the world because I kinda think in a complex way. I just don't seem to get my brain working on the old commercial three-chord way.

"But I worry my advisors because I seem not to like the right things for a record-selling image. Like I spend whole afternoons round art galleries. And I sometimes hop on my motor-bike and roar off for a 100-mile spin. And I'm 27, which means that I'm old.

And if any booker happens to read this: Norma Tanega has a one-woman show which is pure versatility and can last for anything up to two hours. P.G.



NOT THE NEW WHO



by
**ALEX
HAYES**

DOWN at Tiles, with girls being carried here and there in various states of mental and physical detachment, I nabbed Roger Daltrey just after The Who had finished a particularly stage-powdering performance.

"Do you think that there is any reason at all for calling your group 'The New Who'?" I asked trying hard not to tread on the heads of several prostrate faint-merchants.

"None at all", he answered through an exuberant smile. "We change all the time but that's no reason to stick a label on us. 'The New Who' sounds like a completely different group".

"But certainly there have been drastic personal and musical changes", I went on. "Yes, of course", said Roger. "Common sense has made us change our music and presentation, now that we are doing straightforward stuff like the Dion numbers. The new approach seems to appeal to a very wide audience instead of just those people who understood us right from the start. Personally, of course, we've all changed, but I can't, and don't, really want to give many details. Let's just say that personally, I have grown up a bit. I used to be a real tearaway, I mean I was really wild. Now I have a load of laughs but I'm not as mad as I used to be. Pete's the only other member of the group I can really comment on. He's got much deeper, more intellectual, although he always

was on the brainy side. Sometimes, you know, you can walk into a room and say hello to him and he won't answer, then half an hour later he'll turn round and say 'hi'."

I asked next, whether the Who had ever regretted that they came in on the 'mod's group' promotion bit. Roger commented, "The first few months we played round the London scene the Mod's were the only ones to really 'twig' what we were doing. They bought our records and we were grateful. Since then I think we've become a group for all the kids. We don't regret that we started off as an exclusively 'mod' group".

AUDIENCE CHANGES

If the Who have changed, so have the audiences. Said Roger, "They have been getting wilder and wilder. In the early days of feedback and things like that they stood and watched. Now they really go with us. Beat is definitely coming back".

It's paid off then. No longer does Pete T. go into 20 minute ear and eye dissolving guitar phrases. No longer does John Entwistle attempt to blow his speakers out of their cabinets and into the audience. Keith Moon, well, I don't suppose there's much you can do to restrain such a great showman. Roger admits that his multi-tambourine smashing days are over.

Personally I like the Who much more now than I did when I first saw them in their amp-hacking era. Now that they've modified their act, they are getting themselves across much better. Their sound is better balanced, cleaner but still exciting and well... "Who-ish".


Gearwise there is always something new happening as far as this group is concerned. John Entwistle is after a set-up consisting of many 15" speakers and a 200 watt amp. Roger wants to pick up some Swedish PA. He heard it on his last trip and thought it was great. On his forthcoming trip he'll probably buy himself a set-up. Keith will probably need a few new sets of drums if he keeps kicking his kits off rostrums, although just lately he has been pretty well-behaved on the whole.

Recording, that all-important part of group life, is at a standstill for the Who because of "Legal Matters", but with "Substitute" still well-placed they needn't be over-worried. Said Roger, "Studios are strange places. We have to force ourselves to be wild because of the cold surroundings. Sometimes it clicks, sometimes it just doesn't, and we all know we are wasting our time. We tried the party atmosphere thing for some of the tracks on our first LP but I don't think it was very successful. Now we treat sessions very seriously".

The big "conflict within the group" image doesn't seem to apply to the Who any more. Roger told me that because of the chemical reactions brought about by success and time the four extroverts are getting on together much better. Each understands the other's problems more fully than before. "Substitute" has made us very happy indeed", said Roger. "As we told 'B.I.' a couple of months ago, we really thought we were in trouble but then 'Generation' broke for us and it's been progress, progress ever since."

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TOM McGUINNESS

PLAYER OF THE MONTH

MANFRED Mann have a new lead guitarist. After several years of four string operations on bass, Tom McGuinness has changed over. He says, "I started playing in the midst of the skiffle craze. Didn't everybody? The first guitar I ever had was a Spanish job which cost about £10, I ruined that by putting steel strings on it. Next I used a Hofner Club 50, actually I still had that up till a couple of months ago. I gave it to one of our road managers in exchange for a 5 ft high antique clock".

After moving on to a Futurama III, Tom formed a group called the Roosters with Eric Clapton. He says of Eric, "In those days he and I were about the same although he has a deeper blues background. Now he's the best guitarist on the scene, we're light years apart. We left the Roosters at about the same time. We played opposite Manfred at the Marquee one night and he asked me to play bass with them, a little later Eric went to the Yardbirds".

STEEL GUITAR

Now, besides his Telecaster, Tom uses that intriguing steel-bodied National acoustic which he bought from a folk singer friend. He says, "It really is a beautiful thing. I used it on 'Flamingo' because of its clean cutting sound, but it really is a beggar to play. The action's very high and it's hard to put up with for more than a couple of numbers. I believe that it was made in 1920".

As can be expected, Tom is still rather nervous about his work with the group in his new role of lead guitarist. "I practise at least an hour a day when possible", he says. "I'm trying to improve my technique because, to be quite honest, I hardly have one at the moment. I play scales, exercising my fingers. I'm not so worried about learning chords because in our set-up all I have to do is to insert pleasing phrases, I don't have to keep belting away at chords. I do a lot of listening as well, I want to hear as many different guitar styles as possible then take a little of each and adapt the overall effect to my own style adding, I hope, something fresh to it".

If you ask Tom how he considers he compares to Mike Vickers he says, "ask the others". Manfred says this. "Mike had a lot of feeling for his music, he knocked out a very solid sound and swung like mad. Tom, I think, is a little more proficient, he thinks a great deal and plays from his head and his heart, rather than just one of the two". Praise indeed from Manfred who considers that he himself is getting worse and worse.

KEVIN SWIFT



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WORLD'S FIRST MINI- ORCHESTRA



THANKS to their pianist and a lot of hard work all round, the Second City Sound have succeeded in shaking off the "ordinary" tag. In fact they've become "The World's First Mini-Orchestra". Pianist, Ken Freeman, has worked for six years on a startling electronic set-up which can produce the sound of strings, brass, and, in fact, anything which you might see on the stage at the Festival Hall. His efforts have enabled the group to give the record buying public something very rare, a new approach, a refreshing originality.

Ken explained how he managed to build such a startling box of orchestral tricks, or at least he tried. He's taken an ordinary three-octave keyboard and attached to it a

whole load of electronic marvels, which switch the ordinary organ sound to the afore-mentioned sounds of the classics. Lead guitar and group leader, Alan Nicklin, paid tribute to Ken. "He is a brilliant electrical engineer and he also plays extremely well," said Alan. "We can honestly claim that we have never had any session guys on our records. Neither Tchaikovsky One nor Grieg One, the follow up."

CLASSICAL INTEREST

Alan and Ken and the drummer Dan Conboy have been playing in groups together for four years, but bass, Bill Gilbert, and Vocalist, Graham Withers, only joined eighteen months ago. The group's

classical interests started when they bought a copy of the sheet music to Tchaikovsky's piano concerto and decided to go to work on it and beat it up. They did so and when they put it into their act it went down extremely well, consequently they let it stay there for a couple of years. When finally they realised that they had to have a very novel record they plunked for their old favourite.

Leader Ken told me about the pains the group takes to get a classical sound across when they are on stage. Evidently record success and the fact that they are working seven nights a week doesn't prevent them from putting a great deal of work from day to day, practising. "We only do our two classical records on stage",

said Alan, "The rest of the time we do the normal group stuff with speciality numbers such as 'Theme From A Summer Place' and 'Exodus'. We are trying to improve on our classical presentation altogether. We work pretty hard. I have to play ridiculous chords, the drummer has to tune his drums down and play as if he's playing timpani and all-in-all there's a lot to do. We practise every opportunity we get".

After a fair success with Grieg One they have gone on to a vocal for their next disc. It's called "Love's Funny". But for more of the classical beat stuff, lend an ear to their new LP when it arrives in the near future.

KEVIN SWIFT

NEIL CHRISTIAN has become an overnight success with "That's Nice", the first release by a new company—Strike Records.

But it's the kind of overnight success that has taken the best part of five years to achieve, and soft-spoken Neil is the first to admit he never thought it would come.

Like so many he began with a group and made a couple of early records. In fact he was making a reasonable living and had a lot of ballroom work at that time.

"I was pretty lucky", he said, "a lot of other people weren't doing so well. But I wasn't really getting anywhere and I suddenly felt I wanted to get away, so I left and went to live in France."

LUCKY MEETING

There was nothing doing over there and he carried on a day-to-day existence on the Left Bank. Yet it was in France that he got his break. One day he bumped into an old friend—Miki Dallon—and the result was "That's Nice", the lucky Strike.

"Now I'm really busy and I love it—mainly, I suppose, because I know what it's like to starve."

His current chart-hopper is doing well abroad, too. A French version has been issued on Barclay, and RCA are releasing it in the States.

But what of the future?

"We plan another record in early June but nothing has been decided yet", he told me. "At the moment I just want to carry on what I'm doing."

"I don't really know what I want to do ultimately but for the next two years I shall continue the same way—doing the active thing on stage. After that I'd like to change,

NEIL'S OVERNIGHT SUCCESS TOOK FIVE YEARS

BY MIKE CROFTS



perhaps cabaret—not because I particularly want to do cabaret, but because I think it is necessary to do something different.

"One never stops learning, that's why I try to watch all the acts. They each have something to offer in technique or delivery."

Since "That's Nice", Neil has done television in Holland, and a one-day promotional trip to Paris, which he found very different from his previous longer stay.

NO MUSICIAN

On stage he uses his own group the Crusaders—Elmer Twitch, piano; Ritchie Blackmore, lead guitar; Bibi Blange, bass; and Tornado Evans, drums—and he really rates them.

"I tried messing about with a guitar myself once", he added, "but I'm no musician."

Neil has a fear of missing out on things. "People come up to you and say did you see... so and so? So now whenever I get a free moment I put on the radio, television and record player so I know that I just can't miss out."

"I like all kinds of music including Sinatra—Frank that is—and Nina Simone, it usually depends on the mood I'm in."

"I really go for the old rockers like Eddie Cochran and I try and collect these old records after they've been deleted. But I'm not really much of a record buyer and an LP has to have several good tracks on it before I'll buy it."

It would be unfair to say that Neil comes from a family with strong ties to the entertainment business, but his grandfather worked the old Music Halls with people like Marie Lloyd.

"He's about our only claim to fame", said Neil, "quite a few old timers I've spoken to have heard of Johnny James".

Having a hit record has meant one significant difference to Neil—apart from the obvious one of success, and that is that it has given him confidence.

"Now I'll have to try harder than ever", he concluded.



THE ALAN PRICE COLUMN

A word or two this month, about the actual gear side of things. Many "B.I." readers have written to me asking for gen on the organ and its amplification. One person in particular asked me if I could recommend any organ which was below the £100 mark. I'm afraid that's being very optimistic. You can buy electric keyboards for £90 and £100 but organs don't start until around the £150 mark. Also, don't forget that on top of the price you pay for your organ you have to spend a fair bit on its amplification.

EXTRAS CREEP IN

The selling-point of an organ isn't so much the type of sound it produces as the variety of sounds you can get from it. The bigger the range . . . the more you'll have to pay. As the price goes up you'll find little extras creeping in, such as built-in vibrato. Later on it's pedal boards and reverb units.

Amplification can be tricky if you don't pay attention to such details as speakers and outputs. You must realise that the organ has a very full range of notes and that it sometimes goes lower than the bass E on a bass guitar. On the smaller models you can use an ordinary 30-watt amp with a couple of 12" speakers, but, later on, you'll find that the larger output of certain models needs larger speakers and cabinets.

BUILT-IN REVERB

Tone cabinets are complete amp and speaker units in themselves. They are usually of a small wattage, but their cabinets are so expertly designed that the wattage doesn't matter so much. These cabinets have built-in reverb which you can control. This is neither a spring or tape reverb but a mechanical type. What happens is this. Inside the cabinets are paddles as in a washing machine. These rotate at varying speeds above the speaker. Organists use these on their own or with a further amp.

Summing up, for a start, any organ over £150 will do with a normal amp of 30 watts and a couple of 12" speakers. You'll learn all about footages and voices from there on.

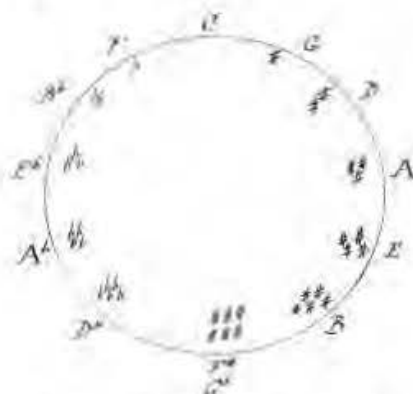
ALAN.

CIRCLE of FIFTHS

by THE TUTOR

If you would like to do some hard work this month read on. If not, turn to the news pages. The subject is plain musicianship and it arises from a remark passed by a London music store manager who is a good musician. In his shop he hears scores of guitarists and he says they all "sound very much alike". They play "set routines and can't seem to play pleasing modulations in the same way as pro pianists". Now modulation is quite a complex subject. In simple language it means that you can wander about from one key to another and still know where you are going. The positive way to establish a new key is to play its Dominant Seventh. This works very well if you happen to be "near" the new key but if you are a couple of blocks down the street the "leap" can sound a bit ruthless.

Look at the Circle of Fifths diagram. At 12 o'clock you have the key of C and if you play the key chord you have C, E, G. Add the minor seventh to this (B \flat) and you have the chord of C7. Now C7 is the dominant seventh of the next key anti-clockwise so you can use this C7 chord to modulate into the key of F. Add the minor seventh (E \flat) to the F chord and it will take you into the next key . . . B \flat .



By this time you should have some idea of the routine. Play a key chord; add the seventh, and it will lead you into the next key anti-clockwise. It may seem hard work but it's not so bad as working out the string diagrams which follow; they take much longer than writing music which is the simplest way of setting down the notes. Guitarists as a class are bad readers and there's no reason why they shouldn't read music just as well as other musicians. In the meantime have a go at the following. If you follow the instructions you will start in the key of C and finish up where you started . . . back in the key of C. And you will have learned a lot about chords and about your finger-board.

8	8	5	5	6	6	3	3	4	4	1	
8	8	6	4	6	6	4	2	4	5	2	2
9	9	5	5	7	7	3	3	5	4	1	4
10	8	7	3	8	6	5	1	6	4	3	3
											#
C	C \flat	F	F \flat	B \flat	B \flat \flat	E \flat	E \flat \flat	A \flat	A \flat \flat	D \flat	D \flat \flat
2	2										
2	2	4	4	5	6	2	2	3	3	0	
3	3	4	4	4	4	2	2	2	2	0	
#	2	4	4	6	6	2	2	4	#	0	
		6	7	7	5	4	5	5	3	3	
											#
G \flat	G \flat \flat	B	B \flat	E	E \flat	A	A \flat	D	D \flat	G	



John, Steve, Zal and Joe take a brief rest

SPOONFUL'S HECTIC VISIT...

WHEN the Lovin' Spoonful left Britain after their whistle-stop visit, bass guitarist, Steve Boone, took a set of new gear with him. Not some fresh stage outfit, but a special nylon all-weather suit to wear when he has time for his favourite hobby—motor cycling.

"I've just bought a new Norton, and as soon as I get a chance, I'll be on it and off into the woods", he said.

"During our trip we were so busy we didn't have much time for shopping, but I was determined to get this suit—you can't get anything like it in the States."

Steve has always been a bike enthusiast, and still messes around with the engine of an old Matchless he used for a tour of Europe a few years back.

He is a lanky six-footer with a deep southern drawl, who would probably look as much at home in a basketball team as he does with the Spoons.

But don't get the impression Mr. Boone is conspicuous as the odd one out. He isn't. Each quarter of the Lovin' Spoonful has something about him which stands out and makes people give a second glance.

Take lead singer John Sebastian. With hunched shoulders and spectacles very similar to those issued by the National Health Service, he looks very much the wise old man.

This doesn't mean there's anything archaic about him. Any worries on that score

by Kirwan Barry

would be resolved on the first meeting. Like the rest of them he is gay, colourful and a continuously cheerful character. He was born 21 years ago in Greenwich Village—a place with a reputation for breeding all manner of strange people—and that's where he spent his early childhood.

As well as giving those restrained vocals that typify the group's happy music, he plays a Gibson guitar, an Oscar Schmidt autoharp and harmonica.

WANDERED AROUND

He teamed up with lead guitarist Zal Yanovsky in the Village, and they just wandered around telling each other a bass player and drummer would turn up when needed. Strangely enough, they did.

Joe Butler looks like someone in one of those nice old Victorian family photographs as he sits on the edge of the stage tapping away at the boards with his drumsticks, smiling serenely.

Joe maintains that when he met the others he was about the only person in the Village who didn't play guitar.

"So they really didn't have much choice", he explained

complacently. "I was all there was".

Joe and Steve were friends before the formation of the Lovin' Spoonful, just like John and Zal.

Zal came from Canada and brought with him his trademark—a zany grin which splits his large features and leaves his teeth standing out like a row of polished tombstones.

If the group has a leader, he's it.

He never stops playing around—on stage or off. If Steve is taking a turn at the keyboard Zal is quite likely to suddenly smash out a few unusual chords with one hand, furiously twirling the vibrato arm of his solid-body Guild with the other.

Frequently he lets out wild cries of "Zowie", "Wow", and other less distinguishable comments on the proceedings.

But it all goes down well and no one in the group—nor, as far as I can tell, in the audience—seems to mind this addition to what can only be termed easy-going chaos.

The Spoons call it Good Tyme Musik, and that's just what it is. Effortless, happy, and very, very listenable.

They started as a folk group, but that failed, so they retired to a basement for two months to gain professionalism and originality.

When they emerged they were changed musicians and soon they were successful.

That's the way they tell it

but I suspect it wasn't so simple.

"It was inevitable really", said John, "we knew we'd make it in the end".

To help get that distinctive sound they use three 100-watt transistorised Standel amplifiers and a 200-watt Mackintosh P.A. system with three pressure horns—the same system used in many American studios.

John and Steve might be considered largely responsible for the group's success, as they write most of the songs. They answered the accusation that their music is like that of the Stones, with elements of Hoagy Carmichael with:

"We like the Stones, of course", said Steve, "but I don't think we copy them. As for Hoagy Carmichael, I can't play like him and I don't think we know enough about him to have been influenced at all."

Whether their music is entirely new or not, it is certainly new to current chart trends, and it's encouraging to know something so different can make it.

LIKED TELEVISION

This was their first trip to Britain and they were here to help promote their music. It meant ten pretty hectic days with a trip to Sweden, dozens of interviews and four television shows.

They were impressed with television.

"The shows here are much better than back home", was the general opinion. "There's better camera work, better ideas, and much better direction. In the States television just doesn't seem to be geared for the teenagers."

Despite the rigours of tight schedules they did find time to visit several English pubs.

"They're great", said Steve. "We were all knocked out with them—even though we were thrown out of a couple because of our long hair."

"There's no doubt about it, England's a great place, and we'll definitely come back."

Although they came to stir up interest in "Daydream"—single and album—they left having promoted something else. Four really entertaining people—and I don't just mean musically.

LEE'S A PANEL BEATER

'LEE DORSEY'S
AUTOMOTIVE
CLINIC: BODY &
FENDER WORK
SPECIALISTS'

American R & B star Lee Dorsey recently completed his second successful tour of England. Crotus Pike visited him at his apartment in the President Hotel shortly before he left and discovered some interesting new facts about Mr. Dorsey.

Lee Dorsey started singing as recently as 1960. He was born in Portland, Oregon, but has lived for some years in New Orleans, and it was there that he made his first records for the Instant label.

"Yeah, I was just singing while I was working—mending cars—and this guy called Reynaud Richard came by and said 'How would you like to make a record?' Well, I didn't know, but then he gave me fifty dollars and said 'Come round tonight' and so I did. I made a record called 'Rock Pretty Baby', but it didn't go at all.

OBSCURITY

"Well later on the same guy came back again, and this time I made 'O Latti Mo' and 'Lover Of Love'. So then I thought there must be something in all this—you'd better look around. I met Marshall Sehorn—who is now my Manager—and Allen Toussaint—who has written a lot of songs for me."

Lee's "Do Re Mi" and "Ya Ya" were made for Bobby Robinson's Fire label in New York, and have been recorded by a wide range of artistes—from Georgie Fame to Petula Clark—as well as becoming "R & B standards".

With the bankruptcy of the Fire company in late 1962 Lee made a few records for Constellation and Smash labels, and then seemed to fade into obscurity.

"Ride Your Pony" was the first record I'd made for two years. You see I got tired of not being paid any money for my records, so I decided to quit the business. I record for Amy now, and they always pay me properly."

Lee pulled out a card that read "Lee

BY CROTUS PIKE



"I used to be a boxer, but I got cocky"—R & B star Lee Dorsey told "Beat Instrumental"

Dorsey's Automotive Clinic—Body and Fender Work specialists".

"You see some guys—like Ben E King—all they can do is sing, but I have a trade and

that's panel beating and I can always go back to it—used to have my own business.

"I used to be a professional boxer too. I was a lightweight—pretty good but I got cocky—you know how young kids do. One time I drove down from Portland to New Orleans and spent six weeks in hospital recovering from the journey—so when I came out I didn't feel like boxing any more".

Lee now lives happily in New Orleans. He has many musician friends—like Ernie K. Doe, Jessie Hill, Earl King, Chris Kenner and Fats Domino.

"Matter of fact, I just bought a new house a block away from Fats' house. I used to know him quite well.

"My favourite singer? Mr. Ray Charles—some people say I sound a bit like him—if I do it's just because I dig him. I like T Bone Walker too—played with him at the Longhorn Club in Dallas, Texas before I came here".

HOLIDAY

And how was Lee enjoying his stay in England? "Well, I'll tell you—I love it here in England—the people are so nice and if it weren't for the weather I might settle here.

"I'm working with the League of Gentlemen this time, and they're a pretty good group. I've always got on well working with English groups, although I've heard some guys say otherwise. Maybe I'm just lucky.

"The Beatles? Yeah, I really like their stuff—they write nice stories like that 'Hard Day's Night' The Stones? Well, I really don't understand what they are trying to play.

"When I get back home I think I'll take a week's holiday. Before I came to England I was touring with Sam & Dave and Mitty Collier and a few others and I haven't had a holiday for a year. I'd like to come back to England some time though—when it gets a bit warmer I think".

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ONE NIGHTER ❄️



Steve Marriott Reports on a SMALL FACE Venue

I woke up early the day we were going to do the Top Rank Ballroom, Sunderland. Good job too, because we were supposed to set off at 9.0 a.m. After the usual groping about and moaning we got into the car and left Pimlico around ten past. Terry and Bob, the two best road managers in the business, had already left with our gear.

In the car I couldn't help but wonder what the audience would be like that night. We hadn't played Sunderland before, and it's always a bit worrying going to a new place because audiences vary so much. I decided to stop worrying and just leave it to fate. We stopped once or twice on the route; it's a pretty long haul. Of course, when we went into the transport cafes, we got the usual wise-cracks and whistles: but we're used to them by now.

QUICK MEAL

We finally arrived in Sunderland at about 6.20 p.m., so we went for a quick meal and then decided to go straight on to the booking. Trouble was, we didn't really know where it was. We looked around for someone to ask and stopped by a couple of "rocker" types. "Excuse me, mate, do you know where the Top Rank ballroom is?" They looked at us, then at each other, then turning back to us one of them said... well I can't really print what they said, but it was rather rude. "Charming!", said Plonk. "But what can you expect from these 'Elvis is God' types?"

Finally, a little old lady told us how to get there. Funny how we always seem to meet them.

We drove straight past the ballroom once just to see how many people were outside, and to find out which entrance to use. Eventually we parked and went in through the back. We went straight to the dressing room and began to change. This is always where the nerves start playing you up. "Plonk" and I grabbed our guitars and started to tune to the "pitch fork". I don't think you can trust pipes. It's not a case of two guitarists saying to each other, O.K., you tune to me. Because we have the organ, we've got to be in perfect pitch. I was very nervous by that time and I seemed to go deaf, I couldn't get the pitch.

NERVES

It's funny, you know, we all show our nerves in a different way. Take Kenny for instance, he comes over all exuberant, he runs about punching people and playing on your head with his sticks. Plonk just laughs all the time, you just can't shut him up, he keeps on laughing. Mac goes very, very quiet. Won't say a word. Me? Well, I don't know, it's hard to tell what you're like yourself. All I know is that I get very panicky.

They had a revolving stage at this place, so we were able

to tune up through the amps once more just before it was time to go on. It was quite a job hearing ourselves back-stage because the disc-jockey was churning the old records out at full belt and, in between, he kept trying to work the kids up by saying things like, "In just one minute's time, you're going to be able to see, right here on this stage...".

At last the records stayed off, the bloke at the side of the stage gave us the thumbs-up, and round we swung into a deafening wall of shouts and screams and hundreds of people clawing the stage. We went straight into "Ooop Oop A Doop" as we were coming round and I got that great feeling that everything was just fine. The amps were giving us a beautiful sound and I was really pleased with my guitar. After "Ooop" we went into "You Need Love", and whoops! All of a sudden the whole crowd came screaming at us. We just ran over the back of the stage, amps were going down, wires tripped us up. We got back to the dressing room and flopped down. I thought perhaps that would be the end, just when everything was going so well, too. Bob went out to see what was going on and he

came back and told us that the manager had come onto the stage and said, "Right, if you don't all sit down on the floor and behave yourselves you won't be seeing the Small Faces again". Surprisingly enough they did what he said and we went back on stage. It was a scream seeing everybody sitting on the floor, but off we went again.

ABRUPT END

We did a few more numbers and everyone seemed to be O.K., but when we got to "Sha La La La Lee" they all went mad, they got up and came after us again. We finished up pretty smartish and ran off. Back in the dressing room we patted each other on the back and chatted while we had a good rub-down. After that we shifted a good few cokes. Actually we were pretty lucky because none of the girls managed to get back-stage. I remember, in Warrington, we came off-stage and into the dressing room and saw this girl peeping out of the toilet door. I told Bob what I'd seen, so he went across, threw open the door, and do you know how many girls came out instead of that one? Thirty! I counted them. I almost collapsed, laughing.



FOR quite some time now, certain promoters have been wise to the quick, easy profit they can make by holding "auditions" for unknown or little known groups.

The trouble is too many of these auditions develop into actual concerts with paying audiences and no money for the players.

It's easy to be caught out. After all, most outfits are only too eager to take the chance of an audition if it may mean a break through to big-money dates. The promoters rely on this knowledge and make a good living out of it too.

It usually works in one of two ways.

First there's the character who runs his own club or coffee bar and wants live music to attract the customers.

He advertises for groups who are interested in auditioning for club dates, or what are claimed to be highly paid trips to the Continent, and just waits for the enquiries. There are always lots of them.

Every group expects to show a promoter what they can do, so it's no surprise to them when he asks to meet them somewhere for an audition.



The outfit goes along—often on a Saturday evening—expecting to play for about 20 minutes to a couple of people. They play a few numbers and then the audience starts coming in.

The promoter may tell them there is another group coming along to play later on in the evening and asks them to carry on playing until the booked group shows up.

There may be several groups that evening, all believing they are facing a genuine audition, none of them are being paid and all providing music for the people who have paid to get in and listen.

Hundreds of outfits have experienced this kind of thing. Sometimes the promoter tells them he has been let down by the group he booked, and asks the auditioning musicians to stay the whole evening. Perhaps he'll

pay them a couple of pounds, perhaps not.

Not many groups will refuse the first time this happens to them anyway. Certainly not if they think there is a chance something will come of it. After all, the promoter could be telling the truth and no one wants to upset the man who might be capable of giving your career the boost it needs.

This way the club owner/promoter gets admission money for supplying music he doesn't pay for—a pretty good menu from his point of view.

It can work another way. A promoter will approach the owner of a club or pub and offer to provide groups to play for him. Often the owner is pleased to take advantage of this offer because it means he hasn't the trouble of finding his own musicians. A price is fixed and a date is set.

Then the promoter gets to work in exactly the same way as his enterprising colleague. He advertises for groups to audition. He tells them where to go and that's it. He takes the money from the club and the groups get nothing.

It's a nice racket and it isn't, strictly speaking, illegal, just unethical.

Of course not every promoter is like this. A great many people who offer auditions mean just that, but any musician thinking of going along to some pre-arranged venue should be prepared for the worst.

Letters have poured into the "Beat Instrumental" offices complaining of incidents like those described which have happened to groups from all over.

One letter came from Brian who is in a North London group.

He said that last year the group's manager got them an audition at a Soho coffee bar.

THE AUDITION RACKET!

"We were told it was an audition for a six week booking in Spain", he said. "We arrived at the agreed time, set up and began to play at 8.30 p.m. By 10 p.m. the place was packed with customers who had paid 2/6 a time to get in. But no one came to hear us for an audition.

"Luckily we had to go to another booking at midnight so at about 10.45 p.m. we stopped playing, packed up and left. We didn't get paid a penny for that booking and the owner of that coffee bar is still getting people to play for a make-believe audition".



The same group came across a similar thing in Putney when they played at a dance. They were sharing the bill with a South London group and although the dancers paid 5/- entrance fee neither group received any payment. Nor did they hear any more from the promoter.

A group from Hertfordshire had the same problem.

Mike, lead vocalist with the outfit said: "We fixed up an audition at a Soho coffee bar, for a Saturday evening and after we'd been playing for about 30-minutes the place was packed.

"The coffee bar owner had said we'd be playing all evening but later on he told us to leave as he had another audition. He said some promoters had been down and liked us, that we'd be hearing. Of course we never did and we never got a penny for playing down there although the audi-

ence had to pay 4s. entrance fee." That was seven months ago.

It seems that practically every big city in Britain has its audition sharks.

One Hampshire group played two 45-minute sessions at a ballroom and received £8. "We were lucky", said the drummer, "other groups played there for far less and were never re-booked. We've just been offered another session there and it's taken them six months to get around to us again".

A lot of auditions are booked through agencies and it is always difficult to know whether they're genuine or not.

I answered a number of advertisements, posing as a group member, and I found most people assured me of the two points I put to them, 1. That there would be no audience, and 2. That the group need only play for about 15-20 minutes.

This is all very well, but it seems that it is only at the actual audition that the crooked promoters come out in their true colours—and then they have very glib reasons for everything.

There is not much any band can do to be safe except try and get as many details—in writing if possible—when making the initial approach.

Don't be overawed by tempting offers of top work on the Continent or recording sessions. If a promoter is genuine he won't mind you asking as many questions as you like. If he get's cagey it's probably best to forget it, because the more groups that turn down these great offers the sooner the sharks will go out of business.

●
**£150
 A WEEK
 FOR GOOD
 MEN!**

BY MIKE CROFTS



Johnny Howard

"If anyone is thinking of learning an instrument, he'd do well to choose trumpet, saxophone or trombone". So says Johnny Howard, whose band is one of the most successful and most listened-to on the current scene.

Johnny, who has a four-nights-a-week residency at London's Royal Ballroom, Tottenham, went on: "The trend is that groups are augmenting with front line instruments, which is a good thing because it broadens the range of pop, but there is a shortage of good young players and the ones there are, earn a hell of a lot of money.

"A top London session man earns about £150 a week and that's a lot more than many groups."

He is in a position to know. Most of the members of his ten-piece band do occasional session work during the day.

As well as playing at Tottenham, the Johnny Howard Band does quite a lot of BBC work, including a weekly stint on "Easy Beat"—one of radio's most popular shows.

"We do a few private functions too from time to time, so we're kept pretty busy, which is how we like it. A band is only as good as its bookings", said the leader.

The line up is quite straightforward—three trumpets, two saxophones, trombone, organ, lead guitar, bass, and drums—and it is their proud boast that they can do absolutely anything with that set up.

I spent a morning at an "Easy Beat" rehearsal and I began to understand just what that meant. The musicians switched on with so much ease and professionalism there was no need for a second run-through. And the actual recording went without a hitch. They really like what they're doing.

Johnny demands one thing above all else from the people who work with him—enthusiasm.

"They really must like pop. I won't stand for any sneering. If someone doesn't like what he's doing he can leave", he told me.

"I like to try and use the instrumentalists to showcase the singers, because, today, good vocals are very important."

During the course of an evening's playing the band will get through about 50 numbers; some standards, but mainly current hits. So Monday morning begins with Johnny going through the charts to pick out the new climbers for that week.

He then gives the list to trombonist, Pete Smith, who gets on with the arrangements.

He considers everything important, including the appearance of his musicians.

"I wanted to get away from the old-fashioned dance band image of purple jackets and initials everywhere", he said. "So I chose a uniform of grey jackets, dark trousers and dark knitted ties—as close to uniformity as I want to go".

His formula for success has worked. As well as frequent BBC performances the band will soon be issuing its second LP for Decca, and I understand it's a break away from the current sound, with each track featuring a different instrument.

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Listed below are ten points which any group has to consider if they are ever going to be successful.

To win this competition we want you to put them in their order of importance.

- | | |
|---------------|-------------------------|
| 1. Appearance | 6. Good vocals |
| 2. Sex-appeal | 7. Overall personality |
| 3. Dress | 8. Use of own material |
| 4. Stage name | 9. Instrumental ability |
| 5. Volume | 10. Sense of humour |

TO ENTER

- (1) List all the points on a postcard (or on our Special Reply Card), in your order of preference making number one the point you think most important, number two second and so on until you have listed all ten points then send to "Beat Instrumental June Competition", 36-38 Westbourne Grove, London, W.2.
- (2) Your entry must arrive not later than June 25th.
- (3) Only one entry is allowed to each person.
- (4) The judges decision is final.
- (5) The result will be announced in "Beat Instrumental" No. 40, which will be on sale on July 25th.

WHERE IS EVERYBODY

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

THE MERSEYS

May: 25th Pavilion, HEMEL HEMPSTEAD; 26th Locarno Ballroom, SUNDERLAND; 27th Winter Gardens, BLACKPOOL; 28th Town Hall, BLACKBURN; 29th Manor Lounge, SOUTHPORT; 30th Flamingo, REDRUTH.

June: 3rd Town Hall, DEVIZES; 4th Dreamland Ballroom, MARGATE; 5th Plaza, NEWBURY; 7th Town Hall, CRAYHALL; 9th CLEETHORPES; 10th CARLISLE; 11th Spa, BRIDLINGTON; 14th ABERYSTWYTH UNIVERSITY; 17th Mecca Ballroom, NEWCASTLE; 18th PARIS; 19th GREAT YARMOUTH; 22nd-26th SCOTLAND.

GEORGIE FAME

May: 25th Locarno Ballroom, STEVENAGE; 27th Royal Agricultural College, CIRENCESTER; 28th Twisted Wheel, MANCHESTER; 29th Douglas House and Flamingo Club, LONDON; 30th LINCOLN Football Club.

June: 3rd Manor House, LONDON; 4th BEXLEY HEATH FESTIVAL; 5th Starlite Ballroom, GREENFORD; 6th Majestic Ballroom, READING; 10th Corn Exchange, NEWBURY; 11th Ramjam Club, BRIXTON; 17th Corpus Christi, OXFORD; 18th Crazy E, BIRMINGHAM; 19th Coatham Hall, REDCAR; 24th Pier Ballroom, HASTINGS.

DAVE DEE, DOZY, BEAKY, MICK AND TICH

May: 25th, 26th GERMANY; 27th Fairfield Hall, CROYDON; 28th In Crowd Club, HACKNEY & Lotus Club, HACKNEY; 30th LINCOLN.

June: 3rd Golden Torch, STOKE-ON-TRENT; 4th BURY & WARRINGTON; 6th Supreme Ballroom, RAMSGATE; 10th Gaiety Ballroom, GRIMSBY; 11th Oasis, MANCHESTER; 13th Top Rank Ballroom, NEWCASTLE; 17th Top Spot Ballroom, ROSS-ON-WYE; 18th EASTBOURNE and HASTINGS.

CHRIS FARLOWE

May: 25th Top Rank Ballroom, CARDIFF; 27th Starlite Ballroom, WEMBLEY; 28th Ramjam Club, BRIXTON; 29th The Place, STOKE-ON-TRENT; 30th Country Club, KIRKLEVINGTON; 31st Corn Exchange, BRISTOL.

June: 1st Town Hall, FARNBOROUGH; 3rd BRUCE GROVE Ballroom; 4th Co-op Hall, MANSFIELD and Beachcomber, NOTTINGHAM; 5th Mojo Club, SHEFFIELD; 6th Atlanta Ballroom, WOKING; 9th Golden Torch, STOKE-ON-TRENT; 10th Mr. McCoys, MIDDLESBROUGH; 13th Catacomb Ballroom, EASTBOURNE; 15th Top Rank Ballroom, DONCASTER; 16th Club A-Go-Go, NEWCASTLE; 17th Keeble College, OXFORD; 18th Tofts, FOLKESTONE; 19th Sunshine Ballroom, EAST DEREHAM; 20th Christ College, OXFORD; 23rd Pier Ballroom, HASTINGS; 24th Flamingo Club, LONDON.

ZOOT MONEY

May: 26th Locarno, BARNSELY; 27th Ramjam Club, BRIXTON; 28th Ricky Tick, WINDSOR; 29th Black Prince, BEXLEY; 30th Tavern Club, EAST DEREHAM; 31st Klooks Kleek, LONDON.

June: 1st Bromley Court Hotel, BROMLEY; 2nd Jazz Club, ROSS-ON-WYE; 3rd Porchester Hall, LONDON and Flamingo Club, LONDON; 4th Tofts, FOLKESTONE; 5th White Lion Hotel, EDWARE; 6th Catacomb, EASTBOURNE; 7th Corn Exchange, BRISTOL; 8th Orchid Ballroom, PURLEY; 10th Devonshire House, EXETER University; 11th Burtons Ballroom, UXBRIDGE; 12th Carousel Club, FARNBOROUGH.

MANFRED MANN

May: 28th Pembroke College, OXFORD; 30th Supreme Ballroom, RAMSGATE.

June: 4th Refectory Field, BLACKHEATH; 7th Marquee Club, LONDON; 9th Pier Ballroom, WORTHING; 10th Civic Hall, WOLVERHAMPTON; 11th Queen's Hall, LEEDS; 12th Mojo Club, SHEFFIELD; 17th BIRMINGHAM University; 18th UXBRIDGE FOLK AND BLUES FESTIVAL; 20th Christchurch College, OXFORD; 23rd YORK University; 24th SOUTHAMPTON University.

ALAN PRICE SET

May: 26th K.D. Club, BILLINGHAM; 27th ACTON Town Hall; 28th Flamingo Club, LONDON; 29th Ricky Tick, WINDSOR; 30th LINCOLN CITY Football Club.

June: 8th Top Rank Ballroom, SOUTHAMPTON; 10th Music Hall, SHREWSBURY; 11th Tofts, FOLKESTONE; 13th Supreme Ballroom, RAMSGATE; 17th Casino Ballroom, BLACKPOOL; 18th Floral Hall, SOUTHPORT; 21st OXFORD College; 23rd LEEDS University; 24th Devonshire Hall, LEEDS.

JIMMY JAMES & THE VAGABONDS

May: 27th Eel Pie Island, TWICKENHAM; 28th ISLINGTON; 29th Coventry Club, KIRKLEVINGTON; 30th Cavern Club, EAST DURHAM.

June: 3rd, 4th, 5th OSTEND; 6th Marquee Club, LONDON; 10th GOSPORT; 11th Club A-Go-Go, NEWCASTLE; 12th Beachcomber, NOTTINGHAM; 13th Marquee Club, LONDON; 14th St. Johns College, CAMBRIDGE; 15th Blue Flame Club, WOLVERHAMPTON and Casino Club, WALSALL; 16th Ramjam Club, BRIXTON; 17th California Ballroom, DUNSTABLE; 18th Commonwealth Institute, LONDON; 19th Blue Moon Club, HAYES; 20th Marquee Club, LONDON; 21st Klooks Kleek, LONDON; 23rd Birdcage Club, PORTSMOUTH; 24th EXETER.

THE ACTION

May: 25th Tower Ballroom, GREAT YARMOUTH; 26th Starlite Ballroom, CRAWLEY; 27th ACTON Town Hall; 28th Birdcage Club, PORTSMOUTH.

June: 12th Jigsaw Club, MANCHESTER; 13th Queens Ballroom, WOLVERHAMPTON; 17th Market Hall, ST. ALBANS; 18th UXBRIDGE BLUES FESTIVAL; 19th The Place, STOKE-ON-TRENT; 22nd Bromel Club, BROMLEY; 23rd K.D. Club, STOCKTON-ON-TEES.

THE ARTWOODS

May: 31st 100 Club, Oxford Street, LONDON.

June: 1st-6th PARIS; 7th 100 Club, Oxford Street, LONDON; 14th CAMBRIDGE University; 17th Locarno, DERBY; 18th STAMFORD; 19th Metro, BIRMINGHAM; 21st 100 Club, Oxford Street, LONDON; 23rd Concord Ballroom, SOUTHAMPTON; 24th Winchester College, WINCHESTER.

THE YARDBIRDS

May: 26th BRADFORD; 27th GRIMSBY; 28th Dreamland Ballroom, MARGATE; 30th LINCOLN CITY Football Club.

SMALL FACES

May: 25th CAMBRIDGE; 27th Pier Pavilion, MORECAMBE; 29th Rhyd, WALES; 30th LINCOLN CITY Football Club.

June: 2nd Two Red Shoes, Elgin, SCOTLAND; 3rd RAITH Ballroom; 4th Olympia, EAST KILBRIDE; 5th House Hotel, LENNOX BANK.

THE WHO

May: 26th-29th SCOTLAND; 30th LINCOLN CITY Football Club.

June: 3rd, 4th, 5th SWEDEN; 15th-19th SCOTLAND; 20th Mecca Ballroom, BIRMINGHAM; 23rd LEEDS University; 24th SALISBURY University.

SPENCER DAVIS GROUP

May: 25th, 26th GERMANY; 28th Athletic Ground, RICHMOND; 29th North Pier, BLACKPOOL.

June: 1st-5th IRELAND; 10th Manor House, LONDON; 11th Pavilion Ballroom, BUXTON; 13th St. Matthews Baths Hall, IPSWICH; 16th ISLE OF MAN; 21st Merton College, OXFORD; 24th Leicester College of Education, SCRAPTOFT.

SOUNDS INCORPORATED

May: 25th, 26th, 27th White Horse Inn, DRIFFIELD; 28th Gaiety Ballroom, RAMSEY; 29th Coatham Hotel, REDCAR.

June: 1st Pavilion, HEMEL HEMPSTEAD; 2nd R.A.F. Cranwell, LINCOLN; 3rd St. Mary's Hall, DUDLEY; 4th Floral Hall, MORECAMBE; 11th Students Union, BRISTOL; 12th Imperial, EASTLEIGH; 15th Technical College, MANCHESTER; 17th College of the Venerable Bede, DURHAM; 24th Starhead, STOURTON.

MOODY BLUES

May: 30th Students Union, NEWPORT.

June: 2nd Locarno Ballroom, BURNLEY; 3rd, 4th 5th BELGIUM; 9th Locarno Ballroom, BURNLEY; 11th Students Union, BRISTOL; 12th Plaza, HANSWORTH; 17th Town Hall, EAST HAM; 18th Gaiety Ballroom, RAMSEY; 19th Pavilion, BOURNEMOUTH; 21st Magdalen College, OXFORD; 23rd Skyline Ballroom, HULL; 24th Ramjam Club, BRIXTON.

FOURMOST

May: 26th Bell Hotel, HUMBERSTONE; 27th Northampton Hall, LONDON.

June: 3rd Town Hall, HUDDERSFIELD; 4th Training College, SUNDERLAND; 11th Lewiscliff Hall, FOLKESTONE; 12th-19th Garrick Club, LEIGH and Towers, WARRINGTON.

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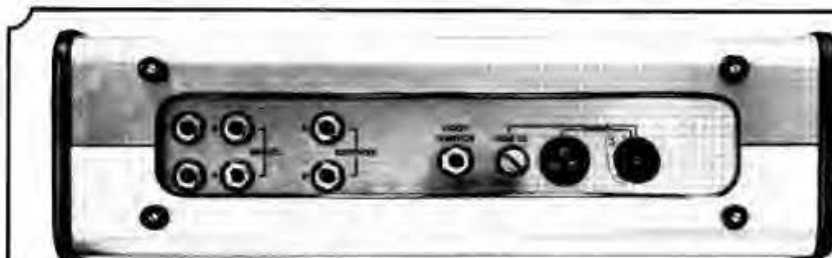
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AND
RECORDING HEAD!**

'Popularity Not Enough' say Walkers

BY PETER TATE

Success comes as no surprise to those unrelated Walker Brothers. In the words of co-singer John Maus, "Talent will out".

Well, perhaps not the exact words, but the sentiment is faithfully portrayed. John feels the days of groups getting by on popularity—that lying jade—have passed on forever. The people have become discerning.

The public has begun to recognise the beauty of full, rich melody and to crave for it. Hence the demand for units like—the W...k...r...s.

EXPENSIVE SESSIONS

"When we make a record", said John, "we have a 25-piece orchestra, with brass, a string section and an occasional harpsichord. It costs us from £500 to £1,000, but we get what we want, so it's worth it.

"We don't go for these beat group sessions that cost under £300. They may be all right for the groups, but they're hit and miss affairs and definitely not for us."

The lush backing is necessary to support the big, rich voice, of lead singer Scott Engels, anyhow.

"I have a fairly high, light voice", said John, "and it . . . kind of . . . mingles. It is an ideal blend."

That's fine on record. But what happens on stage?

One disgruntled critic likened the Walkers' movement to the idle cavortings of frustrated ballet dancers.

They did not deserve to share billing with Roy Orbison on his recent tour, it was reckoned. A much improved Lulu was better entertainment.

These comments have provoked a



fusillade of angry correspondence from Walker fans, but how do the Walkers themselves feel about their stage presence? Are they content?

"We admit our stage sound is nothing like on record", said John. "How could it be without bringing the whole jazz on stage? And in how many places could we do that?"

A FOLK-SONG NEXT

"We try to sing numbers suitable for small backing, but we have to include our record successes to please the customers. So we do a strung-down version. The fans seem satisfied.

"Are we content? Well, I guess we have to be happy with the best we can do."

The next Walker single will probably be a folk-song—only it won't sound like a folk-song because the backing will be back in.

P. J. Proby, similarly a fugitive from the Great American Eclipse, has shown he likes strong orchestral support on his U.K. records. His voice is not dissimilar to Scott's.

It is a sound? Is it a trend?

"We are not aware of any kind of progression", said John. "There are parallels, but Jim has his personality and we have ours."

Did they think being American had helped them at all in Britain?

"Our recordings have helped us. They are British."

Any plans for a triumphal return to the States?

"People don't make triumphal returns to the States", said John. "Rich or poor, we go back in 18 months. Not because we want to, but because our work permits run out."

Those 25 session men have promised solemnly to weep farewell.



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"I wouldn't like the sitar to be a new trend"

THE top boys are going through a new stage. The immortal blues artistes who they were raving about a short while back have been eclipsed almost completely by the weird and wonderful works of Ravi Shankar, and they've not been content with admiring from afar, but have "got right in there" and set to work on mastering the much talked about sitar. We have only heard of three British artistes who have bought them—George Harrison, Brian Jones and session man Jimmy Page.

Obviously we wouldn't like any of our "B.I." readers to feel deprived of any knowledge we have on Ravi Shankar and the sitar, so we asked Brian Jones to give us a run down on the Asian instrument.

Being a perfectionist, Brian tried to explain the intricacies of the sitar, but unfortunately our surroundings were rather noisy—like the canteen at the Empire Pool, Wembley.

"I'd like to help you out on this", said Brian, "But what we should really do, is visit a couple of museums so as to get some background history. The knowledge I have is comparatively small to that of an expert—however much you think you know, there is always more to learn. There's this fellow in the States, his name is Hari-Hari, and he taught me the basic history of the sitar. He studied under Ravi Shankar for twelve years, yet he still considers himself a pupil—these people dedicate their lives to the instrument".

The sitar is not the only instrument

Brian has recently experimented with, he also plays dulcimer, marimbas and koto (a Chinese instrument, which he purchased in the Virgin Isles).

Why is it you took a fancy to playing these instruments and not Keith or Bill?

"I've always been more interested in musical instruments than the others, because I'm an instrumentalist. Do you know, I don't know the words of most of our songs, that's why I play the piano, sax and clarinet—because I don't sing!"

I reminded Brian that in one of the musical papers it said that the Stones were copying the Beatles by using sitar on their new LP.

DIFFERENT TUNING

"What utter rubbish. You might as well say that we copy all the other groups by playing guitar. Also everyone asks if it's going to be the new trend. Well, personally, I wouldn't like it to be.

"You don't have to get that weird Indian sound from a sitar. Take 'Norwegian Wood'. Atmospherically it's my favourite Beatle track—George made simple use of the sitar and it was very effective."

I asked Brian if it was necessary to be able to play the guitar before attempting to play sitar.

"Not really, but it's an asset".

Does one tune a sitar like a guitar? I asked.

"No. To a certain extent there is a regular way of tuning a sitar. Out of the eleven resonating strings there are five main ones. The first is tuned to the fourth, the second to the fifth, the third to the tonic, the fourth also to the tonic

A 'B.I.'
EXCLUSIVE

BRIAN JONES EXPLAINS INDIAN INSTRUMENTS

by

S. Mautner



"The dulcimer gives a kind of blue-grass sound"

THEY SAID IT DIED YEARS AGO BUT...

R & R CULT LIVES

Rock 'n' roll—that tempestuous, heavy-handed, raving music from the 1950s—is on the way back to top-pop popularity. Who says so? Umpteen members of clubs and organisations dedicated to the preservation of rock, that's who say so. A sort of mass fan-club devoted to yelling the odds about old-timers like Carl Perkins, Jerry Lee Lewis, Little Richard, Fats Domino.

Some fans hang on to their old long drape jackets, their multi-hued thick-soled shoes and rockin' type chat. It's a cult. Like the cult that still goes on round the name of Buddy Holly through a thriving Appreciation Society. Like the cult, in the movie world, that still keeps alive the memory of James Dean in the States.

But a cult doesn't mean wide popularity at all levels. Can rock make a massive comeback—back to the days when Bill Haley and the Comets had six records in the Top Twenty. When films like "Rock Around The Clock" caused riot scenes in cinemas, with fans charging up and down the aisles?

OLD FAITHFULS

Fact is this: the old-time fans of rock don't want their music to become popular with what they regard as a FICKLE trend-following public. First, hear Breathless Dan Coffey, a Jerry Lee Lewis fanatic who lives in a house called "The Rockhouse", and who heads one of the many specialist magazines on rock—it's called "Rock and Roll News". "Rock died a commercial death back in 1959. So I hate commercialism. I hate the jumping on a band-wagon. And I certainly despise artists like Bill Haley who desert rock and start producing twist records in some obscure studio down in Mexico... just cashing in having lost loyalty to the music that first made him famous."

O.K. — but any kind of



Carl Perkins

music cannot remain the sole property of one little section of the community. Indian music, featuring the sitar-playing of Ravi Shankar, is now very popular with the top groups, and hence with many teen fans. And if the fans are ready for a return to the wild, uninhibited rock era... they're entitled to it.

RE-RELEASES

Signs are they are quite ready. Eddie Cochran died six years ago and was forgotten by all but a handful of record-buyers in Britain. They agitated, through trade papers, for the release of old Cochran tapes. Eventually Liberty re-released "C'mon Everybody", backed with "Summertime Blues", two massive hits from the old rock days. Now the hardened fans must have already had their copies—yet the disc made it nicely in the Top Fifty. NEW fans, then, had latched on. The record obviously sounded dated, but it provided an antidote for thousands, to the soul-less

parade of pop usually churned out nowadays.

EXCITEMENT

What does rock have to commend it? Well, it's wild. Today's groups are searching for smoother sounds, a wider range, a more-varied sort of beat. They peer around, experimentally, for gentle harmonies—it seems to be a sort of deliberate attempt to get back at the critics who have flailed the group scene for "lack of musicianship". But the fans, surely, want real excitement, a stolid beat—and it CAN be got from the records of the past.

COMING BACK

Did you hear bandleader Eric Winstone chatting about the music scene on radio recently? "Signs are that the group scene is going now", said he. "A chance, then, for the big bands to come back, with their sweeter sounds, their smooth arrangements with the accent on danceable melody." Come off it, Eric, thought I! Teen fans flocking round to see old-established bands like those of Billy Tennent, or Cyril Stapleton, or Harry Roy? NEVER!

OPPOSITE WAY

Signs are it's going exactly the opposite way, via rock 'n' roll. Rock DID fade—it faded with the demise of Bill Haley's popularity—but it didn't die. It just waited for its chance to come back. Hear now Earl Sheridan, lead singer of a group called "The Rock 'n' Roll Preservation Society". He says: "I'm 26. I still prefer rock to anything else—so do our audiences. We shouldn't try to kick the mods in the teeth; we should try to educate them

towards an appreciation of the true rock 'n' roll. I've worn an Elvis T-shirt on stage for years. We get most of our material from rock LP's... I paid a bomb for a Johnny Burnette album."

COMPARABLE

You can compare rock to traditional jazz. Trad had its boom period, then faded, but still it goes on. Just waiting, lurking, in the wings to come into the spotlight again. Trad-fanatics hated the commercialism, but they couldn't PREVENT the fan-masses from latching on. Same thing goes. I submit, for rock.



Johnny Burnette

I had a letter from Gene Vincent recently. He's recovering from hospital treatment on his damaged leg—the surgeons didn't amputate after all but tried a special new treatment with drugs. Wrote Gene: "From the letters I get from all over Europe, rock is coming back with a bang. I hope to come back with it." Of course there will be harking back to the old names—simply because few current groups have the courage to go all out on a rock kick. But there are some,

ON!

even in Britain, where rock is providing a handsome little living—without hit records.

NEW NAMES

Ronnie Hawkins has his own British Cats Club, headquarters in Mitcham, Surrey. Wild Little Willie and Baby Jean are joint presidents who write: "They call him Canada's answer to the early Elvis Presley, the Dean of Toronto, Mr. Dynamo, the Rompin', the Rockin', the Electrifying . . . Ronnie Hawkins. He proved that 'cover' recordings can be done equally as well as the originals with numbers like 'Who Do You Love?', 'Diddley Daddy', 'Dizzy Miss Lizzy'."

It could soon be a breakthrough at wider level for the ebullient Mr. Hawkins. But a rock revival essentially depends on the KNOWN performers and the KNOWN records. Later, given luck, we'll find the new names and the new recorded sounds. But among the die-hard rock fraternity, names like Billy Riley and Mickey Gilley and

Carl McVoy and Sonny Burgess, assume god-like status. This is specialist rock. Hawkins and Burgess, particularly, are still turning out rock records willy-nilly, and at any moment one of them might click. In any case, some of the releases by Roy Head and Sam the Sham are properly described as rock—giving the lie to the diehards who believe nothing good has been produced in modern rock since Haley.



Gene Vincent

The attitude of the "purist" angers most of the rock-happy fans who write to me. Said one: "If these rock snobs would only shut up, they'd realise that a world-wide re-emergence of rock would lead to the re-release of some artists whose records have become virtually unobtainable, such as Chuck Willis, Sanford Clark, The Coasters, The Moonglows and Jimmy Cavell-

lo and the House Rockers. Anyway, there are British rockers, like on that King-Size Taylor Polydor LP, who get very close to the excitement of Jerry Lee, Chuck Berry, Little Richard."

Of course, one hindrance to the total revival of rock 'n' roll is an exact definition of what IS rock 'n' roll. Chuck Berry and Bo Diddley came through on a rhythm 'n' blues tag, but purists claim they properly belong to rock. Fans who don't much care for definitions, but merely like the approach of rock 'n' roll, have recently been bombarding the television companies for the showing of rock films like "Go Johnny Go", "Girl Can't Help It", "Mr. Rock and Roll", and so on.

OLD-TIMERS

But whether purist or new-convert, rock fans all go along with one statement: that rock is the epitome of EXCITEMENT. They are mainly fed up with what they call the "watered down nothingness" of so much of today's ordinary pop music. They remember characters like Freddie Bell and the Bell-boys, the Johnny Otis Show, even Britain's Art Baxter, a true rock-singer who was last heard of manning a petrol pump. They listen to today's group sounds and shudder. They hear, too, Elvis Presley and his ballads and sophistica-

tion and they yearn for his sideburns and his shaking hips and his million-selling rock songs.

So the following, one way or another, is here for a revival of rock. Some want to keep it a mysterious "in" cult . . . others want everybody to share in it. Some even feel that improved recording techniques, which eliminate that old "empty studio" sound on rock records, will hinder a full revival—hold back the excitement.

The "snob" element of trying to keep a form of music



Roy Head

almost secret is for the masses of fans just one big drag.

My own view: the younger fans are taking an ever-increasing interest in rock 'n' roll, starting with an appreciation of the old hands like Perkins and Lee Lewis and Vincent. So watch out, diehards. You'll probably be swamped by the rush.

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INSTRUMENTAL NEWS

More Beatle Gear



The Beatles go from strength to strength and their collection of equipment becomes more and more formidable. At their recent sessions for "Paperback Writer" and the new LP the EMI studios were absolutely swamped with gear. Paul, John and George had an average of four guitars apiece on hand and there were organs and spanking new amps everywhere.

Indian instruments were present but George left the playing of them to a couple of Indian session men. In fact the Beatles seem to have brought in a lot more outside assistance than ever before. There is one track on which Paul is backed by a full orchestra, George Martin, of course pops up here and there with his superb ivory-tickling. On one track in particular a very pleasant sound was produced by milking the piano up through a Leslie Tone Cabinet.

GOOD RESPONSE TO DRUMMERS' NEWSLETTER

Promotion manager for Boosey & Hawkes and Besson, Ken Spacey got a surprise just recently. For some time he has been writing a drummers' newsletter which has been sent to stockists all over the country.

It contains features on well-known musicians as well as technical articles on looking after kits.

But it has proved so successful people have been writing in for more copies.

"I don't mind", said Ken, "in fact I'm flattered and anyone who wants copies is welcome to write to me. But I would like to ask them to send a fourpenny stamp!"

Ken does one for Rogers kits and one for Ajax.

TWO NEW REED ORGANS

Dallas are introducing two new reed organs in the range of Scala instruments. They are both console models with 61-piano keys and sell at 65 and 75 guineas.

Both have foot volume control but the more expensive model incorporates couplers including vibrato. Both will be available this month.

MERSEYS REQUEST SPECIAL STRINGS

The Merseys, Tony Crane and Billy Kinsley hope to play Indian style guitar in their act. They have asked General Music Strings to see what they can come up with in the way of very light gauge strings so that they can fit them to their solid Gibson Firebirds.

DANELECTROS A-PLENTY

The Danelectro shortage is over, the walls of the Selmer showrooms are lined with 'em once more.

TWO NEW HAMMOND AGENTS

Hammond have appointed two new dealers to supply their organs. They are The County Music Centre of Olive Street Sunderland and Fox Organs of Gypsy Lane, Leicester.

NEW M.D. FOR DALLAS

Mr. Leslie Miller has been appointed joint managing director of Dallas Musical Ltd. He is already sales director of the company.

DAVE SWOTTING UP

Dave Robertson of Jennings's Charing Cross Road shop is to demonstrate the firm's guitar organ at the forthcoming Moscow trade fair. Instead of doing a lot of English pops, he's been hard at work learning Russian folk tunes.

TRIXON include LUDWIG SNARE

In response to many requests Trixon Kits are now being supplied with a Ludwig Acrolyte snare. The set now costs 236 gns.

Les Paul Customs are in great demand!

If you have a Les Paul Custom you want to sell, come to London and get a very good price for it from almost anyone. Rarest of the lot seems to be the three-pickup job which Jimmy Page uses. If you have one of these you're rich.

Award for Premier

There'll be a very special plaque going up at the Premier Drum factory in Leicester. The company recently earned the Queen's Award to Industry and it is being presented to them in a few weeks' time.



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THE SAMWELL SMITH ORCHESTRA

Yardbird Sam intends making a fully instrumental EP very soon. He'll probably use Ray Davies' "See My Friends" together with three originals. He stresses that he won't be using brass, strings or any gimmickry.

The instruments he wants to feature are harpsichord, and 12 string guitar. He's very fond of what he describes as "That tinkly sound". Sessionists who will probably play on the session at C.T.C. studios are Art Greenslade, Big Jim Sullivan and Jimmy Page. The finished product will go out on the Columbia label under the name "The Paul Samwell Smith Orchestra".

MORE TELEPHONE-WIRE LEADS

Rose Morris are now supplying telephone wire leads. There are two types. One is 21/- and the other 30/-. The guinea lead has moulded jacks and extends to 15 ft., while the 30/- lead has metal jacks and extends to 20 ft.

BIG AMERICAN SALES FOR BALDWIN-BURNS

Baldwin-Burns report that there's tremendous demand for their Baby Bison 66, Virginian and Vibrasonic guitars to meet the demand for them from the American market. The American C & W exponents are especially taken with the firm's semi-acoustics.

STRING GEN FOR SITAR PLAYERS

British Music Strings have been making strings for instruments such as the Sitar for quite a time now and they say that they are always happy to help out if any problems concerning stringing these Asiatic and other types of lesser-known instruments crop up.

The only thing they ask is that if anyone has a query he should give as many details as possible about his instrument and the type of stringing he wants to employ.

Their address is: 130, Shacklewell Lane, London, E.8.

Fender P.A. on the way

At last Fender have brought out a P.A. system. It's already going well in the States but Arbiter report that it will take a month or two to get across here. It consists of a 115 watt unit (British rating) and two columns each containing four 10" speakers. Price will be in the region of £300.

Arbiter also report good sales on their Soundimension Unit. Several top studios have tried the unit and have reported it to be very satisfactory.

MANFREDS WANT A MACHINE

The whirring, clicking and clanking noises which provide a very realistic back-drop to the Manfred's "Machines" were supplied by a soccer rattle type of contraption which the group found in a cupboard at E.M.I.'s St. John's Wood studios.

After the track had been completed they returned the gadget to the cupboard. Later of course, they remembered that they'd have to do the number on stage. Paul Jones nipped back to the studio several days later but couldn't find the thing.

Until they find one, Mike Hugg is tapping his rims and sax man Lyn Dobson is knocking his sax against his mike stands. Incidentally we'd like to apologise to Lyn for labelling him "Henry Lowther" in last month's "New Menn" feature.

SPECIAL SIDE DRUM

After repeated requests for a metal side-drum to go with their kits, Dallas have introduced a Carlton metal side drum. It goes with a kit instead of the usual matching side drum, and costs £24 13s. 6d.



The Fenmen pictured with the instruments they used on their latest single "California Dreamin' ". From left to right, John Povey with Tablar, Alan Judge with Sitar, Wally Allan with Tambaura and Eric Willmer with Bengal Flute.

'MIDNIGHT IN MOSCOW' FOR PREMIER PHIL

Phil Franklin, promotion manager for Premier Drums went to Tilbury the other week on business. He was taking some spares to a Russian ship's drummer because they're difficult to get behind the Iron Curtain.

But it turned out to be a pretty unorthodox meeting.

"They treated me like a VIP", said Phil. "They plied me with vodka, serenaded me with 'Midnight In Moscow', and made me sit-in on drums".

POLICE MESSAGE

Calling all readers. Be on the look out for a set of Trixon Luxe drums worth £250—that's the request we received from the CID at Wood Street police station the other day.

Apparently a group called the Foresters had the kit—three side drums and a bass drum—stolen from outside the Square Rigger pub, a few streets away from the police station.

A detective rang the "Beat" offices to let us know. Anyone seen the drums?

SONGWRITING NOW

PART 6

Pluggers, Producers, DJ's— The Men behind a HIT!

AT last your song is on record. Your publisher is looking after sheet music sales and all you have to do is sit back and keep your fingers crossed.

But just what are the chances of your number becoming a hit? Apparently as few as ten records out of every hundred released are commercially successful, and only one or two in a hundred is likely to be a hit.

But don't despair—it isn't necessarily the kiss of death. You've made it this far without too much help and now there are dozens of people who are trying to get your song to that remote peak at the top of the charts.

Certainly some records get more exposure than others—big name artists can almost always rely on a lot of plays, so if your number has been issued by Dusty, Cilla or Cliff you're on a good thing. However most new releases get a fair hearing and if a song has that indefinable something it could very easily be bounced into the public eye.

Bob Grace is one of the men who does the bouncing. He's a promotion man with EMI whose job is to make sure disc-jockeys and producers are aware of what his company is releasing.

He explained: "Before a record is issued, promotional copy and advance copies of the disc go to radio and television programme producers and to disc jockeys. Pressings are also sent to the press—in fact to everyone who has any influence on whether or not a new record receives publicity."

Good promotion is worth its weight in gold and a lot of good records have fallen by the wayside because of poor promotion.

TWO-PRONGED

Promoting a record is a two-pronged attack. As well as record company pluggers, the publisher has his own promotion men.

Bob Britton is with Southern Music and added: "It's really a selling game and relies a great deal on trust. Producers get to know you're not trying to con them and then they'll listen to what you want them to. However you can't plug everything so you have to choose.

"Sometimes you're convinced a song has it and then you really pull your

finger out and even get it on the epilogue if you can. This is truer of unknown artists and composers and when it happens the pluggers usually right. Without us this kind of thing might go unnoticed".

Bob admitted that pluggers have a terrible name.

"This is because some overdo it and phone one person five or six times a day. Sometimes you have to keep on at them but you must use discretion and know when not to push too hard".

A pluggers must also know the kind of music which will suit a programme producer best—and his job doesn't end with delivering a copy of the record in question. He frequently follows this up with a little story about

the artist—an angle for the producer which may give him more inclination to feature the record on his show.

Radio has probably the greatest appetite for records of any medium—especially since the introduction of the pirate stations.

Derek Chinnery, producer of BBC radio's "Pop Inn" said: "There is plenty of scope for new records to get a fair representation and we try to make sure they do. When a producer is compiling a record programme like 'Pop Inn' there are a number of initial considerations such as which artists are in town who can appear.

"Although the producer has the final say as to which records will be used in any programme, he generally leaves the disc jockey to choose what he wants".

AVOID REPETITION

BBC Radio has a variety of music programmes and as well as the pure hit parade numbers there are many openings for other types of material.

With BBC there are restrictions on the number of times one record can be played in a day. Usually a team of producers concerned with musical programmes get together with disc-jockeys and choose the material. Individual programme lists are compared to avoid too much repetition—and this is where a new song stands its best chance.

Derek concluded: "On 'Pop Inn' we sometimes go out of our way to feature a new artist—providing he has a good record".

Television is slightly different.

Take "Ready Steady Go". Programme editor, Vicki Wickham, spends a great deal of time listening to records during the days leading up to transmission.

"There's an awful lot of listening in fact", she said, "between 60 and 70 new releases every week. Everyone involved with the programme gets together to decide which are the best and we spend the rest of the time—including weekends—putting the show together. We often listen to B sides too, so there are quite a few hours of playing



Vicki Wickham

time before we actually get down to the show".

Certain artists can be sure of automatic RSG plugging—people like the Stones, firm favourites at the Wembley studios.

Vicki added: "We get millions of pluggers coming along with piles of records but we always listen—you never know what might come up".

Mike Mansfield is producer of Southern Television's "Pop the Question" and he picks the records for his show.

PANEL PROGRAMME

"We are restricted to a certain extent because ours is a panel programme. We have two teams of pop stars—three boys and three girls—discussing the records we play, and we always play their own releases.

"We have an average of 16 records per programme and I choose them from the 40-odd we receive each week.

"There's every chance an unknown artist with a song by a newcomer could get his record played. And not just once either. If we particularly like a record we play it two or three times in consecutive weeks".

The remaining vital link in the chain which leads to record-buyers queuing at the shops, is the disc jockey.

Today the DJ is a show business personality in his own right, with a large following among the fans. He is the person who actually says whether he thinks a record can make it—and if he has a good reputation the public listens to what he says.

How does he see his role in the making of a hit record?

Simon Dee, who recently joined BBC Radio, has worked for practically all the radio stations—including the pirates—and he believes a DJ's influence is governed to some extent by the station for which he works.

"On some stations it's the programme director who says what will go on and,

the personality of the disc jockey doesn't come across", he said.

"But when I was with Caroline it was my decision and if wanted to push an unknown record I had faith in, I could do it.

"We made quite a few people in those early days", he added.

"In fact I was so taken with 'It's Not Unusual' I played the acetate before the song had even been given a label and it went like a bomb in our transmission area".

Simon is in an enviable position with his Saturday night show. He has complete freedom to choose what he likes and is not tied down to a script. He is very sincere and feels a genuine moral obligation to listen to every record which comes out.

In his second show he played a record on the practically unknown



Simon Dee

Strike label—so there's a chance for everybody to get a play.

He went on: "A DJ's responsibility is two-fold. He should play what the listeners want to hear and what he thinks they should hear. I guarantee that on my show you'll come across at least four names you've never heard before.

"Any new name, no matter how obscure would get a chance with me, providing I felt it could happen.

"However a disc jockey does owe it to his fans to be selective. He should only play records he thinks are worth a listen—after all his is a qualified opinion based on the full-time business of listening to records and getting to know the industry."

Alan Freeman sees his role in a different light.

"I don't believe a DJ can sell the records he plays. It's the public who make the hits, we just make them aware that the record exists in the first place.

"Sometimes I feel about a record and choose it for a programme—it may well be a new song by an unknown artist—without any consideration for anything other than my faith in it.

"One can never tell what is going to happen, sometimes a hit will come out of the blue when hardly anyone has played it."

PUBLIC DECISION

So there it is. These are the people who, in varying degrees, can make one record stand out above the rest. The people who can give you a hit.

But in the long run it's the record buyer who has the final say in whether or not your particular song makes it. Meanwhile the whole busy circle starts again with new songwriters, new artists, new records. But what of the songwriters who have made it?

I spoke to some who have had hits. Gordon Mills has been writing songs for four years. He was one of the "starving artists" who had come a



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cropper when his group failed to make the grade.

"In fact the first song I wrote was meant to be used by the group, but the recording company wouldn't wear it so I gave it to Johnny Kidd", he said.

That was "I'll Never Get Over You" and it was the breakthrough.

Since then Gordon has had almost a dozen hits in Britain and a couple in the States.

WINNING STREAK

"The worst thing that can happen is for a writer to get into a rut. Most of them have a winning streak because they write for the current scene, then trends change and they're lost.

"British songwriters have a lot to thank the Beatles for. They're our greatest ambassadors and without them we'd never get stuff used abroad. Thanks to them songwriting is beginning to get recognition.

"I never write with a particular artist in mind and I spend my spare time listening every minute. I watch every trend and prophesy trends to myself.

"But let's face it, it's the hungry writer who succeeds. At first I kept writing, but now I sit back and rest on my laurels. And it's a mistake.

"Advice to a songwriter? Yes, let him make sure he has it. It's easy to persuade yourself you have when you haven't, and if he isn't honest with himself he'll be bitter and frustrated.

"Find out your limitations and if you haven't got it—give up."

Simon Napier-Bell who co-wrote "You Don't Have To Say You Love Me" had this advice to offer: "Look at what you've written with a scathing eye.

Imagine how often those words have appeared before and how often they're made to rhyme with the same things.

"It's also a good test to speak the words aloud. If you can do it without feeling embarrassed you're half way there."

Simon has been writing music for about ten years but only started on lyrics twelve months ago. Since his association with the Dusty hit he's had dozens of publishers approach him.

"I'd rather write with a particular singer in mind", he added.

"Songwriting is like tailoring—you look at someone and decide what will suit them best."



Gordon Mills

He doesn't know how much this one record will make in terms of money—there are several other people in for a percentage—but he tells me the main thing is the name.

"Write a hit and people will listen to the next song", he said.

Mitch Murray is another prolific songwriter who has had a fair share of hits.

Mitch can't read or write music and composes all his numbers with the aid of his ukulele. He's recently branched out into the publishing business and has a number of other interests as well as writing songs. He has also made a couple of records himself.

"I nearly always start with a title and plug it throughout the song. As far as I'm concerned the music should always fit around the words—never the other way round.

PROFESSIONALISM

"But the most important thing is to develop a professional approach to the whole thing. It's not a lottery where anyone can enter, it's an industry where the only thing to do is earn big money—there's no in-between, it's either all or nothing.

"Anyone with a song he thinks can sell should spend a bit of money on a good demonstration record because presentation is vital.

"It's easier to get a song recorded today, but it's harder to make money out of it", he concluded.

Next month we shall be starting a regular feature aimed at the many people interested in writing songs. It will talk about successful composers and just what's happening in the fascinating world of Songwriting Now.

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RECORDING

Notes

A disc come-back for **MARTY WILDE** just now with "I've Got So Used To Loving You". It's produced for Philips by **JOHNNY FRANZ**, the man who handled his recording career a few years back. Wilde, who is doing a lot of composing these days, penned the flip, "The Beginning of the End".

Was "Paper Back Writer" the only number to be considered for the **BEATLES'** new single? There are several others on the LP that could well do for single issue. ... I wonder?

Seven **JOHN LEE HOOKER** compositions are featured on his new LP "It Serves You Right To Suffer" coming up for release, while **JIMMY SMITH** seems to favour the reliable well-known diet of tracks for his new album. With orchestra conducted by **OLIVER NELSON**, "Got My Mojo Working" contains such numbers as "Hi Heel Sneakers", "One, Two, Three" and "Johnny Come Lately" as well as the title tune.

American actor **STEVE ROWLAND** came to Britain to sing. He was A & R man on the **DAVE DEE, DOZY, BEAKY, MICK and TICH** hit "Hold Tight", and now he's got involved with that side of the business. At present he is working on **PRETTY THINGS**, and **TWINKLE** singles, and an LP for the Dave Dee outfit. Although he has made one single himself he just hasn't time for a singing career.

WAYNE FONTANA has been recording several tracks at the Philips studios, but nothing has been chosen for his next release.

First **KEITH RELF**, now **PAUL SAMWELL-SMITH**. He is bringing out an EP under the heading "Paul Samwell-Smith Orchestra", and it contains the **KINK** number "See My Friend".

JEFF BECK is looking for a suitable song right now for his first solo venture.

New **SETTLERS'** single is **PETER, PAUL & MARY** original, "In The Early Morning Rain". It was recorded at Pye studios under the direction of **TONY HATCH**.

New girlie trio from Liverpool, **THREE BELLS**, should have first single out in the middle of June. It's called "Did He Tell Her" and it was penned by **GRAHAM BONNEY** and his manager **BARRY MASON**.

And **BARRY FANTON**'s first single "Little Man In A Little Box" was written by **RAY DAVIES**. Barry writes songs too, and some of his material is being used on the forthcoming **DAVE DEE**, etc., album.

FENMEN chose "California Dreamin'" because they didn't think the **MAMA'S AND THE PAPA'S** version would get anywhere. It did take a long time to get off the ground but when it did it

worried the Fenmen so much they switched "Dreamin'" to the B-side, making their own "Is This Your Way", the A-side.

Nothing new from **DUSTY SPRINGFIELD** yet. She's still puzzling over a batch of possibles. I understand it could be anything—ballad or belter.

The new **MANFRED MANN** EP follows the group's unwritten policy of varying their material. Although the titles are well-known the arrangements will come as something of a surprise to Mann fans. It's called "Instrumental Asylum", and as that suggests, there are no vocals.

It's a jazz-flavoured record with the set **Mann** line-up going to work on things like "My Generation", "Satisfaction" and "I Got You Babe". A & R man **John Burgess** told me it was completed at one session and went very smoothly indeed.

A new EP from **CLIFF RICHARD** follows his recent "Blue Turns To Grey". Its title: "Love Is For Ever", and it features four ballads. It may be the last release by Cliff for some time. He starts shooting at Pinewood Studios in the next few days and at present he is recording music for the film.

And it's coming up LP time for **JIMMY JAMES AND THE VAGABONDS**. Right now the boys are spending a lot of time with record collector **JEREMY PENDER** going through his discs looking for unusual material. Jeremy is a real soul enthusiast and has a lot of old singles by obscure groups and little-known singers.

The **BIRDS** are on to the same idea. They're searching the collection of journalist **DAVID LANDS** in the hope of finding something for their new single. Their last release was "No Good Without You Baby" and was covered by **PADDY, KLAUS & GIBSON**.

Rush release follow-up for balladeer **LEWIS RICH** is an old **FOUR SEASON'S** album track "I Woke Up". Just like "I Don't Want To Hear It Anymore", this one has big orchestral backing and is being produced by **BUNNY LEWIS**.

Now that the **HOLLIES** are back from America they're getting down to producing their next album. **RON RICHARDS** will be A & R-ing the sessions at the St. John's Wood studios and the record will be a real mixed-bag—with originals, oldies, and anything else they can find. It's due out in July.

Tough for **VINCE HILL** whose record was released in the States and given good notices. Publisher objected to what they called "English lyrics" and insisted that it be withdrawn. Hill has cancelled his trip to America as a result.

New sound being sought by **KENNY BALL**. On his next single he wants to play flugelhorn with backing from his band, **PLUS** strings.

PETER & GORDON are releasing an EP this month with full orchestral backing from **GEOFF LOVE** and **TONY OSBORNE**. The titles include "Colour Blue" and "Let It Be Me".


"I Take It That We're Through" is the title of the new **RIOT SQUAD** release. It's a **JOE MEEK** production and it has made the Squad believe in mysticism. They tell me that at the end of the record a mysterious voice sails in. It isn't anything to do with them they say ... hmmm.

The new **ANIMALS'** single "Don't Bring Me Down" was written by **GOFFIN & KING**, and its release almost coincides with the

issue of their first LP for Decca. That's called "Animalism" and contains some interesting material. There's "I Put A Spell On You"—somewhat different to you know whose—an original called "She'll Return It" and a strange item with the title "Clapping". This, too, is an original and there are no instruments used on it at all—just clapping and voices.

Miss **MARIANNE FAITHFULL** makes a return with a new single on Decca, "Tomorrow Calling", her first for some time.

New **MINDBENDERS'** LP should be coming out soon. No title yet but two of the tracks are "You Don't Know About Love", an original by lead-guitarist **Eric Stewart**, and an up-tempo instrumental which the boys plan to call "Rockin' J.B."—a tribute to A & R man **JACK BAVERSTOCK**.



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YOUR QUERIES ANSWERED

SHEET MUSIC PROBLEMS

Dear Sir,

When I like a record I often buy the sheet music. On several of these they add on the front page that the music is as recorded by a certain group or singer. But I have found in many cases that the sheet music is in a different key than the record, and in one particular song several chords were missing and two of them were, as far as I can tell, wrong.

Are these just printing errors, or is there some other reason for the sheet music not being the same as the record?

B. HANNAY,

Aylesbury, Bucks.

ANSWER:—This seems to be something which is worrying a lot of our readers. We asked a publisher for his comments.

"I don't think that it can be said that every piece of music is written in a different key", said one. "When there is a difference it can be attributed to the fact that sometimes the song copyist has to do a very quick copy from the composer's demo. Consequently, when the artist gets into the studio, and takes the song up a few tones or changes chords here and there, it messes the whole thing up. Mistakes? Well, these happen occasionally because the song copyist is a very busy man."

STEREO EFFECT

Dear Sir,

One hears of Stereo-wired guitars which are put through two amps simultaneously giving wide tonal variations. Surely, though, it's possible to get the same effect with an ordinary guitar and a makeshift stereo lead consisting of two lengths of normal co-axial going to one jack at one end and two at the other. I'd be very grateful if you could give me your comments on this subject and also anything you can tell me about any snags I might encounter.

M. FULLER,

Northants.

ANSWER:—There's much more to a Stereo-wired guitar than most people think. It's not just a case of having a jack socket which will feed two leads. The entire electronics system is arranged to give the widest possible range of tones. Also the two pickups are wired separately so that you can get a bassy tone from one amp and a treble tone from the other.

You can certainly get a stereo effect of a less ambitious kind by combining two leads. Make sure that the jack at the end of the guitar end is wired-up correctly. Both earth wires should go on the outer pins and the inner wires should go on the centre pin. As you can imagine this opens up a whole new field of tones for you. The only snag is that you might get hum when using your two separate amps. This can be corrected by removing the earth wire from one of them.

SILVERTONE 12 STRING

Dear Sir,

Could you please help me and tell me if it is possible to buy the guitar that is used by the folk singer, Jesse Fuller? It is called a Silvertone and is a 12 string electric with one cut-away and two pickups. Its colour was blue and it did not look too expensive.

D. R. ADAMSON,

Winchester, Hants.

ANSWER:—Sorry but these guitars are not imported by any of the main wholesalers. You might possibly be lucky and pick one up which has been brought into the country and sold by an American serviceman or someone similar.

DRUM AMPLIFICATION

Dear Sir,

I am a drummer in one of Stockport's local groups. We play very loudly but are well balanced, I must point out that this is our style but the only trouble is that I am wrecking my kit, especially the cymbals.

Could you give me advice on what amplification I could use with the kit? I don't really want to lash out the money but I'd like the gen on what speakers, what amp and what mike to use.

S. BOWERS,

Marple, Cheshire.

ANSWER:—Whatever you do don't try amplifying the drums by putting mikes inside them. All you'll get is a horrible noise and all tonal quality will be lost completely. The best way to get your drums across on a large scale is to have a mike on a boom stand above them. It should be an omni-directional model so that it picks up sound from a wide range. For amplification you can use either a combination amp or a unit and a couple of 12" speakers. The latter set-up would probably be better. You don't need anything more than 50 watts.

Instrumental Corner

The Doric Music Company of York have recently brought out a small device which is a great help to anyone who is at all interested in music. It's called the Berclau Harmony Indicator and Chord Rule. The price is 21/-.

It takes the form of a small plastic rule measuring 7" x 1 1/2". The face of this rule is divided into a sort of graph, which measures ten squares down by 23 squares across. However, in between the 6th and 7th square down there is a movable strip. This consists of three squares down and 34 along in the same scale as the rest of the graph. On the top line of the three the diatonic scale is listed note by note across, starting at A and going through just short of three octaves to F sharp. The second line does exactly the same thing but gives the flats instead of the sharps. For instance, on the top line one sees F sharp but in the corresponding square directly beneath it will be listed as G flat.

On the very bottom line of this movable strip there are plain squares which are black or white wherever a sharp or flat is noted above. In fact the whole thing is like a miniature keyboard.

On the right of the "graph" are listed the ten most commonly used chords in music. The tonic Major, the 6th, 7th, 9th, 11th and 13th chords are listed above the strip, the minor, minor 7th, diminished and augmented chords below.

The object of the Berclau, besides setting out the theory of music in visible form, is to enable the user to find exactly which notes are contained in which chords and to enable him to transpose music and to give him a fuller understanding of intervals and inversions, because here they all are set out so that you can see exactly how they work.

Let's just deal with finding the composite notes of any chord. In the squares above and below the movable strip there are dots. Now if you want to find for instance, which notes go to make up the chord of D Major 13th, you bring the note D into alignment with the symbols on the first left. All you have to do is to look along the line at the end of which the Major 13th chord is listed. Wherever the dots occur you look below them the line of notes and these are the ones which make up the chord. Sounds complicated but it's not. For further details write to: The Doric Music Co., 50, St. Andrewgate, York.

BOBBY HAUGHEY is a session man who plays mainly on LP's, and he has worked with people like Tom Jones, Julie Rogers and Dusty Springfield.

He plays trumpet, sometimes doubling on flugelhorn, and he has about 18 years' playing time for experience.

Like many trumpeters he started on cornet and just went on to the other instrument. His father played a little so it was natural for him to adopt music as a hobby, for that's all it was to start with.

Bob's first public performances on horn were with a local Boys' Brigade troop in his native Glasgow. From there he progressed to school orchestra and then to the army.

He never planned to be a professional musician, it just happened that way. He added: "With a trumpet it's a fight the whole time. You never reach a stage where you've mastered it completely, so you just go on and on".

Bob had played "serious" music in Scotland and had even taken part in an Edinburgh Festival. But although it was possible at that time to make a living north of the border, the real money was in London.

So on leaving the forces he joined Bob Miller's band and was in on the

THE SESSION MEN

No. 10 BOBBY HAUGHEY

original scene that introduced people like Adam Faith and Cliff Richard.

He worked on BBC's "Dig This" and "Drum Beat" which had been started to compete with the then highly successful "Oh Boy".

BRASS REVIVAL

Recently brass has come into prominence again and Bob thinks this is due to people on the club scene.

"People get tired of just the straight-forward line-up of rhythm guitar, lead, bass and drums, and they want to experiment. They've tried organ and now they're going onto brass", he said.

"They're going back towards the jazz thing and I think the credit for this must go to Georgie Fame".

Bob believes American brass is the best and plays one of the most ex-



pensive models—a Super Olds.

"Choosing a trumpet is very much a matter of taste, one should always take a musician along", he advised.

"Too many people make the mistake of spending a lot of money on an instrument only to find they don't like it."

It's taken Bob 18 years to reach his present high standard, and it's worth remembering what he says—you just go on learning. **KIRWAN BARRY.**

DAVE DEE ETC HAD TO PUSH MICK



MICK first came into contact with Dave Dee's happy ensemble through Dozy, who he met on a bus. He already knew him vaguely and got chatting to him about the group which he was in at the time. Dave Dee and The Bostons. Dozy was a bit glum so Mick enquired as to the cause and found to his delight that the Boston's drummer had just left the group. "How about giving me a try", he said, "I've been playing for quite a time". Dozy said O.K. and took Mick's number. The group gave him a test and, "Somehow I wangled my way in", says Mick.

MERCILESS

Mick of course was a bit of a fibber, he hadn't been playing long. In fact he had only just bought a set of Trixon to play at home. The group started to knock him into shape. "It was left to Beaky to teach me the routine", says Mick. "He was the one who always picked things up quickly and he had taught himself how to play drums on one of the group's German

trips. He was merciless, they all were. They kept on at me every minute, sometimes I got very fed up. The trouble was that they had such a slick act and the drums led them through it. I wasn't able to just sit back and come in when I had sorted myself out. I think it took me a good six months to get the whole act off from beginning to end."

Ask Mick if there was any particular piece of drumming which he had a bit of struggle with in the early days and he'll admit that "I Keep Forgetting You Don't Love Me No More" by Chuck Jackson proved to be a bit difficult. "Pretty well the whole thing is built round percussion", he says, "I felt rather pleased when I got it off perfectly".

Now he's seen enough action with the group to be able to sail through the routine three times before breakfast so he's concentrating on getting himself across to the fans. "I believe in a bit of show", he says. "Twiddling the old sticks, things like that."



MICHELLE



JOHN

Meet the MAMA'S and PAPA'S



DENNY



CASS

THEY look like understudies for the Addams Family. They sound like, well, they sound like themselves because the Mama's and Papa's are just as distinctive vocally as they are visually.

They're a group of four individuals, who have rather tenuous connections with that other group of individuals the Lovin' Spoonful.

Three of them were one-time members of an outfit called "The Mugwumps", along with John Sebastian and Zal Yanovsky. That group split up a couple of years ago in New York and the two boys formed half of the Spoonful, while the remaining Mugwumps decided to go their own separate ways.

They were John Phillips, Dennis Doherty and Cassandra Elliot. John and Dennis, or Denny as he's known, teamed up to become the Journeymen while Cass went solo. And that, for the time, was that.

A bit later John met Michelle Gilliam, a New York model, and married her. Twelve months later he persuaded her to join a group

and she joined his. The name was changed to the New Journeymen and they set off on their musical career as a trio.

It was about this time that Cass came back on the scene.

HOT ON THE TRAIL

The New Journeymen were constantly on tour and so was she. And as luck would have it, everywhere they went she seemed to follow close behind. From New York to the Virgin Islands, back to New York and on to California.

It just couldn't go on, and so about four months ago she joined them and the Mama's and the Papa's were born.

"California Dreamin'" came along and success came with it.

Twenty-one years old Michelle is without doubt the beauty of the group. She's petite with long blonde hair and blue eyes.

Husband John, 24, has the right kind of expression to give him that kindly sinister look that's in the best Addams tradition, and

towers nearly a foot above his wife.

Denny is the happy one. He's always grinning as though he has a large plum in his mouth. His new-found success has helped him with one of his favourite hobbies—girls.

Last but not least is Cass, the large one of the group.

She's in the habit of wearing a shapeless black smock which adds to the general impression of her easy-going nature.

So that's the Mama's and the Papa's. Between them they've got a good few years' experience behind them. As a group they may not have been together long but those few short months have been enough to find two hits. If anything it may have been too fast a rise because few people know anything much about this wild foursome.

It remains to be seen what comes after "Monday, Monday" but I suspect, that whatever it is, it will make more and more people aware of the Mama's and the Papa's.

I hope so.



ARTWOODS: 'Poland GREAT!'

UNLIKE the Hollies, the Artwoods had nothing but praise for the scene in Poland after their recent visit.

"We had a fantastic time, and we're all looking forward to going back there next year", said drummer Keef Hartley.

"I think the reason the Hollies didn't like it was because the fans over there want real ravers on stage, and although the Hollies are great, well, you can't really call them that, can you?"

The group was in Poland for a 2,000 mile tour with Billy J. Kramer, the Dakotas and folk singer Rod Hanson, and audiences went wild. They threw things, jumped up and down

and waved their coats in the air.

Lead singer Art Wood said: "We were all a bit dubious when we left England, but we soon got over that. There was something doing every night, either in clubs or at students parties. None of us got to bed before about three in the morning because we were having such a great time."

Over to bass player Malcolm Pool: "It ended up just fine", he said, "but at the start I did think it was going to be awful."

"Everything is just so different; very poor and antiquated, and although places like Warsaw are full of brand new buildings they have the atmosphere of old towns.

"A lot of the countryside was flat and desolate, and the roads were dreadful. Every village we passed through was battle-scarred and there were machine-gun bullet holes in the front of a great many houses."

Nevertheless, as soon as he got used to it, Malcolm found he liked the country and the people.

The British boys' appearance caused quite a few stares because as far as fashion is concerned Poland is several years behind us.

Perhaps that's why Malcolm lost his shoes. "I'd only been there about three days when they went", he said. "As they were the only ones I had with me I had to borrow a spare pair from Rod Hanson."

The Artwoods came back just in time for the release of "I Take What I Want". It's their fourth issue and looks as though it might give them the breakthrough they've been waiting for.

THE LINE-UP

Their line-up is quite straightforward with Jon Lord playing a Lowrey Holiday organ with a specially built Leslie amplifier.

"It started off as a 20-watt with 12" speaker, now it's 50-watts with an 18" speaker, he said.

Malcolm plays Epiphone bass with a 100-watt stereo amplifier with two 18" speakers.

Derek Griffiths is lead guitarist and plays his Gibson E.S. 335 through a Zodiac 50-watt amplifier with two 12" speakers.

Keef has an unusual set of drums. It is basically a Ludwig kit with Rogers stands and pedal and Beverley fittings. But as though that wasn't enough, he got some welding gear and made some subtle alterations.

"I take the best fitting I can find and weld pieces to it to get precisely what I want", he said. "It's the only way I can get it."

That's the Artwoods. And the way things are going, it looks as though they'll get what they want all right. **MIKE CROFTS**



MERSEYS HIT AGAIN

KEVIN SWIFT

THE first and very obvious question I asked the Merseys was: "Are you happy you made the change?" "Yes", they answered simultaneously. "We're getting better receptions than ever before", said Billy, "and anyway we always wanted to be backed by a big sound". "Right from the start?" "Yes", said Tony. "When Billy and I started singing, we decided that we wanted to have a big band behind us". "But we couldn't afford it", Billy chipped in.

I couldn't help wondering if Tony and Billy had invited John Banks and Aaron Williams to form the nucleus of the new backing group. Billy told me that they had sug-

gested it several times but understandably John and Aaron who are both extremely competent musicians didn't want to become backing musicians when they had been half of a group for so long.

SPECIAL STRINGS

Right now the Merseys are backed by their own group the Fruit Eating Bears. The line-up includes two drummers, organ, bass and lead. At the moment they are not using their own guitars but intend to do so soon. "We're having a couple of six-string Gibson Firebirds sprayed white", said Tony, "later on we'll be using them in the act. We'll also get the Indian thing going. We've

tried tuning down the guitars and using all second strings to get that special whine but it doesn't give us the true pitch". "What we need", said Billy, "is a set of strings that are thin enough to slur a lot but which still give a true note. We've recently asked one of the big string manufacturers to see what they can do for us, but we left it a long time before asking them because we thought they'd laugh at us".

I moved on, "Now what about this troublesome question of your emulating our American friends the Walker Brothers?" "Anyone who accuses us of copying the Walker Brothers hasn't seen the Walker Brothers", said Tony. "For

one thing they don't move about, for another thing their backing group is older than ours". "Do you consciously try to move in unison?" I asked. "What we did at first was this", said Billy, "We did a trial performance, found out which movements we did naturally and then went to work on those".

For a closer I thought I'd ask the new Merseys what they now considered to be more important; visual appeal or musical and vocal attributes?

"You must be a good entertainer musically, to bring the people along to see you in the first place", said Tony, "to keep them you must be able to give them both".



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WHEN Ray Davies isn't being a Kink, he likes to retire to some of those normal everyday activities which are quite often out of reach for the fan-conscious pop-star.

Activities like football.

"I love playing football", he said, "and I'll play for anyone who will give me a game".

Not the kind of hobby most people would associate with the character who has gained a reputation for being outspoken and off-hand.

"There are certain types of people I just can't stand", he explained. "Anyone who holds himself back and doesn't say what he thinks makes me angry. I also have very little time for those people who are considered to be down-trodden, it's their own fault and I hold them in contempt."

POOR CONVERSATIONALIST

These views aren't particularly original and they would be calmly accepted if Ray were a bank clerk. But because he is in the public eye he is labelled controversial and this puzzles him—after all why shouldn't he be entitled to views other people express without question?

Part of his reputation is due to his apparent off-handedness when talking to people, but he admits he isn't a good conversationalist.

"I like to meet people, but I prefer just to study their faces instead of talking to them", he said.

Ray was born in East Finchley 22 years ago. When he was six he was given a ukulele and from there he progressed to guitar and piano.

His own tastes in music don't fall into any set categories and he likes to collect old 78's which he picks up at various junk shops for a matter of shillings.

He's also interested in art but his interest is directed more at the artist than in the actual products of his craft. One of his favourite television programmes was a series of lectures on this subject by Kenneth Clark.

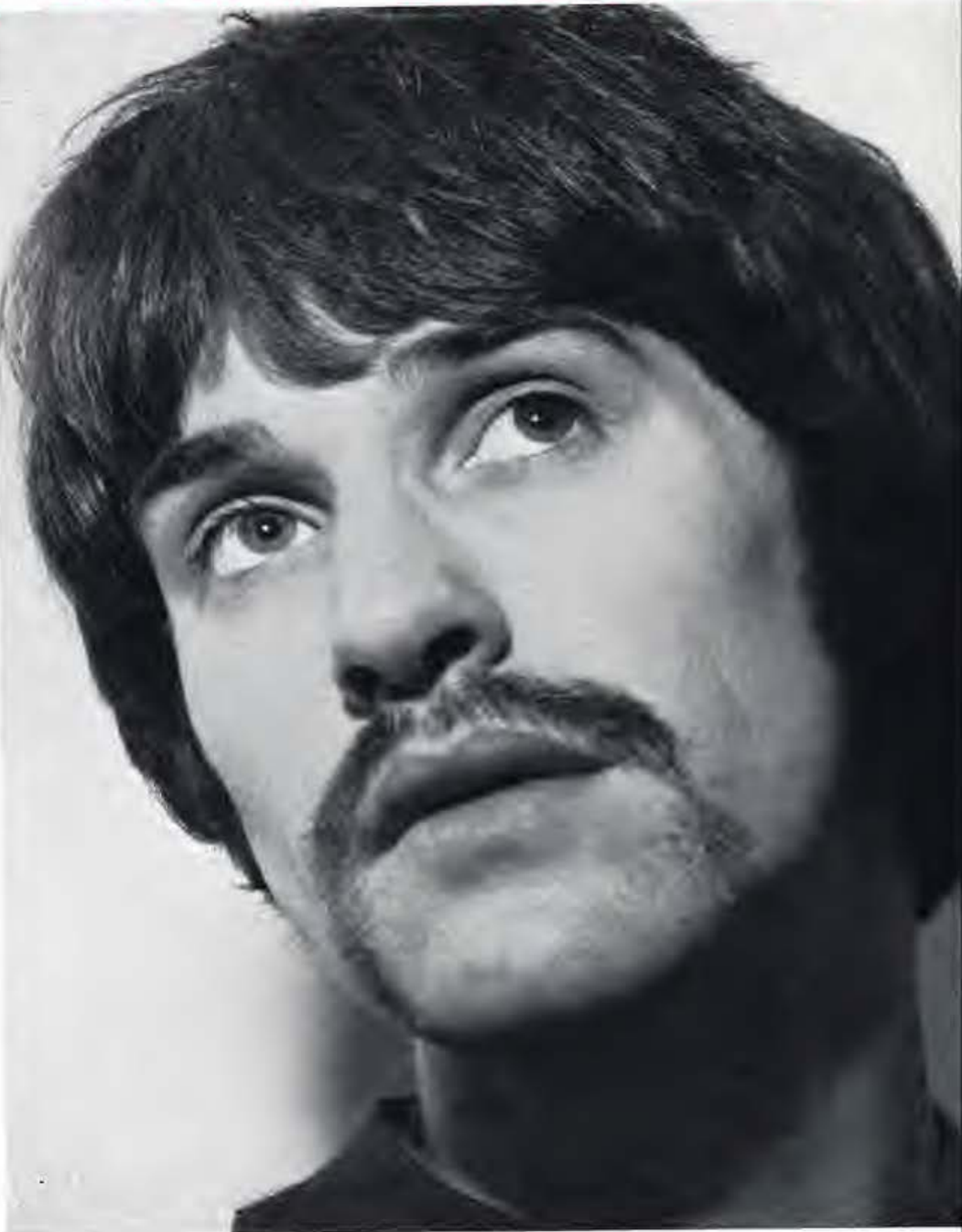
From art to food, which is another thing he has firm views about.

He favours spicy oriental food, continental dishes or just plain old cheese and pickle.

"I can't stand Scottish food", he said, "it's just awful."

"In fact bad cooking of any kind is the thing I think I probably hate most of all", he decided. "I'm very particular about food."

That Ray doesn't have an excessive amount of patience is supported by his



attitude to reading.

"If a book doesn't interest me straight away I don't bother with it, and it's only occasionally that I read a book right through", he told me.

Has he always been the same in his outlook?

"I don't feel as though I've changed at all but I suppose I have."

"People change without realising it", he went on. "I went away for a while and when I came back I realised Louise (his daughter) had altered although my wife, who had been with her, hadn't noticed it".

But from a career point of view Ray Davies has no fixed ideas.

"I just want to go on getting better at everything I do", he said.

Although he can get by on piano and harpsichord, guitar is his preferred instrument, and he plays three. Fender Telecaster, Fender acoustic and a Framus electric 12-string. He uses a 30-watt Vox amplifier which he turns up loud to get the distortion which is the trademark of the Kinks.

So there you are, a brief insight into Ray Davies, who in my opinion is just trying to be an ordinary guy.

MIKE CROFTS

Tutors column

A list of Teachers who give instruction in the instruments indicated

Larry Macari (GUITAR, ORGAN, ACCORDION), Musical Exchange, Burnt Oak Broadway, Edgware, Middlesex. EDG 3171.

Micky Greave (DRUMS), 41 The High, Streatham, London, S.W.16. STReatham 2702.

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

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

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

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

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

Harry Barnett (GUITAR), 48 St. Fillans Road, London, S.E.6. HITHer Green 7966.

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

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

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

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MUSIC TEACHERS

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MUFF CHATS... TO KEVIN SWIFT

MUFF and Stevie Winwood, the famous brothers of the moment. Their musical careers have been so close, yet they are so opposite. In the formative days of Winwood musicianship Muff offered to teach Stevie the guitar, but Stevie just got on with the job himself and was soon jamming with big brother, straying more often than not to piano.

Now in the midst of talk about prodigies, super voices, superb blues guitar, Muff comes right out and says, "I'll admit it, Stevie is a much better musician than I am, but it's no good anyone trying to make a big story up about musical jealousy, and that sort of thing. We never fall out through petty jealousies. If we do have a few harsh

words it will probably be over musical policy. You see, Stevie looks at things from a musician's point of view, he likes to know that he is giving out some very good music. I look at things from the other point of view, that of the audience. Sometimes he gets a number and plays it to me, and he says, 'Isn't this great? It's so com-

mercial'. If I can see that it's not I'll tell him. Also, if he's playing stuff which is too deep, I tell him to cut it out. We agree most times but other times we do tend to argue."

Muff makes no bones about it. Stevie is the group's image now and he doesn't mind, he even worries about the consequences of letting Stevie sit down at his Hammond organ because he knows that the girls prefer him to stand up front. He's content to hang back and get the best out of his bass.

NOT COMMERCIAL

He also worries about allegations that the group were unable to get themselves a hit until they sold their souls to the devil of commercialism. "We didn't get commercial", Muff insisted, "we were doing the type of stuff which has just become popular ages ago. In fact the whole thing acted in reverse. We were doing this sort of stuff, we recorded it on our first LP. The semi-pro's got hold of the material, started playing it, it caught on, and there it was, a widespread thing. They are a very strong force the semi-pro groups. They have tremendous influence on the scene, let's face it, more people see semi-pro groups than pro groups. Whatever the semi's are doing is generally acknowledged to be in. Just because we stuck to our own style, which had already caught on, we were accused of going with the trends."

RECORDING VIEWS

I asked Muff for his views on recording. "Well", he said, "right now the mention of recording makes me a bit worried because we only have two or three tracks in the can, and we'll soon go through those. There again, perhaps it's best to record only when you need to. I think you give a better performance." I asked if the group was going to come up with anything outstandingly different. "I don't think so", said Muff. "I can't see any reason for it. You just don't need to think up something startling, all you can do is your best in your own sphere."



YOUR LETTERS

Sir,

In these days of the Stones and Beatles, etc., it was a pleasure to read in one of our National newspapers (*Daily Mail*, Saturday, April 30) that a rock 'n' roll group called the Rock 'n' Roll Appreciation Society were at last getting some recognition.

I used to jive madly for hours on end to their wild music many years ago when they were known as Earl Sheridan and the House-shakers. I know Earl is still with the group, but can you tell me if he has got the same boys with him now as he had in the old days?

I hope you can print this letter in case somebody reads it and can tell me more about them and where they are playing.

**Roger Skinner,
London, S.W.18.**

The line-up for the Rock 'n' Roll Appreciation Society is the same as the original line-up for Earl Sheridan and the House-shakers when they first started playing about six years ago. At present the group is rehearsing and doing occasional gigs in South London. Fan Club address: 21 Elmfield Mansions, Elmfield Road, Balham, S.W.17.

Sir,

I have been receiving "Beat Instrumental" since it was first published and I still have the first issue.

I should like to congratulate you on three years of publication and every edition worth its weight in gold with all those predictions which usually come up. You featured Dave Dee, Dozy, Beaky, Mick and Tich On Stage and two months later they arrive in the top 20 with "Hold Tight".

After all this well-deserved praise of your magazine, I feel I must add one or two ideas of my own, which would, I'm sure, attract more readers. I think you would be

well-advised to include a few extra pages for men's fashions. All we see nowadays are women's fashion magazines and it's time the boys got a look in. As I don't know of any other magazine like this for men I'm sure it would sell well. I hope you will give this matter some thought as there are many aspects of men's fashion to write about.

**K. J. Jefferson,
Carlisle, Cumberland.**

There are a great number of magazines on sale which deal pretty fully with this subject, and although we have often considered the possibility of including something along those lines we feel it would mean forsaking some of our present features. And, well . . . there's only one "Beat Instrumental".

Sir,

We are a South African beat group called the A-Cads at present on our way to England. Our first single was in the Top 20 here for 16-weeks, and it was number one for three weeks.

We are not trying to break in on the beat scene in Britain, it's just that we feel we need the experience.

Being a new group we'll need all the publicity we can possibly get but we're not sure how to go about it.

Apart from our introductory letters to the record companies I am very friendly with Mickie Most—in actual fact he taught me to play some seven years ago when I joined his first group "The Playboys". It was the first rock group South Africa ever had.

He stayed for three years and then went to England where he did even better and when he returned for a short visit last December I was the only artist he recorded.

As he handles many top groups in Britain we're not dreaming of him recording us.

but we will seek his advice on what to do.

If there is any way you could possibly help us, please let us know.

**Hank Squires,
S. Africa.**

We'll be dropping you a line.

Sir,

I thought you might be interested to know of a local group, "Paradise Lost", who plan on retiring despite the fact that they've just received rave notices for their first LP. They're going underground to perfect their sound. They feel that to arrive now would check their development and so they want to wait until they've reached maturity. Their fans and record producer have complete faith in them.

**A. W. Heath,
Uppingham, Rutland.**

Sir,

I should like to take this opportunity of thanking you for the series: "Songwriting Now". It's something I've always been interested in but I found that no one seemed to include this subject in magazines etc. I always thought this was a pity because I am sure there are many other people who are interested in writing songs.

Your articles have given me a good idea of what goes on backstage, and I hope you keep on writing them.

**Tony King,
Chelmsford.**

Although our present series on songwriting is concluded in this edition, from next month we shall be featuring news about what is going on in this side of the business. Hope you find it useful.

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REG Presley, Troggs' vocalist is going to buy himself a bass guitar with some of the money the group has made from "Wild Thing", which bounded into the charts less than two weeks after its unassuming release.

This decision is despite the fact that they already have a bass-player. "I used to play bass at one time", Reg said, "and I think it improves the stage act if everyone is playing something".

As yet the four musicians from Andover, Hampshire haven't tried this two bass sound but they have experimented with other sounds. The whistling sound on their record was obtained by the introduction of an ocarina—cost 16s. 9d.—which is a cross between a whistle and a flute.

"We're always on the look-out for different instruments, no matter how strange they may seem", he continued.

HOME-MADE

"I even made one myself out of a bamboo cane. I scooped out one side and to play it you hold it in one hand and bang it on the other. It gives a very impressive noise and is based on an instrument which comes from Tangiers".

As well as giving the vocals he is the writer of the group. He wrote both sides of their first record—"it got absolutely nowhere"—and the B side of "Wild Thing".

In all he's written almost a dozen songs and some of them will be

featured on a forthcoming LP which is being recorded at present.

Work is also going on for a follow-up single but no details are available as yet.

His own compositions usually follow a pattern.

"I try to visualise a scene, a picture of something that has happened, and as soon as I've got it I put down the words. The music just comes", he told me.

The fact that "Wild Thing" made it so quickly has shocked the Troggs who admit they didn't really expect too much. It's even more surprising when you consider that they've only been together for four months.

Before that they were split down the middle with Reg and drummer Ronnie Bond as part of the original Troggs and lead guitarist Chris Britton plus Pete Staples on bass with a rival group in the same town.

Both groups broke up so Chris and Pete joined the other two to form the new Troggs.

And between them they hammer out a very big sound.

Pete plays a Burns Sonic bass guitar with a 50-watt Vox amplifier going through a Selmer 100 speaker.

Chris uses his Gretsch Chet Atkins guitar through two Vox 50-watt amplifiers sometimes using a Tone Bender.

Ronnie plays a Trixon kit.

The boys don't have any plans to bring back Rock—in fact they're plans are pretty nebulous. "We'll just do whatever we like and whatever we think will suit us best", said Reg.

TROGGS WANT DIFFERENT SOUNDS . . .

BY KIRWAN BARRY



Chris, Pete, Reg and Ronnie—The new Troggs

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF TOP TWENTY FOR FIRST TWO WEEKS OF JUNE, 1961

- | | |
|----------------------------------|------------------------|
| 1. Surrender | Elvis Presley |
| 2. Runaway | Del Shannon |
| 3. The Frightened City | The Shadows |
| 4. More Than I Can Say | Bobby Vee |
| 5. But I Do | Clarence Frogman Henry |
| 6. You'll Never Know | Shirley Bassey |
| 7. Halfway To Paradise | Billy Fury |
| 8. Hello Mary Lou/Travellin' Man | Ricky Nelson |
| 9. Pasadena | Temperance Seven |
| 10. Have A Drink On Me | Lionie Donegan |
| 11. I Told Every Little Star | Linda Scott |
| 12. What'd I Say | Jerry Lee Lewis |
| 13. Temptation | Everly Brothers |
| 14. Don't Treat Me Like A Child | Helen Shapiro |
| 15. Well I Ask You | Eden Kane |
| 16. On The Rebound | Floyd Cramer |
| 17. Pop Goes The Weasel | Anthony Newley |
| 18. Runnin' Scared | Roy Orbison |
| 19. Little Devil | Neil Sedaka |
| 20. Wooden Heart | Elvis Presley |

Records showing in the Charts during the second part of June, 1961

- | | |
|-------------------------------|----------------|
| A Girl Like You | Cliff Richard |
| Weekend | Eddie Cochran |
| Ring Of Fire | Duane Eddy |
| Marcheta | Karl Denver |
| Breakin' In A Brand New Heart | Connie Francis |
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