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# BEAT INSTRUMENTAL





# BEAT INSTRUMENTAL

NO. 41

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## Editorial

This issue marks the introduction of our first record review page. It'll be a regular feature and we plan to devote it to LPs which are of particular interest to "B.I." readers.

Albums today are a much better buy than they used to be. On the whole, the days are gone when an artist with one hit can bring out an album containing that record, a couple of standards, and a handful of nothing songs. No one misses those days—except perhaps the writers of those songs. . .

Artists are more concerned with quality now, and it's done nothing but good, both for them and the record-buying public. That's something else we have to thank the Beatles for. They were certainly among the first people to insist that only first-class material went on their LPs.

This issue also includes the first article from our new columnist, Yardbird Jeff Beck. Jeff's a keen "B.I." reader and so it seems quite natural for him to take over with a corner of his own. I know he's got a lot to say, and after reading his first column I'm looking forward to what comes next.

This month we've got another Shadows' exclusive. Hank Marvin was very talkative when we asked him searching questions about the scene now and when he first made an appearance. Just what he had to say can be found on page 14 of this edition.

As I told you last month, we've got another competition in this issue. It's easy to enter and the winner will earn himself a really fantastic tape recorder. It's a four-speed, four-track, stereophonic model worth almost £150.

It's the kind of machine instrumentalists, singers, songwriters—anyone in fact—dreams about. There are also consolation prizes in the shape of those oh-so necessary guitar strings, so start thinking. . .

The Editor.

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### FRONT COVER

You've seen plenty of static shots of the chart-topping Troggs, but action pics on stage are rare. Our cover photograph shows Reg Presley and Chris Britton in action at a recent venue.

**WE GIVE YOU ONE GUESS!**

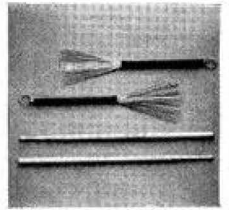
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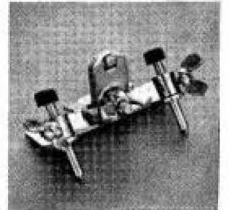
*The most famous name on Drums is LUDWIG of course!*



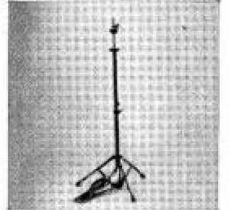
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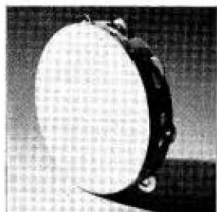
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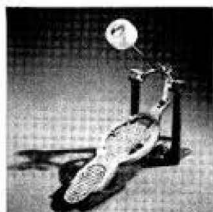
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# BLACK DAYS OVER FOR WHO

**T**HE WHO's legal entanglements have been sorted out. Following Decca's rush release from their LP, the first newie is a Pete Townshend composition called "I'm A Boy". "It's very peculiar", Pete told me. "It's also humorous. I've got no idea at all how it will go. The other side is called 'In The City' and was written by John and Keith."

Obviously Pete is relieved that there is a new single on the horizon. "It puts an end to a very depressing, nothing period", he said. "We were still getting a lot of work and drawing big crowds, but something was missing. We felt that there was nothing behind us, we lacked authority. The money situation was very depressing too. We had steady 'pay packet' money but there was nothing really big coming in on top of it. I'm afraid that there were audiences here and there who reminded us of the old days when we had just started. Because we were not chart successes at the time they were cooler. It was a case of going back to our old audiences—the ones which just stand around. Now and again, I thought, 'We must be back in 1958'."

To make the situation worse for the recordless Who, many people in the business kept knocking them. Now and again, they would come out with statements which



were little short of slander. The Who had done this, the Who had done that, what objectionable people they were. The major Who failing, so people reported, was their complete unreliability. If they didn't make it to a booking then they were "doing a moody". Pete had plenty to say in the group's defence. "We have an enormous amount of work", he said. "Sometimes we are playing seven dates a week with long distances to travel in between. We have always had to do a lot of appearances; people just don't seem to realise this. We are not like the Walkers who only make two appearances a week. We might be dead on time for five bookings out of six but, if we are late for one, then we get the book thrown at us."

## LONG TRIPS

"During the last couple of months it has become harder and harder to keep going. None of us are particularly Spartan and the travelling has always taken it out of us."

The Merseys, on the other hand, seem to wallow in it. A trip of 500 miles is nothing to them, but it is to me, and it shows in my playing and the way I get on with the rest of the group. I have to be relaxed and rested before I can do my best."

## NEW TREND

Are the Who going to start a new trend very soon? Possibly, but Pete, who would obviously be the instigator of any change in the group, is a little confused at the moment. "I feel that I am not limited in any way now", he explained. "the reason being that I've been called so many different things that they've all cancelled each other out. People don't expect me to comply with any preconceived impression, so I'm free to do what I like. But this, I find, is frustrating. It's like saying to someone, 'Go into that big field over there and run about, anywhere you like, at any speed you like. They'd find that much harder to do than if you

told them to run down a white line at any speed they liked. I'm free to do just whatever I please, but just what it's going to be, I don't know."

Who drummer, Keith Moon, has literally barricaded himself off from the problems which have surrounded the group. At the last count he was using two kettle drums, foot drums, four deep toms, four small toms and five cymbals. Not forgetting, of course, the two sets of sticks he always uses at the same time. John is trying out a new giant set-up which incorporates 15 in. speakers instead of 12 in. He seems well pleased. Pete has decided to settle down with his massive Marshall gear. "I went through a stage when I thought about designing and building my own set-up", he told me, "but I decided that it was a bit futile. It's very hard to improve on established makes anyway."

## "HIGH SPOTS"

"I had a lot of ideas about 'tweeters', but when I thought about it I realised that certain acoustic 'high spots' just behind the bridge of any guitar would give a very high screech. This isn't feedback but an interaction. I tried a different amp from the Marshall for a while using it with Marshall speakers but although it gave a tremendous amount of power it was rather old and I had to keep changing the valves. After a while it got so bad that they were burning out in the middle of a performance so I had to change them twice a night. Eventually I gave it up as a bad job." That amp probably ended up in Pete's home studio. He told me that he's added to it since he did that home recording feature for "B.I.". "I've got an organ, another recorder, and a set of drums", he told me. "I'm still doing a lot of recording and writing. I seem to be doing 'beatier', simple stuff now. I think it will have more commercial appeal than the stuff I've done already. I'll tell you for sure when I see how this one goes."

KEVIN SWIFT





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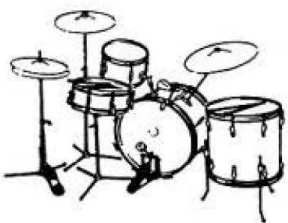
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## AL LEE

**T**HIS Thunderbird guitarist started playing in 1959. "I suppose it was Lonnie Donegan who started me off", he says. In '60 he was already pro., having given up work to go on tour with Dickie Pride. "We had a drummer called Lord Anton", says Al. "He was a real pusher, got us the job through working at Noel Gay's. There were only three of us, myself, Lord Anton and Ricky Charman, who's now with the Thunderbirds on bass."

Since his first pro. gamble Al has hardly ever been out of work and he is respected by many of the scene's top boys. His secret? Dedication to his instrument. "When I was at school", he says, "I used to come home every night and practise. Didn't go out much, just stayed in and played along with records." Influences? Al says that Scotty Moore and other rock greats impressed him greatly. "I've never gone much on blues guitar", he says, "but rock and country and western music are still my favourite styles. I first started the picking style, which I use now after seeing a bloke called Mickey King play. He used to be with the Rebel Rousers. I always wanted to get Scotty Moore's sound but I didn't realise that he used his fingers as well as plectrum. This bloke opened my eyes, and I've played this way ever since. There was another player as well, his name was Harvey, played with the Cresters, and at one time with Mike Berry."

### STEEL GUITAR

Now, with a very clean and nigh-on faultless technique, Al is looking to new horizons. "I'd like to play steel guitar", he divulges, "you know, one of the models with ten pedals. I'm looking for one at the moment. I've even talked to Chris about bringing one into the group. He's very keen, he likes the sound. Most people think they are strictly for C & W stuff, but in America they're used for jazz and pop. It'd probably take me a while to learn how to play it but I'd soon get into the swing of it."

Of his role with the highly-polished Thunderbirds, Al says: "I try to fill the sound out, use good full chords. This is one advantage of my picking method. I can't say that I work with any other instrument in particular but I think that I do tend to keep my ear on the organ because it's the most musical instrument in the line-up."

Al uses a Telecaster with a Les Paul pick-up built in, and his amp is a Fender Bassman which, incidentally, has four tens instead of the usual double twelves. "I got it in Germany", he explains. "Had to buy it to replace a little American Supro. I was very fond of that but some fool poured a pint of beer into it. My Bassman is a wonderful old amp."

When you ask Al what he hopes to do in the future he gives an answer which certifies him as a dedicated guitarist rather than an opportunist "pop" figure. "Later on", he says, "I want to be able to play a bit of everything."

KEVIN SWIFT

# PLAYER OF THE MONTH





SEVERAL Pretty Things' efforts have climbed high in the charts from time to time, but it's a long time since they broke the surface with the huge splash that promises a really high-flier.

This doesn't mean their venues only attract a few people—far from it. Wherever they play there are encouraging queues as the fans come in, and there's never a shortage of bookings. What's more, the fans are consistent in their appreciation—it doesn't depend on the group's chart position.

So why no hit?

#### LEFT TO CHANCE

Vocalist Phil May gave two reasons. "To plug a record you need to be in the country when it starts to move. Unfortunately, the last two were slow movers, and we were out of the country by the time they began to happen", he said.

"It's very annoying to have gone away knowing that everything is left to chance."

The second reason was television. "You plan a record around television appearances", he continued, "and we just haven't been getting them. There was a chance of a recent 'Ready, Steady, Go', but that didn't come off in the end."

But one gets the impression it's the going away that hurts most. To fly off just as people are waking up to your sound is enough to make many people scream with rage. Yet the Pretty Things aren't particularly unhappy. They've earned an enviable reputation on the continent as well.

# TOURS HARM THINGS HITS!



"In fact, there's principally only one reason why we'd like a hit", admitted Phil, "and that's America."

That's one of the few pop capitals they haven't visited, and having a hit might make it easier to get a visa.

As far as records are concerned the Pretty Things are pretty active. They're working on a follow-up to "House In The Country" as well as planning material for a forthcoming album.

"We've got a couple more Ray Davies numbers", Phil told me, "but we'll wait to see if they're going to do them before we decide."

"We're writing a lot of stuff, too, but we'll only use an original for a single if it's something special. It's mainly for our next LP which is due around Christmas."

Despite the full diary, with continental and British tours and recording sessions, the boys still find time to try other things.

"It's difficult to be a pop singer forever", he went on.

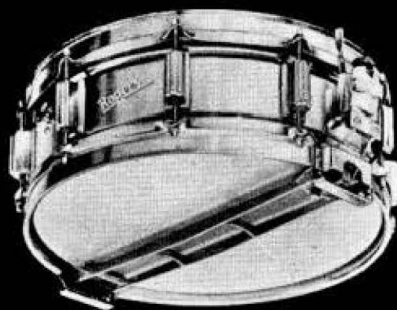
"If you hang everything on one thing, you end up sweating a lot and get nothing but heartache. If you have other things, you don't have to worry."

As we've said before, the Pretty Things don't seem to be doing too much of that.

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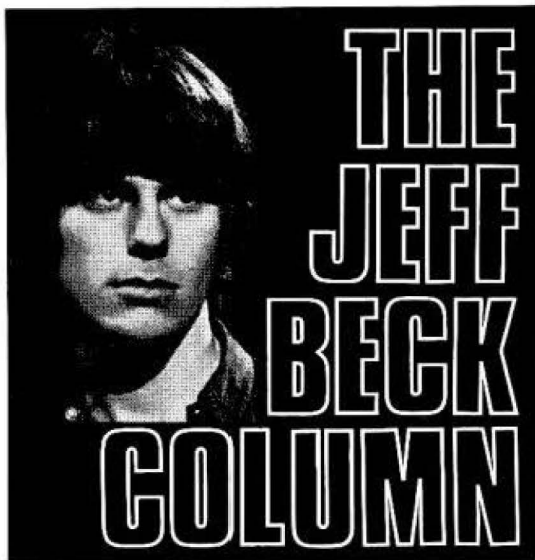
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I've always been a "B.I." addict, so when they asked me to become their columnist for the next few months I was more than happy to oblige.

It must have been five years ago that I first started playing guitar.

I was still at school and had no money so I made myself a guitar, if you could call it that. The wood came from the tops of cigar boxes. I painted the frets on and for machine heads I used a straightforward nut and bolt. Oh yes, and because I didn't know how many strings a guitar should have, I only put five on. Of course, I didn't get much benefit from it but I found a bloke at school who had a real guitar and I started to pick out tunes like "20 Flight Rock" note by note. Eventually I decided I wanted a proper guitar so I went round all the shops just picking up leaflets and living in a sort of make-believe world where I could buy any of them. After that I knew just what a guitar looked like so I thought to myself, "Well, there's nothing to this, I'll make a solid". I made it at school and it turned out fine. I stuck a 2-guinea pickup on it and as a matter of fact it served me well for a couple of years.

Next came a Guyatone and then a Sunburst Fender Strat. But I ruined that by trying to re-wire it. Trouble was that I'd seen a Gene Vincent LP cover with white Fender Strats being held by his group. I thought that I'd try and get their sound out of mine, so for a start I painted it white, and then set to work on the electrics. That was a big mistake! I just couldn't get the right sound no matter what I did, so I just threw it off the end of my bed one night in a rage. It cracked, of course, just down the back where the neck meets the body. I decided to sell it and jack the whole thing in. It all sounds a bit crazy but things got sorted out eventually as I'll tell you next month.

JEFF.

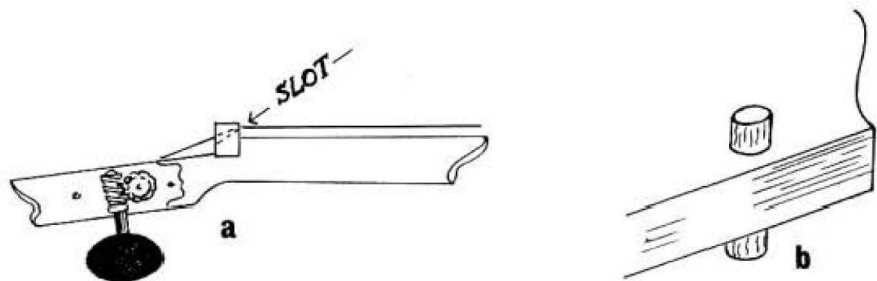
# GUITAR ADJUSTMENT

by THE TUTOR

An increase in the number of queries about the adjustment of the guitar indicates the current high standard of playing. Some queries were dealt with briefly last month—now let's go into more detail.

First consider the scale length; the vibrating or sounding length of the string. Half the length of this string gives the octave so that the 12th fret, irrespective of the scale length, must be exactly halfway between the bridge and top nut. Check the harmonic with the stopped note at the 12th fret. To compensate for inaccurate intonation on the covered strings the bridge bar is usually staggered towards the tailpiece.

The cutting of the nuts on both bridge bar and top nut is critical. Theoretically the string should be anchored on a knife-edge at both points so that the slots should be cut back at a more acute angle than the string. See diagram (a). Most guitar necks are warped to a certain extent. If your action is high, hold the guitar out like a telescope and look down the fingerboard from the nut end to detect a bow, high spot, or a twist. If the high spot occurs between the heel of the nut and the bridge you can often "face" the top frets with a carborundum block using it like a plane. Too much facing will flatten the frets but you can restore the camber by using fine emery moulded to a U-section between the first finger-tip and thumb so that the pressure is more on the sides of the fret. Bad warping means removal of the frets and "shooting" with a plane. Not a job for an amateur. With a straight edge and varying grades of sandpaper it is safer than with a plane iron. Subsequent re-fretting is tricky as the frets must bed down flat right across the fingerboard. If the fret wire is too hard you will get "bumps" in places, and the answer is to anneal the wire before beginning. Take a short length, heat it over the gas jet, then plunge it into cold water. This makes the metal more ductile and though the frets will not be so tough they will not wear if your left-hand technique is accurate.



A word of warning if you want to keep your fingerboard in good shape; don't expose the guitar to extremes of heat. The wood will shrink and the frets will protrude. If you do have to file the ends be sure to cut *down* at an angle of 45°. If you don't, the teeth of the file may engage the end of the fret and drag it loose. Fret wire is T-section. The blade, which is hammered into the fingerboard, should be ragged with a file to give it a grip, though you can buy fret wire already "dimpled" along the edge which is hammered into the fingerboard. When preparing a fingerboard for re-fretting, finish with finest grade sandpaper, then "dry-polish" the rosewood with a fine abrasive. Jeweller's rouge, methylated spirits and elbow grease will bring up a mirror-like surface.

If you have trouble with oversized holes or bad alignment you must plug the old holes and re-drill. This is easier than it sounds. Get some beech doweling which is a drive fit for the old holes. You can buy this in lengths and cut to size. "Tooth" the surface longitudinally with a penknife to make channels for the glue. Apply some hot glue or one of the modern synthetic cold glues and drive the dowel through the hole so that about half an inch protrudes either side. When the glue is set, saw off the ends flush with the head top and bottom, and prepare for finishing by sanding. See diagram (b).



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# ONE NIGHTER



## TONY CRANE REPORTS ON A MERSEY VENUE

**ONE-NIGHTERS** usually start at my house. Our road manager, Bob, picks me up and we drive through the Mersey Tunnel to pick up Billy in Liverpool. Our group, the Fruit Eating Bears, goes separately by van.

The best "gig" we've done recently was at Barrow-in-Furness. The 99 Club to be exact. We were supposed to be there around 9 p.m.—or, at least, we thought so because that's our usual time for turning up for a performance.

On this particular night we set off about 5.30 p.m. and went across for Billy. He was stuck in front of the "goggle-box", but we didn't waste too much time and set off again at about 6.30 p.m. We didn't stop at all and arrived in Barrow at about 9 p.m.

We didn't have any trouble finding the place because I

remembered it from a "gig" we did there as the Mersey-beats about three years back. We pulled up outside and saw our other road manager, Brian, at the door. He waved frantically, then ran across to us and I opened the window. "You're supposed to be on stage now", he yelled.

### NO TIME

There was no time to go round the back so we ran straight in backstage.

As we were climbing the stairs to get to the stage, we heard the Bears doing "See See Rider". That's the number we usually come on to. They start it, do a couple of verses with various key changes, then we come on and finish it off. We couldn't have timed it better because it had just come to the part where they take it down and announce us. We dashed



straight on and started to sing.

We were out of breath and we didn't settle in until the third or fourth number, but no one seemed to mind the hurried entrance and the breathless singing. Perhaps they thought it was all very dramatic. After we finished we went backstage and found out that it wasn't the usual sort of ballroom routine, it was a two-house show with the youngsters coming in for the first part and the older people for the second. Wayne Fontana was on the bill as well. When he found that we hadn't turned up, he did a couple of extra numbers to give us a bit more time. We were very grateful to him.

He came round to the dressing room later on. Someone brought a few drinks and we had a bit of a laugh along with our two groups. When we went on for our second

spot we found the audience a bit harder to get across to because, of course, they were older. We tried extra hard and we went over O.K. After this we were free, so back we went to the dressing room to carry on the backstage party, which we'd started with Wayne. We sat around chatting, had a few more drinks and then, when everyone had cleared out of the place, we all went back on stage. It really was a scream.

We both had our groups on stage and so had plenty of backing. I must say that Wayne's drummer Bernie stole the show. He's very, very funny. Around about 2 a.m. Billy and I suddenly realised that we had to be down in London for a TV show at 9 a.m., so we called it a day. It was one of the best nights we'd had for a long time.

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# FILMING WITH THE SPENCER DAVIS GROUP...

and a singer as good as him, but not the two rolled into one like Stevie."

## AUTUMN TOUR

Although it is undecided, there has been talk of the Spencer Davis Group appearing on the Hollies' tour.

"Out of choice, I wouldn't do a tour with the Hollies, the Stones are more our scene—musically. Don't get me wrong, I'm not knocking the Hollies, they're great lads, but I think we'll definitely get two crowds if we do this tour with them—they'll pull their fans and we'll pull ours."

And so our conversation ended. But back in their dressing-room Stevie had a few things to say after listening to the John Mayall LP featuring Eric Clapton.

"Clapton is the only guitarist I rate—I admire him very much. Although he knows he's the best guitarist in the country, he's so unaffected."

I asked Stevie if he likes listening to his own voice.

"Yes. I find it interesting, but I get embarrassed if our records are played in clubs, or if I'm at a party and someone says, 'I've got your LP here', and they immediately put it on. I don't have to go to parties to listen to our records, I might as well stay at home."

"Do you lose all enthusiasm after you've recorded a certain piece of material?"

"It's not enthusiasm you lose", said Steve, "it's the meaning. You hear it so many times, after playbacks and such, that it gets all out of proportion."

After that rare bit of conversation (any conversation with Stevie is rare), he went on to tell me about the session he's taking.

"I'm recording this organist called Wynder K. Frog, and we're using Cliff Barnham on bass and Chris Karan on drums. It'll be my first session as an arranger and A & R man, and I'll also be playing guitar."

As I said before, September's going to be a busy month for the Spencer Davis Group.

"Hello, room service? Send me up a T-bone steak to wine rack number three", said Pete York, reclining on a wine rack and holding a bottle to his ear! Pete, resplendent in an admiral's coat over a pair of swimming trunks and looking like a character from "Mutiny on the Bounty", was not "off his head", he was merely rehearsing a scene from the group's first film—"The Ghost Goes Gear", in which the boys play themselves and their film manager is played by Nicholas Parsons—due for release around the end of September.

September is going to be a busy month for the Spencer Davis Group, for as well as their film, they have a new single and an LP out.

## EDWARDS AGAIN

"When I Come Home"—their long-awaited single, was penned by ace songwriter Jackie Edwards together with Stevie, and does not feature fuzz-box. Originally the group had planned to release "Till The End Of Time", a Brenda Holloway number, but were advised not to by their manager. So with some reluctance they went along with his decision, knowing in the back of their minds that he's always right.

Their LP has caused great enthusiasm all round. Titled "Autumn '66" it features: "Together Till The End Of Time"; "Take This Hurt Off

Me"; "Nobody Loves You When You're Down And Out"; "Midnight Special"; "When A Man Loves A Woman"; "When I Come Home"; "Mean Woman Blues"; "Dust My Blues"; "On The Green Light"; "Neighbour Neighbour"; "High Time Baby" and "Somebody Help Me", which no doubt will please all Spencer Davis Group fans.

To get back to the film-set. Stevie was asleep in a huge wine barrel, Spencer was out flat on a wine rack, resting his head on some empty bottles, whilst Muff was supported by a shelf in mid-air having his stomach made-up by Nel from the make-up department!

After hanging about through numerous re-takes, we split for lunch and made for a restaurant a few doors down from the studio, in the heart of London's film-land—War-dour Street.

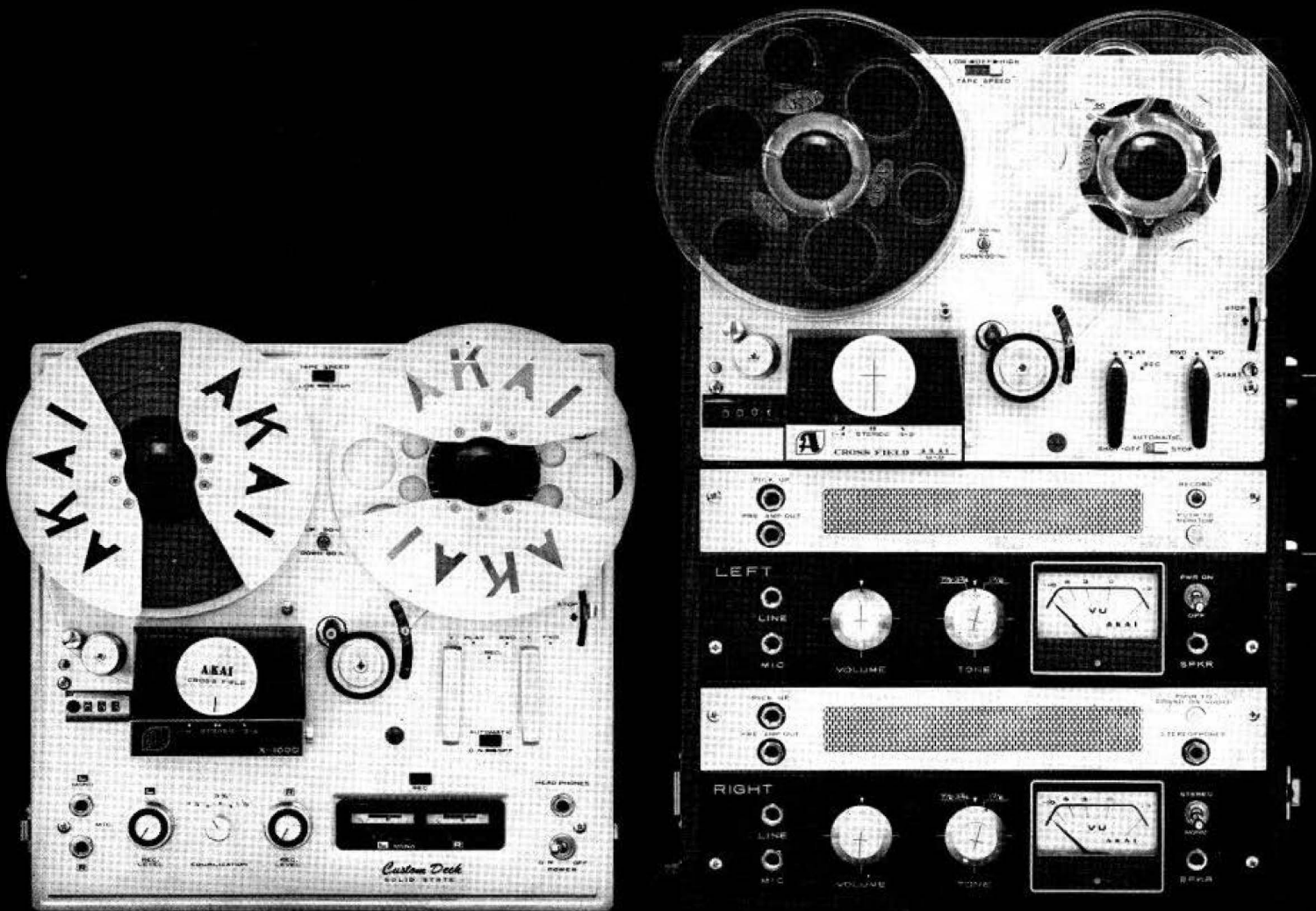
Over lunch I asked Spence if he'd bought any new guitars. "I've got a new Fender 12-string acoustic—it's got a great sound. I'll probably just use it for work-outs so I won't bother to fit in a pick-up. But I still use my old Harmony. I think I always will."

I then asked Spence if he considered himself a guitarist or a pop star. After much consideration he replied: "My aspirations are to be a guitarist—so you can call me 'an aspiring guitar-playing pop star!'. Unfortunately, I'm not a good guitarist, but I'm a functional part of the group. Now that Stevie's got his Hammond, I'll be doing more lead work. Up till now, I've only taken lead when Stevie plays piano."

## REPLACEMENT

As a few of our top groups have recently lost their lead singers, I asked Spence the 64,000 dollar question. "What would you do if Stevie left? Would you get another singer or bring yourself in as lead singer, or just give up?"

"I can't sing, and I certainly wouldn't give up. But it would take two people to replace Stevie. I'd be able to get a guitarist as good as Stevie,



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# HANK LOOKS BACK

**H**ANK B. MARVIN was in right at the start of the British beat boom. Today he is the elder statesman of guitar and people listen to what he has to say. What about the "then and now" scene where Hank is concerned? What are the differences between the days when Hank first roared into the London scene, back in 1958, and now . . . when there are guitarists everywhere?

Hear Hank. "When we first came to London, in that early rock era of 1958, the important music came from the vintage Presley, Jerry Lee Lewis, Chuck Berry sometimes, and the Crickets, of course. This type of music was in vogue. And we, Bruce Welch and I, used to hang about the Freight Train coffee bar, playing the juke-box. The owner, Chas McDevitt, used to get in obscure rhythm and blues records, specially imported from the States, and we'd just listen and copy. We'd pick up phrases from Bo Diddley and the Drifters. It was fabulous music and we just couldn't get enough of it. . . .

"But the British guitarists then showed a lamentable lack of feeling. If they could play the melody, it was simply a series of single notes, rather like just taking off a saxophone solo. No feeling, no soul at all. Up in Newcastle, we'd been following the way American stars like Scotty Moore got the twanging sounds and the way he bent his notes. We got some of these phrases off and simply copied them, but we got the knowledge that real feeling was all important.

## HIGHER STANDARDS

"No, the standards back in 1958 really were very poor. Even among the better, more gutsy, players. But now the standards are exceptionally high. All round you, you find those wild sounds. Younger players get the chance to hear the 'feeling' early on and so they grow up to it. Certainly today's British standards in pop are well up to the American ones.

"I'd say half the American records which make it nowadays are bad or poor. You get archaic sounds, like on 'Hanky Panky'. At least in the old days, you got the Crickets or the odd Presley, and so on. But now it's all very limited. Take the Beach

Boys' album 'Pet Sounds'. I was disappointed. I asked myself where the Beach Boys themselves were in all that orchestration and weird sounds. I think Brian Wilson must have got carried away by his genius. Some of the tracks, though, were marvellous—specially 'God Only Knows'.

"But generally the British scene is healthier. There's this tremendous competition for the big jobs. I think it's marvellous. And you get people like Chris Farlowe, or Alan Price, or Georgie Fame. London club performers you'd think . . . but they come up with fine original records and they get the recognition all over the country.

"I thought Georgie's single a knock-out. But I believe that if you get a record which really appeals then you'll get a hit. If the public want 'Get Away', they'd probably buy it even if it came from Victor Silvester. But the Walkers' last one—well, I thought it was a poor attempt. It didn't do as well as expected. This is because they're not like the Stones or Beatles with fans who will buy every record. . . .

"Which brings me to our last couple. 'Place Of The Sun' didn't go all that high and the ill-fated 'I Met A Girl'. We thought 'Place' was one of the best we've ever done. But what really matters is what the public think of it. No, instrumentals, generally speaking, have had their day. You get the odd one which captures the imagination like 'Spanish Flea'. Maybe we should do more and more vocals. It's easier right now to get a vocal away than an instrumental—and also I think there are better numbers available for vocals.

"Still, we haven't talked this problem over. It's just my own point of view.

"You see, there is also the question of the whole technique



of guitars. I've been trying to get new ideas and sounds. It's really a gradual evolution of my general thinking. We're spending most of October in the recording studios and we're looking for something new. Obviously there will be the usual sort of things, like fuzz boxes, and so on. I'm specially interested in the foot pedal because you can get a really marvellous sound going with that.

"But there's something else. All I can say is that it involves a bass guitar; you do something with the strings and you also shift the strings around. I don't want to say anything more about this—in fact, I'm not too sure yet in my own mind. But we may also augment with brass and a full orchestra, just for records, of course.

## INDIAN SOUNDS

"There's a lot being said about Indian music in the pop scene. I'm very interested in it. I went to see a Ravi Shankar concert and I think it was the most moving performance, musically, I've ever attended. His records are nothing compared with a live performance. Yet the nearest we've got to Indian music is something we've done for the new film with

Cliff—'Finder's Keepers'.

"But we'd never push the Indian stuff too far. The gimmick has already worn a bit thin, so there's no point in hammering the subject.

"But to get back to the days when British guitarists were so bad. The origin of much of this 'feeling' in music comes from the old Country and Western banjos and violins. They had some really fantastic music . . . slurred and sliding notes and marvellous phrasing.

"Obviously, the greater the number of skilled instrumentalists, the harder it is for any individual to keep going. But I'm knocked out by the number of stars we've got coming up. Young men who really have a feel for the music and who study and practice and are determined to reach the top.

"But compared with the time when we first arrived in London and hung around coffee bars, today is rich in talent. That's the way it should be. As soon as you think there's nothing left to learn—that's the time to chuck it all in."

Then he left me, intrigued about those "new sounds" the Shads will be chasing in the October recording sessions.

PETE GOODMAN.

**I**T was a sudden, startling whirlwind that first spun four unknown Hampshire-ites up to the top of the charts. It startled them too, but now that the first overwhelming wave of success has died away, they've found time to get their bearings and look back on the havoc their own personal hurricane caused.

Because for the four-month-old Troggs "Wild Thing" was a hurricane, and it gave them a lot more than they expected a lot sooner than they ever thought it could come.

Now they're getting used to it they've developed the self-assurance which lets them cope with almost any situation.

"We feel more complete and more confident now", explained bass-player Pete Staples. "Hal Carter, our road manager, has been in the business about seven years and he gives us a lot of tips which we really appreciate.

"Everything that we do on stage is ad-libbed—nothing is planned—and if it doesn't look right Hal will tell us and we'll drop it.

"He's taught us a lot about professionalism."

Reg Presley, still looking the most worried member of the outfit, feels the same way. "When we started we were scared stiff", he confessed. "Now we're much more relaxed and our act has got a lot livelier."

## FEW DISLIKES

The Troggs haven't been around very long, but in their short route to the top they've learned a lot, formed several opinions and made as many plans.

There isn't very much they don't like about the scene; just a few isolated things.

"The things we like least of all", Pete said quite definitely, "are dressing rooms without proper washing facilities. They're specially bad when it comes to washing your hair.

"After a long trip you feel grubby, and if you can't get a decent wash you feel terrible."

This is a grouse shared by many groups, and it's been so

# TROGGS NO LONGER SCARED

bad that on one occasion they've had to change in a toilet.

Pete also has strong personal feelings about using session men.

"I don't like session men for singles", he told me. "I'm dead against it with any group. Our numbers are simple and that's how they should be.

"I don't think people are cheated with this sort of thing on LP's, because there, anything goes. But on a single I don't like dubbing or anything like that."

This attitude is reflected in the group's playing.

Reg explained: "We like to keep an earthy type of beat. We do the same sort of songs



*Pete in one of his multi-coloured jackets.*

BY MIKE CROFTS

as 'Wild Thing' and 'With A Girl Like You', but each one is very different.

"Our stuff has primarily got to be beaty, and that's one of the reasons I've bought a bass. I think it will fit in and bring about a heavier underlying beat to Pete's playing.

"I'll do a simple basic riff, and he will overlay this with a more involved chunky sound."

As yet they haven't been able to find time to practice with this changed line-up, but it will come. As it is there's quite a bit of collaboration between song-writer Reg and bass-man Pete.

"When we go to the studio", said Pete, "we already know basically what we want. From then on it's a matter of changing it round until we get it exactly right.

## GOING ABROAD

"The time this takes can vary. For 'With A Girl Like You' it took half an hour. But for some tunes on the LP it took as long as two hours."

At one time Pete was rhythm-guitarist when he and Chris Britton played with another group. This experience may provide some interesting effects when the new two-bass set-up gets under way. We'll just have to wait and see, because right now



*Reg discusses a feature in last month's B.I.*

the Troggs are making plans for going abroad.

"We've never been anywhere outside Britain", said Reg, sadly. "Not even the Isle of Wight.

"Now we're lining up an American tour. We should be going over there later this month for about two weeks. That trip will be mainly a promotional visit, but we'll go back again for an actual tour a little bit later.

"That's not just an ambition, it's a dream." But he added dubiously: "We hear that in America they really make you move around!"

So much has happened to the Troggs, and it's my guess that a lot more will. They've become accustomed to full bookings in all parts of the country. They've got used to snatching a few hours' sleep whenever possible. They've even got used to recording studios. They're almost used to the adulation, too, that is part of success. Almost, but not quite. . . .

"It was bewildering, and it still is", concluded Reg. "It's such a different life you can't think, but it's nice.

"It's specially nice when people recognise us. It makes us feel happy."

Four pleasant people, the Troggs, and it shouldn't be long before they're four very famous people, too.



# WHERE IS EVERYBODY



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

## ALAN PRICE SET

August: 26th Tiles, Oxford Street, LONDON.

September: 3rd Civic Hall, BARNSELY; 4th Carousel Club, FARNBOROUGH; 15th Odeon, MANCHESTER; 17th Winter Gardens, WESTON-SUPER-MARE.

## GEORGIE FAME AND THE BLUE FLAMES

September: 3rd Corn Exchange, CHELMSFORD; 4th Ramjam Club, BRIXTON; 8th City Hall, SALISBURY; 9th Football Ground, SCUNTHORPE; 10th Drill Hall, GRANTHAM; 11th Jigsaw Club, MANCHESTER; 14th Town Hall, FARNBOROUGH; 21st Locarno Ballroom, STEVENAGE.

## CHRIS FARLOWE AND THE THUNDERBIRDS

August: 25th SCOTLAND; 28th Coatham Hotel, REDCAR; 29th Grays Club, Grays Court, NEWCASTLE-UPON-TYNE; 31st Mr. Magoo's, EDINBURGH.

September: 1st Mr. Magoo's, EDINBURGH; 2nd Gaiety Ballroom, GRIMSBY; 3rd Mojo Club, SHEFFIELD; 4th Olympia Ballroom, CROMER; 9th Football Club, SCUNTHORPE; 10th Casino Hotel, TAGGS ISLAND; 16th Corn Exchange, NEWBURY; 17th Gliderdrome, BOSTON; 22nd City Hall, SALISBURY; 23rd Top Spot Ballroom, ROSS-ON-WYE; 24th Ramjam Club, BRIXTON.

## THE TROGGS

August: 25th Palais, ASHTON; 26th Odeon, SOUTHEND; 27th Memorial Hall, NORWICH; 28th Winter Gardens, MORECAMBE; 29th Guild Hall, PORTSMOUTH.

September: 1st Isle of Ely, CAMBRIDGESHIRE; 2nd Tiles, Oxford Street, LONDON; 3rd Floral Hall, SOUTHPORT; 5th Pavilion, BATH; 15th-24th SCOTLAND.

## ZOOT MONEY

August: 26th Manor House, LONDON; 27th Twisted Wheel, MANCHESTER; 28th Boot Club, NOTTINGHAM; 29th Coatham Hotel, REDCAR.

September: 3rd Club A-Go-Go, NEWCASTLE; 4th Agincourt Hotel, CAMBERLEY; 5th Manor House, IPSWICH; 6th Klooks Kleek, LONDON; 7th Orford Jazz Cellar, NORWICH; 8th Ramjam Club, BRIXTON; 9th Football Club, SCUNTHORPE; 10th Gliderdrome, BOSTON; 11th Country Club, KIRK LEVINGTON; 12th Top Rank Ballroom, WOLVERHAMPTON; 14th Bromley Court Hotel, BROMLEY; 15th Public Hall, EPPING; 16th Tiles, Oxford Street, LONDON; 17th Corn Exchange, CHELMSFORD; 18th Black Prince, BEXLEY; 21st Top Rank, SOUTHAMPTON; 23rd California Ballroom, DUNSTABLE; 24th Drill Hall, GRANTHAM.

## SPENCER DAVIS GROUP

August: 25th Palace Ballroom, ISLE OF MAN; 27th St. George's Ballroom, GUERNSEY, C.I.

September: 3rd Imperial Ballroom, NELSON; 4th North Pier, BLACKPOOL; 8th Locarno Ballroom, BURNLEY; 10th Floral Hall, SOUTHPORT; 15th Dorothy Ballroom, CAMBRIDGE; 16th Manor House, LONDON; 19th Queens Ballroom, WOLVERHAMPTON; 22nd Locarno, STREATHAM.

## JIMMY JAMES AND THE VAGABONDS

August: 25th Finsbury Park Astoria, LONDON (with Sonny & Cher); 27th Burtons Ballroom, UXBRIDGE, and Lyceum, LONDON; 28th Country Club, KIRK LEVINGTON; 29th Majestic Ballroom, READING; 30th Marquee, Wardour Street, LONDON; 31st Disco Blue, ISLE OF WIGHT.

September: 2nd California Ballroom, DUNSTABLE; 3rd Tofts, FOLKESTONE; 5th War City Jazz Club, CHESTER; 8th Concord Club, SOUTHAMPTON; 9th Bird Cage Club, PORTSMOUTH; 10th Porchester Hall, LONDON; 16th Porchester Hall, LONDON; 17th Corn Exchange, LEICESTER; 18th Beachcomber, NOTTINGHAM; 20th Bird Cage Club, PORTSMOUTH.

## THE ARTWOODS

August: 26th Rialto Ballroom, DERBY; 27th Stamford Arms Hotel, STAMFORD, and Burlesque Club, LEICESTER; 28th GRIMSBY; 30th 100 Club, Oxford Street, LONDON.

September: 2nd Continental, EASTBOURNE; 3rd BISHOPS STORTFORD; 5th Woodhall Community Centre, WELWYN GARDEN CITY; 6th 100 Club, Oxford Street, LONDON; 9th California Ballroom, DUNSTABLE; 10th Dreamland Ballroom, MARGATE; 11th EEL PIE ISLAND; 13th 100 Club, Oxford Street, LONDON; 14th Blue Discote, RYDE; 17th Greyhound Hotel, DERBY; 23rd Town Hall, RUGBY.

## SMALL FACES

August: 27th Starlight Gliderdrome, BOSTON; 28th South Pier, BLACKPOOL; 29th Public Hall, HEACHAN.

September: 1st Public Hall, BARROW-IN-FURNESS; 3rd Memorial Hall, NORWICH; 4th South Pier, BLACKPOOL; 6th Mid-Somerset Agricultural Hall, SHEPTON; 7th Orchid Ballroom, PURLEY; 10th St. George's Hall, HINCKLEY; 11th South Pier, BLACKPOOL.

## THE WHO

August: 25th Dreamland Ballroom, MARGATE; 28th Downs Hotel, HASSOCKS; 30th Sherwood Rooms, NOTTINGHAM.

September: 1st Mecca Ballroom, COVENTRY; 2nd Locarno Ballroom, BASILDON; 3rd Drill Hall, GRANTHAM; 4th Belle Vue, MANCHESTER; 6th Mecca Ballroom, ILFORD; 7th Locarno Ballroom, STEVENAGE; 14th Top Rank, CARDIFF; 15th Top Rank, HANLEY; 16th Top Rank, DERBY; 17th Top Rank, CHELTENHAM; 18th Top Rank, LEICESTER; 21st Top Rank, DONCASTER; 22nd Top Rank, GLASGOW; 23rd Top Rank, EDINBURGH; 24th Top Rank, SUNDERLAND.

## HOLLIES

August: 25th Bird Cage, PLYMOUTH; 26th Memorial Hall, BARRY; 27th Winter Gardens, WESTON-SUPER-MARE; 28th North Pier, BLACKPOOL; 31st Orchid Ballroom, PURLEY.

September: 1st Locarno, BRISTOL; 2nd Casino, WIGAN; 3rd Pavilion, BUXTON; 4th-10th Fiesta Club, STOCKTON.

## MERSEYS

August: 25th Top Of The World Ballroom, STAFFORD; 26th Town Hall, HARTLEPOOL; 27th Town Hall, CLACTON; 28th Britannia Pier, GREAT YARMOUTH; 29th Memorial Hall, NANTWICH.

September: 1st GLASGOW; 2nd Floral Hall, MORECAMBE; 3rd Manor Lounge, STOCKPORT; 5th Spinning Disc, LEEDS; 9th KIRKCALDY; 10th PERTH; 11th KILBRIDE; 14th Top Rank, CARDIFF; 15th Top Rank, HANLEY; 16th Top Rank, DERBY; 17th Top Rank, CHELTENHAM; 18th Top Rank, LEICESTER; 21st Top Rank, DONCASTER; 22nd Top Rank, GLASGOW; 23rd Top Rank, EDINBURGH; 24th Top Rank, SUNDERLAND.

## GENO WASHINGTON AND THE RAMJAM BAND

August: 25th Public Hall, HARPENDEN; 26th Ricky Tick, HOUNSLOW; 27th Ricky Tick, WINDSOR; 28th Flamingo Club, Wardour Street, LONDON; 29th Public Hall, HEACHAN; 30th Burtons Ballroom, UXBRIDGE.

September: 2nd El Rhonda, LEICESTER; 3rd Sunshine Floor, EAST DEREHAM; 4th Country Club, KIRK LEVINGTON; 5th Majestic Ballroom, READING; 6th Civic Hall, GRAYS; 7th Bromley Court Hotel, BROMLEY; 8th Public Hall, EPPING; 9th Tiles, Oxford Street, LONDON.

## CLIFF BENNETT AND THE REBEL ROUSERS

August: 25th Locarno Ballroom, STREATHAM.

September: 9th Football Club, SCUNTHORPE; 10th Spa Royal Hall, BRIDLINGTON; 15th Chiltern 100 Club, R.A.F. HIGH WYCOMBE; 17th Gaiety Ballroom, RAMSEY; 18th Starlite Ballroom, GREENFORD; 22nd R.A.F. Cottesmore, OAKHAM; 24th Coventry College of Further Education, COVENTRY.

## SOUNDS INCORPORATED

August: 25th-27th Olerton Miners' Welfare Club, LANCS.; 28th Club Piasta, LANCS.

September: 7th Corn Exchange, DEVIZES; 9th Pier Ballroom, SOUTHAMPTON; 10th Marine Theatre, LYME REGIS.



**J**UST back from behind the Iron Curtain are representatives from three of Britain's leading musical instrument manufacturers, full of high hopes of large Russian orders.

They'd been to the recent Moscow Trade Fair to demonstrate some of their companies' products, and the reception they got was very encouraging.

Colin Barratt, overseas representative with Jennings Musical Industries, was one of the three.

"Three hours after the show

*Boosey & Hawkes men Sam Norton and David Adams with Vladimir Haltigin at the Russian fair*

opened", he explained, "we were besieged. The crowds were so large and so enthusiastic that they broke down the barriers several times and we had to have them reinforced. On the last day it was so dangerous we had to have the police on hand."

The Show was open for 11 hours each day and the crowds never seemed to tire of looking at the range of instruments and equipment on show.

# MUSICAL MOSCOW!

Colin added: "The people over there know about the Beatles but they'd never seen electronics before.

"The interest was fantastic. We'd had 50,000 leaflets printed in Russian and they all went within two weeks."

Sam Norton, export director of Boosey and Hawkes, reported the same situation.

"There were nearly a million visitors to the show", he said, "and the musical instrument section seemed to attract the largest proportion of them.

"Music seems to be absolutely up their street and there were never less than two or three hundred people around our stand. The barriers were broken down by sheer pressure of numbers.

"There's no doubt about it, the Russian youngsters are definitely interested in beat music and the Hammond organ came in for a lot of attention."

Both Jennings and Boosey and Hawkes had gone to Russia with the aim of selling equipment.

The third exhibitors, Premier, went with a slightly different aim.

"We went mainly to show the flag", said advertising manager Joe Burrows, "and to deliver equipment to the Moscow Philharmonic and the Bolshoi Ballet Theatre Orchestra. You see, we already do



*Premier: Russian musician sits in*

a considerable amount of business with Russia."

He explained that Premier had first exhibited at the 1961 Moscow Fair, and that started the ball rolling.

Anything imported to the U.S.S.R. has to go through the official government import organisation, so no individual could buy direct at the show. Nonetheless, the prospect of large orders seems to be good.

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Guild Thunderbird	£95	£125
Skela Semi-Acoustic	35	65
Hawk Double Cutaway	35	70
Futura Bass	28	38
Guild Duane Eddy	170	234
Eko Bass	25	64
Gibson ES 335	115	168
Gretsch Anniversary	125	153
Fender Jaguar	120	221
Framus Bass	25	39
Top Twenty Bass	15	32
Rosetti III	5	17½

### GUITARS

	Sale	List
Roger (Solid)	£15	£32
Hawk Bass	45	63
Guild X175	110	185
Jap. Electric	5	14
Vox	5	21
Hofner V3	15	31
Framus	8	20
Hofner Bass	8	20
Maton	60	100
Hoyer	8	18
Fender Bass	75	85
Fenton Weil	45	60

### AMPLIFIERS

	Sale	List
Vox A.C. 30 Bass	£50	£120
Vox A.C. 30 Treble B'st	60	130
Selmer Bassmaster	80	120
Bird Big 15	35	50
B.E.L.	45	102
Schaller	55	160
Ampeg Super Reverb	85	120
Gibson Explorer	18	48
Harmony	10	40
Watkins Westminster	10	20
Selmer Reverb	15	25
Selmer Selectatone	30	45

### DRUM KITS

	Sale	List
S/H Premier	£70	£85
S/H Ajax	72	85
Trixon	75	90
Stratford, Premier S.D.	50	65
Club Kit, Stand and Cymbals	30	38
Ajax Bass Drum, White	15	29

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# DAVE HAS A PROBLEM

**D**AVE BERRY, humour-wrinkled eyes shrouded by a pair of dark glasses, plucked at the small medal he calls his M.B.E. It isn't, of course. Its origins are cloudy, but it resembles one of those foil-wrapped milk chocolate discs which serve the dual purpose of decoration and sticky diet for small children playing at soldiers.

Mr. Berry wasn't playing at anything. The shrewd Sheffield mind was busy hatching a plan of campaign, and the medal might have been a sort of good luck charm to help him come up with the right ideas.

For Dave—one of Britain's best and most consistently under-rated performers—has a problem. Television.

"I used to like it", he said, removing the glasses and tapping them on his knee, "but I feel I've reached the end as far as television is concerned because it's so restricting. I'll have to adopt a different approach, and I'm trying to get some new ideas."

It's easy to see his point. His act is built on subtle gestures, strange poses and weird movements, and they can't come across on television. They provide headaches for producers and cameramen who may not have the time or the patience to fit them into the show.

As a result the television Berry is incomplete. He knows it and he doesn't much like it.

Not that he expects to be able to do the same in a studio as he does on stage. But he does believe there is a lot more scope for an act like his,

if the production team strive for originality.

"There's so much more they can do with the cameras if they really use their imagination. They can do odd things like shooting through various objects, or getting the cameras at different angles and taking cross-shots.

"At the moment I don't really come across, and I hate just standing around and singing.

"I really need to get together with the producer and cameraman beforehand and work something out. I hope it's possible," he said.

## PLEASED

Only one television appearance has really pleased discerning Dave, and that was a filmed sequence for "Strange Effects".

"It took the whole day", he explained, "but the result was worth it. We used three different ideas for one verse, and there was a great deal of cutting and splicing necessary to get it just right.

"I'd like to do something like that again, and I'll work out some specific ideas for the next record."

That brought us to the question of singles and inevitably to "Mama".

"It's one of the most com-



mercial records I've done", he told me. "When I first heard it though, I didn't think it was me, and had a bit of a laugh at it. Then when I heard it again I liked it.

"It's a damn good song, and it gets a bigger reaction from people in ballrooms than say 'Cryin' Game', or 'Little Things'. My favourite artist is Johnny Cash, who is basically a sentimental singer, so I do like this kind of song."

## FOLLOW-UP

As yet he has no firm plans for a follow-up, although he has about 20 numbers in the can, which have been recorded during the last seven months.

Originally they were all to be used for singles but the majority will have been set aside for his new album. This is due for release later this month and all the tracks will be new numbers apart from "Little Things", and possibly "Mama".

Dave and Cruiser Alan Taylor write a few songs themselves, and there's a chance the newie will be a thing of theirs called "Anne".

"We think it's a good song", Dave said, "and it could be the next 'A' side,

but that depends on the strength of other material."

He's very happy about the Cruisers, and although they don't come in for much praise, he feels they're very much a part of his act.

Like their leader they're all from Sheffield. It's a four-man outfit with Roy Ledger playing lead guitar, Roger Jackson on drums, Pete Cliffe on bass and Alan on rhythm guitar.

"We have a great deal in common", Dave explained, "and we are all ardent rock 'n' roll fans.

"People don't think the Cruisers play a big part in my life, but they do.

"The only reason I use session men for my records is because it's quick and I get a good sound from them."

Nevertheless, Dave Berry plans to use the Cruisers for at least one record soon.

"I'd like to do an EP with them featuring originals", he said. "Together we've improved so much, and everything seems to fit in perfectly."

And with that, the pleasant Mr. Berry donned his glasses and began giving more thought to that television problem. . . .

MIKE CROFTS

  
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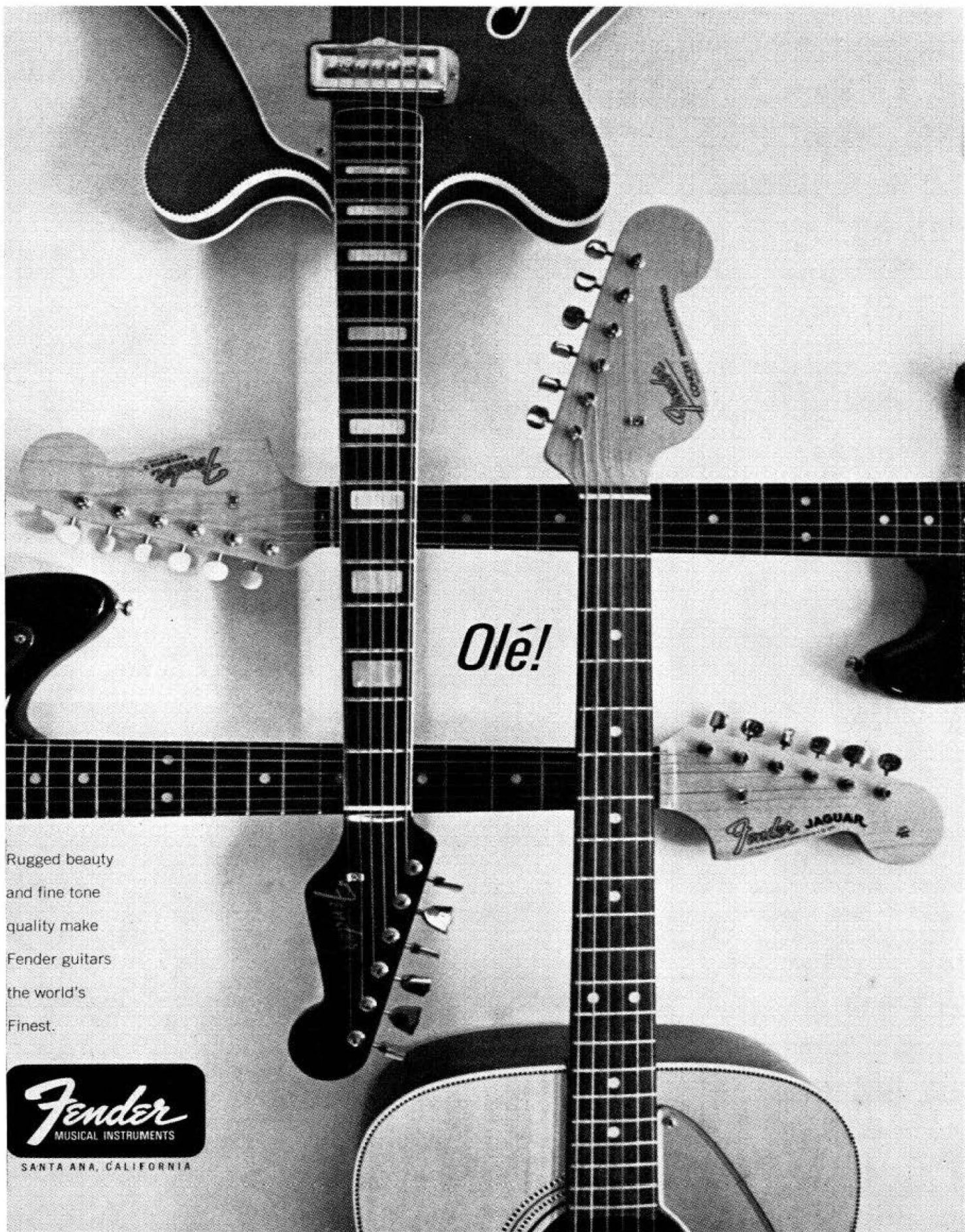
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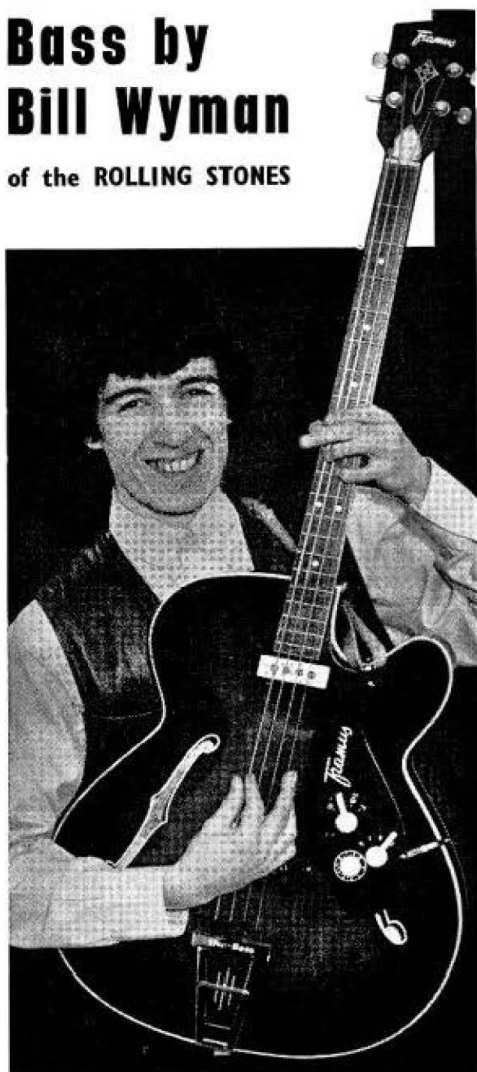
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# ELUSIVE SMALL FACES

by KEVIN SWIFT

**M**EEETING the Small Faces isn't a straightforward process as a couple of unlucky photographers found out the other day. When I arrived at the group management offices above Carnaby Street, the picture session was supposed to be just about over, but the two crestfallen characters still had full cameras. Everyone was waiting for the elusive Mac and Steve.

Kenny and "Plonk" had turned up on time and were hanging about for their mates. I found myself a chair and joined in the waiting game.

Ten minutes later Mac and Steve bounced in full of apologies. Almost before they'd finished speaking we were all hustled back down into the street of bright rags to get those colour shots in colourful boutiques.

We invaded one of the better-stocked houses of "Mod" fashion, and while the Faces tried on different gear and the photographers snapped away, I nipped in with a couple of questions from an "off stage" position. I asked about the new LP which the Faces are working on. "It should have some very nice sounds on it", Steve told me. "It's a bit different because Mac plays vibes, Kenny uses 'tims,' and I do this song with a flute. I bought it from India-craft. It's not as easy to play as you'd think. You don't just use one finger for each, you have to use a combination of fingerings to get your different notes. I wrote this song around my first flute. The one I've got now is my second because the dog chewed the other one."

Over in the corner Mac and "Plonk" were having a whale of a time. "Plonk" made the whole shop roll up when he donned a rocker-type jacket, and Mac came a close second in the funny Faces' competition with a furry jerkin. "Have you got your new Hammond yet?", I asked. "Oh!", said Mac, "I meant to tell you about that. I was



Steve Marriott

going to get it the day after I saw you last but I wasn't able to. I got tied up. I must have it soon. I'll try and get down to the shop within the next couple of days." I turned to rocker "Plonk". "How's your gear lasting out?". "I dropped that new Harmony bass I bought", he replied. "I'm using the old one now although it's not properly fixed."

After the photographers had departed we went down to the rehearsal club where the group was supposed to be trying out a couple of Kenny Lynch numbers. They'd booked it from 1 p.m. to 4 p.m., but when we arrived it was obvious that something was wrong. There were about four other groups there complete with their equipment. "Well, I don't know what's gone wrong", said Steve, "but we may as well have a sit down for a while and see what turns up. They might be leaving soon." We took a seat and I asked Steve how the group's own song-writing was progressing. "We've done quite a few numbers lately", he told me. "It's coming along quite well. Trouble is the stuff that we write isn't really 'us' and once we've written it we have to work hard to make it suitable for our own use." Steve would have told me more but just at that moment in waltzed Kenny Lynch. Hardly had they greeted him when he whipped out a piece of sheet music and said: "Now look, I've got this great song for you, but before I play it to you I've got to ask you to promise me one thing." The Faces were already laughing. "What's that Ken?", asked "Plonk". "Well", he went on, "you must promise me that you won't plague me for it when you've heard it because I'll get embarrassed in front of all these people". The Faces, Ken, and everyone within earshot burst into laughter. The Kenny Lynch show had started. I decided that it was time for me to leave.

# LP REVIEWS

## BLONDE ON BLONDE

Bob Dylan CBS 66012

This is the seventh CBS LP from Mr. Dylan and it is, in fact, two albums in one.

Dylan is more a contemporary poet than a songwriter in the accepted sense of the word, and his literary lyrics are rich in metaphor and allegory. Witness the very bluesy "Temporary Like Achilles" on side one of the second record.

The record contains some beautiful harmonica playing, both by Bob—he composed every track, naturally—and session man Charlie McCoy. This is especially true on "Absolutely Sweet Marie".

Unusual feature of the album is "Sad Eyed Lady Of The Lowlands", which lasts 11 minutes, and takes up the whole of one side of the record.

It's a very good record for Dylan fans, and for anyone who doesn't own any of his other albums, it provides a fine cross-section of this artist's work. The two-record pack comes at a special price of 50/—very good value for this dual-disc.

*Side One:* Rainy Day Women Nos. 12 and 35; Pledging My Time; Visions of Johanna; One Of Us Must Know.

*Side Two:* I Want You; Memphis Blues Again; Leopard Skin Pill Box Hat; Just Like A Woman.

*Side Three:* Most Likely You Go Your Way; Temporary Like Achilles; Absolutely Sweet Marie; Fourth Time Around; Obviously Five Believers.

*Side Four:* Sad Eyed Lady Of The Lowlands.

## PORTRAIT

Walker Brothers Philips BL 7732

Not at all what we've come to expect from the Walkers, and for me anyway, a pleasant surprise. It proves conclusively that they really CAN sing, and sing well, too...

Scott gives a very fine performance on the Brenda Lee hit "Just For A Thrill". Shades of Tony Bennett here, and the suspicion that he could well become an artist of the same calibre in a few years time.

It's a very well-balanced album from the point of view of material. The choice is unusual, good, and none of the tracks has appeared on single issue.

There are two orchestras too, led by Reg Guest and Ivor Raymonde, and the different approaches add nothing but richness to the record.

*Side One:* In My Room; Saturday's Child; Just For A Thrill; Hurting Each Other; Old Folks; Summertime.

*Side Two:* People Get Ready; I Can See It Now; Where's The Girl; Living Above Your Head; Take It Like A Man; No Sad Songs For Me.

## STARS CHARITY FANTASIA

Various Artists Philips PL 145

A 15-track LP which will give pleasure to anyone hearing it, and may save a few juvenile lives at the same time...

It's in aid of the Save The Children Fund, an independent voluntary organisation which cares for more than 100,000 children in 26 countries.

Most of the songs on the record are well known, having been hits during the past year or so. Nonetheless, it's worth the humble 20/-Philips are charging.

*Side One:* Begin the Beguine (Andy Williams); You Don't Have To Say You Love Me (Dusty Springfield); I Could Easily Fall (Cliff Richard); The Sun Ain't Gonna Shine Anymore (Walker Brothers); Shall I Compare Thee (Johnny Dankworth/Cleo Laine); England Swings (Roger Miller); Every Little Bit Hurts (Spencer Davis Group).

*Side Two:* Hello Dolly (Frankie Vaughan); Gotta See My Baby Every Day (Sandie Shaw); Walk Tall (Val Doonican); Rondo (Swingle Singers); If I Ruled The World (Harry Secombe); Dance On (Kathy Kirby); Happiness (Ken Dodd).

## BLUES BREAKERS

John Mayall with Eric Clapton Decca LK 4804

John Mayall's voice may not be the greatest example of blues singing there is, but he is sincere, and with blues fans that counts for a lot.

His musicianship is never in doubt, though, and he turns in some nice harmonica and organ work for this set.

There's a nice vocal on his own arrangement of "Another Man", which is very much in the Sonny Boy Williamson style, and he's at the piano for "Double Crossin' Time".

Nevertheless, it's Eric Clapton who steals the limelight, and no doubt several copies of the album will be sold on the strength of his name.

Since he left the Yardbirds he has become almost a legend, and "Blues Breakers" gives a very good idea of his playing. He isn't a brilliant technician but he plays with a metronomic sense of rhythm, and has a fine feel for the material.

Mention should be made of drummer Hughie Flint who keeps up a solid, driving beat throughout.

"Key To Love", "Have You Heard" and "Steppin' Out" have the added bite of tenor and baritone sax and trumpet.

*Side One:* All Your Love; Hideaway; Little Girl; Another Man; Double Crossing Time; What'd I Say.

*Side Two:* Key To Love; Parchman Farm; Have You Heard; Ramblin' On My Mind; Steppin' Out; It Ain't Right.



## Mike Rabin *digs* the Livingston Sound...

"A great combination", says Mike Rabin, who features Livingston's two-manual 'Countess' electronic organ, and the multi-tone 'Tubon' in his Group at the London Palladium.

Mike, who favours the "big band" sound with a modern beat, is among the host of progressive groups who have chosen instruments by Livingston Organs—manufacturers of Britain's finest range.

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# IN THE FACTORY

## AMPLIFIERS

**B**EHIND every amplifier there's a story. Sounds like a catch phrase for a super instrument salesman, but when you put your amplifier off for a moment and cease to twiddle with its settings, it's worth having a quiet think about the origin of your electric friend. Where exactly was it made? How long did it take to make? How many people had a hand in its production?

To find out the answers to these questions I paid the Selmer factory a visit. It is in the middle of London, off Gray's Inn Road. 40 Theobalds Road is the exact address but if you are walking that way don't expect to see great flashing signs bearing such slogans as "Selmer gear is best". There is a neat red and white sign above the porch of number 40 and that's all. In you go, climb one set of steps, walk through a door, across a metal gangway and into the main Selmer factory.

Dick Twydell, the works director, showed me round. We started off at the most logical point, the laboratory. This, of course, is the starting point for all the Selmer amps which eventually find their way on to stages around the world. Here technicians work on improvements for their established amps, looking for new features, which can be incorporated into them and also constantly think about completely new equipment.

### COMBINATION

Their latest brain-child is the 100-watt combination amp and speaker unit. Mr. Twydell showed me one of the speakers which are being used with both the combination set-up and the separate 4x12 in. cabinet. "These speakers are made especially for us by Goodmans", he explained. "They are revolutionary in as much as they have, in effect, a double cone. On the normal speaker the diaphragm is connected directly to the outer rim at the front of the speaker, but with this new speaker, the diaphragm is connected to the outer rim by an intermediate circle of polythene. This gives a much greater elasticity to the whole thing."

The first stage in the making of an amp, after it has been designed, is the accumulating of components which will be needed for its construction. There are six store rooms at Selmer which

hold thousands of different components.

There are two main lines at Selmer. One is the mechanical production line on which such things as the chassis, valve sockets and control panels for each amp are assembled. The other is the electrical assembly line on which components are wired and soldered onto the chassis. Each woman on the electrical line works steadily on the job in hand rather than doing her own piece of the job and then passing it on down the line. Because of the size of the amps all soldering is dip soldered as opposed to flow soldered, which is usually employed with tiny jobs using printed circuit boards. As soon as the amp is completed electronically it is passed across to be enclosed in its wooden casing and distinctive Selmer fabric.

At the end of the electrical production line there is a woman who inspects all the equipment.

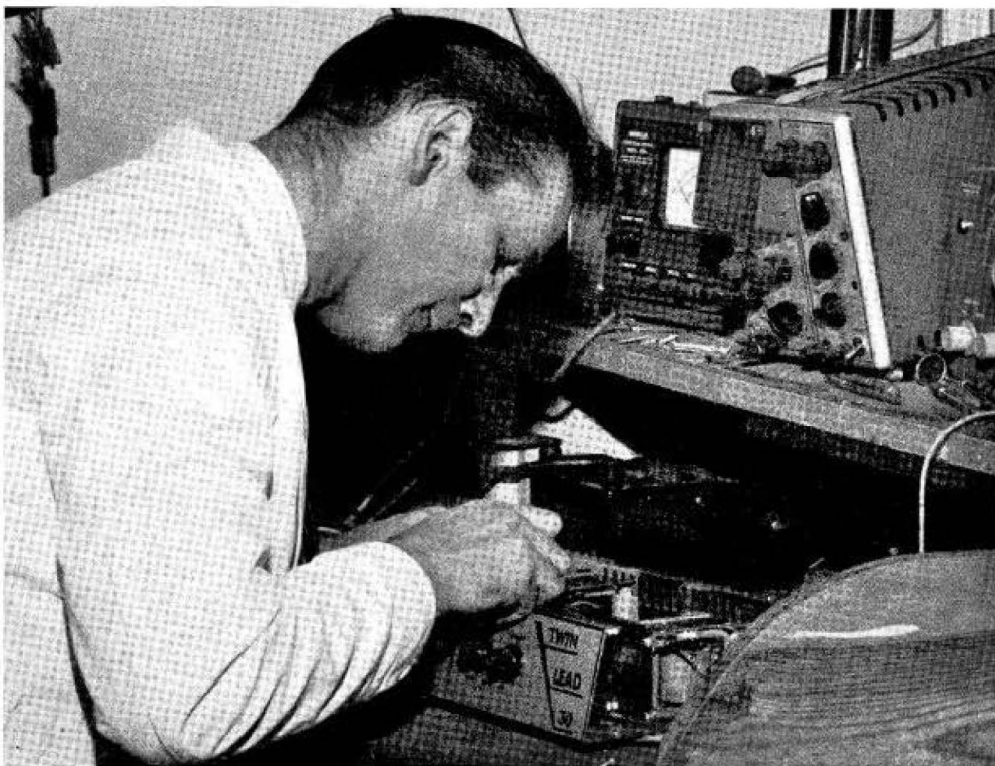
Technicians also take the initial testing a stage further by checking the equipment electronically with an amplifier to make sure that it is giving out its full wattage.



*Works director, Dick Twydell, examines a new 12" 50 watt speaker. These are used in the Zodiac range of amplifier.*

After the visual and electrical inspection the piece of equipment is taken into a soundproof room, where it is tested with a bass and six-string electric guitar. To save time, amp units such as the Treble 'n' Bass are set up in fours to be tested one by one. This is the last stage the amp has to pass through before it is ready for dispatch.

Meanwhile, back at the factory, work has already begun on the next line of Selmer amplification. As Mr. Twydell told me, "Most of our gear is sold before we've had time to make it. There's never a slack moment here." K.S.

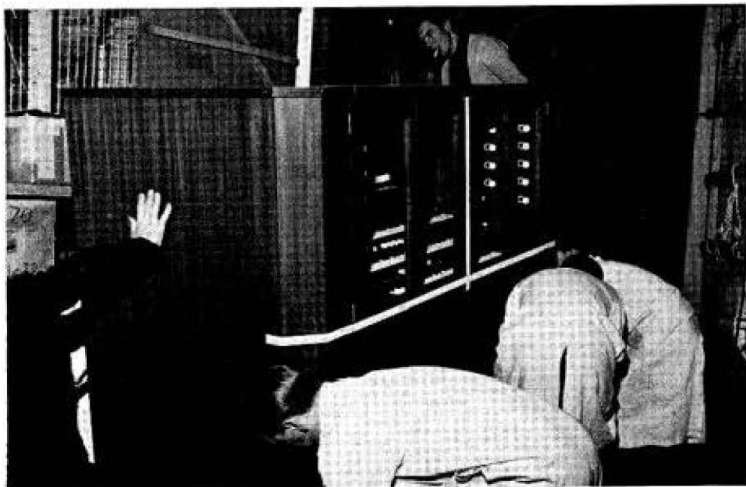


*A technician makes some final checks to a Twin Lead 30 in Selmers' test department.*



# INSTRUMENTAL NEWS

## GIANT ORGAN GOES TO AFRICA



This mammoth Livingston organ—the largest transistorised model ever to be exported to Africa—is on its way to Freetown, Sierra Leone, where it will be installed in the Zion Methodist Church.

It was specially built to the specifications of the church's organists, and cost approximately £2,500.

## EXPORT BOOM FOR VOX

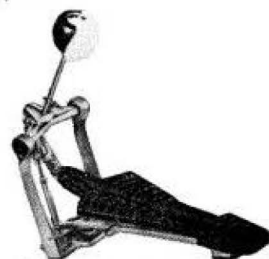
Jennings Musical Industries Ltd., have recently netted American orders for Vox equipment worth over two-million dollars. The orders were placed at the American Music Trades Exhibition through the company's Stateside distributor.

The equipment ordered includes P.A., radio microphones, amplifiers, portable electric organs and electric guitars.

The company is also planning an all-out sales drive in three North African states — Tunisia, Libya and Tripoli.

## FASTER BASS DRUM BEATER

Premier have introduced a new bass drum pedal. It's called the 250 "S" and the company claims it is faster than the successful model it replaces.



The new Premier 250 "S"

## RARE GIBSON FOR BIRD

Tony Monroe, second guitarist with the Birds, is now using a rare Gibson "Les Paul" Custom solid. He bought this three pickup job from Jim Marshall's of Ealing, where they told him that it was the only guitar of its kind in the country. The price was pretty stiff but Tony still considers he got off lightly because, when new, the guitar would cost the equivalent of £450. It has gold-plated metal fittings and a beautifully embossed head. "The sound I get from it is beautiful", said Tony, obviously very pleased with his buy.



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# MANFREDS BORROW GEAR

The Manfreds only recently returned from a successful residency at the Carousel Club, Copenhagen. Before they made the trip they had to get down to some hard practising with Michael D'Abo. They had already sent their own gear on so the very obliging Mark Leeman Five let them borrow theirs for a few days.

## BEAT FESTIVAL FOR HERTS GROUP

A special amateur pop music festival is to be held at the Mid-Herts College of Further Education on November 16th.

It is open to amateur beat groups from the Hertfordshire area, and each outfit will be judged on its commercialism as well as its musical, artistic and presentational aspects of its performance.

Compere is George Melly and the panel of judges includes Zoot Money, Barry Fantoni and an EMI A & R man.

Youth officer, Ben Cowley, told "B.I." that one of the aims of the festival is to increase the critical standards of the players and their followers.

He hopes to persuade EMI to record the winning group.

## DAVE DEE TROUBLE



Dave Dee, Dozy, Beaky, Mick and Tich are a little upset to find that one or two radio stations have banned the "Nose For Trouble" track from their LP. "They think that some of the lyrics are a little too near the bone", said Beaky, who solos on the song. "Funny thing is, though, the other day they must have let it slip through because they played it for some old dear on a well-known request programme."

Tich added another scratch to his beloved Gibson awhile back when he got it caught in the lens piece of a camera at TV rehearsals. "It was a very good close-up shot until the camera suddenly lurched forward", he said.

## YARDBIRDS TOUR EXTENDED

The Yardbirds' manager Simon Napier Bell, who is in the States with the group, reports that they will be staying in America four days longer than expected due to additional dates. The Yardbirds now return on September 10th.



## MAJORITY FOR PLAYBOY

Lucky for some. The Majority are seen here playing at London's Playboy Club where they have a residency among the "buxom bunnies". The group recently made their first record under A & R man, ex-Springfield Mike Hurst.

## Trade Fair Interest

Many letters have been flooding into "B.I." offices about the Musical Instrument Trade Fair, and the fact that it isn't open to members of the public.

This annual fair — held at London's Russell Hotel—is designed to give trade users a preview of what new equipment will be on sale during the coming year. As usual "B.I." will be at the show, and a full report of what's new and of interest to our readers will be featured in next month's issue.

## New stereo records for Britain

A new type of record — Musicassettes—is being introduced to Britain by Philips and EMI next month.

The two companies will issue some of their latest recorded material in this new stereo form which has proved very successful in certain European countries. The cassettes are specially prepared tapes for use with the already marketed cassette-model tape recorder.

## Sound City Supply Troggs

Sound City has supplied new amplification to the Troggs. "The stuff they bought was a mixed bag", said a spokesman. "They didn't go for any one make."

Incidentally, Sound City now have a brand new range of Maton guitars in stock.

## SETTLERS GIANT SESSION

When Cindy of the Settlers folk group arrived at Pye's number one studio to record, she thought that she must have got the date wrong. Waiting there for the session to begin were ten violinists, three cellists, two French-horn players, one Flugel-horn player, two rhythm guitarists, a bass and lead guitarist, a drummer and a tambourine player. The group did two of their own compositions, "Winter Follows The Spring", and "Can't Stop Following You". Mike and John, the other two Settlers, were also surprised to see that so many musicians had been hired, but the entire group agrees that this was their very best session yet.



## 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 Greeve** (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), Foote 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.

**Phil Parker** (ALL BRASS INSTRUMENTS), 6 Dansey Place, London, W.1. GER 8994.

**Geoff Sisley** (GUITAR/BANJO/ ALL FRETTED INSTRUMENTS), c/o Jennings Ltd., 116 Charing Cross Road, London, W.C.1. TEM 2856.

**John Harper** (GUITAR), 910a New Chester Road, Bromborough, Wirral, Cheshire. EAS 2140.

**Aubrey Frank** (SAXOPHONE/ CLARINET), 192 The White House, Regents Park, London, N.W.1. EUS 1200 Ext. 192.

**Jack Terry** (DRUMS), 188 Derby Lane, Liverpool 13. STOnycroft 2532.

**T. Lewis** (CLARINET/SAXOPHONE), 45 Station Road, Aldershot. Aldershot 23041.

**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.

**Bexleyheath School of Music** (EVERYTHING), 172/174 Park View Road, Welling, Kent. Tel.: BEX 1429.

### MUSIC TEACHERS

The cost of having your name printed in this column is £5.5.0 for one year or £2.15.0 for six months.





# **JIMMY WILL CHANGE YARDBIRDS SOUND!**

*by Kevin Swift*

**J**IMMY PAGE, one of our top guitarists, turned his back on the session scene, took up bass for the first time in his life and joined his mate Jeff Beck in the Yardbirds. It was one of the greatest events of the year as far as discerning fans were concerned, but how exactly did it come about?

"I just helped them out one night", Jimmy told me. "It's as simple as that. They had a Marquee show on and 'Sam' said that he didn't want to do it. Jeff asked me if I could stand in and I said that I would. I had an hour's practice, that's all. If the Marquee had gone badly I would have been very worried about the future but, as it happened, I got by O.K., and it set me up for future dates."

## **FREE-FORM**

I talked to Jimmy before the Yardbirds left for the States. "I'll be playing second guitar by the time we arrive and Chris Dreja will take over on bass", said Jimmy, and he followed up with a few details on the things Jeff and

he hope to accomplish. "The sound will change subtly", said Jimmy. "I think that it will move more to free-form. Mind you, it will be highly organised. The whole thing must be done tastefully otherwise the Yardbirds' sound would be ruined. Jeff and I have had quite a few work-outs round at my place and they have been pretty successful. We've learned a couple of Freddie King solos note by note, and when we play them in unison it sounds good. We'll be doing quite a lot of this sort of thing, playing in unison or in harmony."

One can't help thinking that the Yardbirds will soon become the Jeff and Jimmy show, but this is not what Jimmy wants. "Any group consists of several different sections", he said. "They must all blend to produce a good sound. One section can't outweigh the other, they must all play together. Take a big band for instance, the saxes don't try and outblast the trumpets, everyone is trying to work together as closely as possible. There have been some people saying that we'll

drown Keith Relf out. Neither of us wants this to happen and we are glad that he's now got a brand new P.A. system which is double the wattage of the one he's been using up to now."

## **GETTING STALE**

I next asked Jimmy if his spell on bass had affected his guitar technique. "I don't think it did me any harm at all", he said. "I was becoming very stale. Once I was back on stage again, even though I was playing bass, I was thinking in terms of a guitar and I found that I was covering new ground. As soon as I got back on to the six-stringer after my bass playing I found that I was doing new things." I asked if he ever practised. "I try things out for practice", said Jimmy. "But I don't consciously practice, I don't think I could play a scale to save my life."

I asked Jimmy for some background history on his famous Les Paul Custom. "I've had it for years now", he said. "I bought a guitar which went wrong so I took it back to the shop. They had

this Les Paul in the window. I hadn't seen it before, although the bloke in the shop told me that it had been there for quite some time. I thought, 'this is for me. It looks different, and if it's been there for a few weeks not many people can be interested in it'. Now everybody wants one. I heard a story the other day—though I don't know whether it's absolutely true—that Gordon Waller met a guitarist with a model like mine and offered him £500 for it. Even then the bloke wouldn't let it go. I'm very attached to mine and, in fact, I'm not going to use it on stage. It was taking too much of a pounding before. I'll be using a Telecaster." I asked what amp set-up he'd be using. "A Wallace unit, which Chris Farlowe gave me, together with assorted 12 in. speakers in cabinets", he said. "It's quite old and was first used by Bobby Taylor, guitarist with the very early Thunderbirds. When I used to see them I was always impressed by the sound he got from it. In those days the Thunderbirds were so revolutionary it was unbelievable: the stuff they were doing was years ahead of anyone else."

I asked Jimmy how he liked being back on the one-nighters again. "I like it very much", he told me, "although, at first, I felt rather awkward on stage. It was the first time I'd stood up and played for ages. I specially like the fact that we don't have to take any cheek from people like caretakers anymore."

When I was with the Crusaders we got them all the time. You'd stagger off stage and they'd say something like: 'Come on, don't hang about, get your gear out of it. If you're still here in ten minutes I'll put the lights off and you'll be locked in for the night.' Now we get there at the last minute and when we've finished we are all rushed off through the crowds. I think the poor road manager has to put up with all the ignorant people we used to meet. I'd never want to go back to the 'good old days', but this life is suiting me down to the ground."





## BOBBY BLAND in-crowd blues man

**E**VER heard of the Beale Streeters? Probably not—the group broke up about 18 years ago! But what a group it must have been! There was Johnny Ace, B. B. King, Roscoe Gordon and Bobby Bland—all destined to become big names of the rhythm and blues world—and at this time all playing together in the Memphis Clubs.

Johnny Ace, unfortunately, was killed in a car crash some years ago, and a successful career was tragically halted. "Pledging My Love" was his biggest seller—more than a million copies crossing the record shop counters. Johnny Ace is still remembered by many, including a record-buying public not noted for fidelity.

Roscoe Gordon was one of the first stars of the rock and roll era. In fact some of his earlier records were made for the legendary Sun label in Memphis. Roscoe's most famous for hits like "No More Doggin'", "Gotta Keep Roll-

ing", and "Just A Little Bit".

B. B. King has now become the richest of all blues singers. His superb guitar work and impassioned vocals have been the main influence on Buddy Guy, who readily admits the "Blues Boy" is his own favourite guitarist. B. B. learned his guitar-playing accompanying gospel groups (would-be imitators, take note).

### TOO WAY OUT?

And finally, here's the man—Bobby Blue Bland. Hit after hit in the States, the rave of various in-groups in this country, particularly popular with the group musicians, but seemingly always that little bit too way out to catch on in a big way in England. Has Bobby had the treatment he deserves?

At least part of the trouble seems due to lack of exposure of his records here. Until a few months ago Bobby Bland discs rarely saw the light of day in this

country. And even if released, no Dee-Jays seemed to bother to play them, let alone plug them. In fact, more "B.B.B." wax biscuits were sold in France than in England!

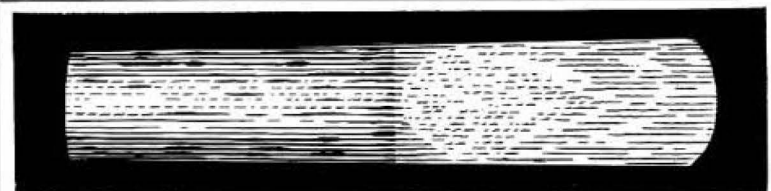
All this is certainly a contrast with the scene in his own country, where it is most unusual for any Bland record to miss. "Yield Not To Temptation", "Stormy Monday Blues", "It's My Life Baby", "Don't Cry No More", "Ain't Doing Too Bad", "Farther Up The Road", and too many other hits to list have made Bobby Bland a best selling R & B artiste in the States for the past ten years. "Call On Me"/"That's The Way Love Is" was a double-sided smash that sold a million, and an album, "Two Steps From The Blues", sold more than half a million copies.

But success didn't come easily to Bobby Blue Bland. After a couple of records that didn't really move, the U.S. Army decided to offer him a job for three and a half years. In this time Bobby brought

out "A Letter From A Friend In Korea", and later, "Army Blues", to let everyone know how he was feeling.

Most of the Bland success has come with Duke Records. Bobby was one of the first artistes to record for them, when the company was a very small concern indeed. Duke has grown to be one of the giants of the R & B field recording Junior Parker, Joe Hinton, O. V. Wright, Al "TNT" Braggs, and Roy Head—but still the biggest name of all is Bobby Blue Bland.

Although Bobby used to play guitar in a style very similar to that of B. B. King, he now often uses a session guitarist like Johnny Brown or Wayne Benny. On recordings and personal appearances he is backed by the big band of Joe Scott. Still one of his most popular numbers with audiences is "Turn On Your Lovelight"—the number featured by a lot of British groups. It all adds up to what should be a stage show worth seeing.



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by *Rosetti*

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**P**OOOR Gary Leeds does take a bashing, doesn't he? Not many people think of him as a drummer in the true sense of the word and they take great delight in casting aspersions on his playing ability. Yet Gary doesn't care much about what they have to say because he knows that he IS a drummer and that drumming gives him a tremendous kick. He also regards himself as a functional part of the Walkers' stage act rather than a background "prop".

The knockers should be told that Gary first took an interest in drumming at the age of nine. "There was this guy across the road from me in Glendale", he told me. "He had a set of drums and I could hear him playing them. I asked if I could have a go but he wouldn't let me. This just made me absolutely determined that I was going to get my own set of drums."

First gigs for Gary were with his college group. "We had three guitars, sax, piano and drums", he told me. "Did a lot of Chuck Berry stuff. Apart from now, those were the happiest times of my life. We used to travel hundreds of miles from gig to gig, and we'd get paid very little. As far as I know none of the others carried on with a musical career after we parted."

Gary feels he isn't using his drums enough these days and he is a little worried about it. "We only play once or twice a week", he said, "and I find myself becoming sloppy. I guess my drumming ability is wasted in a way, although we try to make up for it by having a session all together whenever we can. If we arrive early at a theatre John and Scott borrow some of the other guys' guitars and we have a blow. I asked Gary if he enjoyed the

# GARY IS A DRUMMER



theatre shows he's doing now as much as the one-nighters he did previously. "I like these shows much better", he told me. "Everyone enjoys themselves. I used to like most of the one-nighters we did but when we played every night of the week at the same place it got to be a drag. We did the same four-hour spot night after night. People liked to dance to us but as far as we were concerned we were just part of the wall-paper!"

On stage he shares drumming chores with the Quotations' drummer James Butcher. "It's very nice to have two drummers", Gary told me. "When we start to swing we sound like a marching band. It's great—it gets the whole thing going." I asked if he set up his own kit. "Yes, I do", he answered. "It must be positioned perfectly, I've had enough

trouble with other people doing it. Before I started setting up my own kit something went wrong every single night.

"I usually strap my bass drum to the stool to stop it creeping. Some nights I'd come on stage and find that the stool was too close to the kit and I could hardly use my snare. Another time I'd find that the stool was too far back, and one night the bass drum rolled away because the spurs weren't tight.

"I've tried to make setting up easier by drilling holes in the fittings at the exact height I want them and then fitting them together with nuts and bolts. It works perfectly."

I hardly think that Gary would bother to make such alterations if he was only going to use his kit as a prop.

K.S.

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# RECORDING

# Notes

One of the most interesting new teamings: **GEORGIE FAME** with the **HARRY SOUTH BIG BAND**, which includes top jazzmen like **TUBBY HAYES**. Work is midway on a "teamed" LP, out first week in October . . . and the two are together in concert at London's Festival Hall on October 9th.

Stack of promising material handed over to the **McCOYS** for future singles by **STONES' JAGGER** and **RICHARD** during the groups' joint touring in the States. **McCoy RICK ZEH-RINGER** says: "If permits and so on can be worked, we'd like to record new material in London".

Rumour-dispelling department: Despite stories to the contrary, **ROY ORBISON's "Too Soon To Know"** single was recorded three months before the tragic death of his wife, Claudette, which eliminates the "cashing-in" macabre stories created by Fleet Street.

Out in the States: **BOOKER T AND THE MG's** on "My Sweet Potato", backed with "Booker-Loo" — instrumentals dead right for their steady fans in Britain. **GENE PITNEY**, just out of Nashville studios after making his first solo country album: "The Country Side Of Gene Pitney". Previously he's worked with stars like **GEORGE JONES**. He worked with **BOB MOORE**, but used **PRESLEY's** regular guitarists.

**REG PRESLEY**, of the **TROGGS**, now spending all his spare time writing songs. "LULU and **DAVE DEE** have specially asked for ones for new releases", he said. "One I did for **SPENCER DAVIS** is now going on our next EP, due late October or early November."

Jazz note: A Jazz Tete-a-Tete presentation at Bristol University on November 18th due as an

album . . . stars **TONY COE**, **JOHN PICARD**, **JIMMY SKID-MORE**, **LES CONDON** and **FRANK EVANS**. No plans for anything new from **P. J. PROBY**, but he tours New Zealand and Australia with **WAYNE FONTANA** till early October . . . and he has six new sides berthed with Liberty Records in the States.

**LOVIN' SPOONFUL**, touring Britain with **DUSTY SPRING-FIELD** from September 27th, will have a new single released prior to that date, but it rests between three different "originals". Post-recording note: the **LOOSE ENDS** went to 11 Downing Street, armed with two copies of their Beatle "Tax Man" cover for Jim Callaghan . . . their protest against the Selective Employment Tax.

Latest on ace producer **PHIL SPECTOR**: He has signed deals with both **BOB CREWE** and **JEFF BARRY** for independent Philles' discs — Crewe handles **IKE AND TINA TURNER**; Barry the **RONETTES** (now back under Phil's wing). But Spector **WILL**, after all, make records as producer.

**STONES** in studios for at least 20 new tracks, reports **ANDREW OLDHAM** — and rumours that the next single may NOT be by Jagger-Richard are discounted. "We've had some good material submitted but Mick and Keith know more about Stone styles than anyone else."

**TRINI LOPEZ**, latest fan of **JAGGER-RICHARD** songs — has included "Lady Jane" on an LP soon released in Britain. "Technical difficulties" blamed for the delay on the new **KINKS' LP**, which contains 14 original compositions by **RAY DAVIES** . . . it won't be out now until early October, by latest reckoning.

**Bassoon**, latest "classical" in-

strument being adapted by at least two groups for upcoming records.

Tied to the studio just now are the **SEEKERS**, putting the finishing touches to their forthcoming album. It's a new departure for them, with contemporary songs sung *a la* the Australian group. Numbers include "Yesterday", "Turn, Turn, Turn" and the **BRUCE WOODLEY** composition "Red Rubber Ball", which was a big American hit for the **CYRKLE**.

Next single from the **FENMEN** is an A & R man's nightmare. It includes Japanese, Chinese, North Korean and German instruments as well as the more conventional line-up. It's a group original entitled "Rejected".

The **ARTWOODS** have completed their album "The Art Gallery" and A & R man **MIKE VERNON** is reputed to be highly pleased with the result.

Numbers include **BOOKER T's "Be My Lady"** as well as two instrumental numbers by the outfit. Incidentally, their single "I Take What I Want" has reached number one in Poland!

Producer of "When You Walk In The Sand", by **TUESDAY'S CHILDREN**, is ex-HONEY-

**COMB, MARTIN MURRAY.**

**TOM JONES** is coming on strong for his next album just on sale. Tracks include "Hello Young Lovers", and "My Prayer" — Tom looks like going standard. . . .

**CHRIS FARLOWE** is busy, studio-wise, at the moment. He's making an LP which he hopes to release at the end of September. Meanwhile, plans are going ahead for a new single which will again be produced by Mick Jagger.

New singing duo from the "Land of Song". **ROBBIE AND RAY**, fresh from Eisteddfods pop up on Decca with their own song "This Little Bird".

**JIMMY JAMES AND THE VAGABONDS** are making their first LP for Piccadilly. It's due for release at Christmas, and one side uses the now-familiar lush violin sound.

Brand new album from the **WALKER BROTHERS** shows just how good they really are. It's not what Walker fans might expect, and there is some nice music from the orchestras of **REG GUEST** and **IVOR RAYMONDE**.

Tracks are all new and include "Summertime", the **GERSHWIN** classic.

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# YOUR QUERIES ANSWERED

## FLAT OR WIRE-WOUND

Dear Sir,

I have just bought a Watkins Rapiere and would like to know the make of string used, and if I can buy them? Would you also please tell me the difference between flat-wound and wire-wound strings.

I have bought some sheet music and after the struggle to learn it I find the instrumental, which so often makes the record, is missing. So if a fan wants the instrumental to a group's record it's back to the record player (I can't do it this way). So put a piece in "Beat Instrumental" asking them to put the instrumental in the music, please.

D. MASON,  
Newham, E.6.

**ANSWER:**—Watkins supply their Rapiers with Monopole light-gauge strings. The difference between wire-wound and flat-wound strings is that the wire used on the flat-wound strings is flattened before it is wound on the string, whilst the wire-wound strings use straight-forward wire as the name suggests. You will never find the instrumental break of a record reproduced in sheet music as this is an improvisation and not a basic melody line. You are expected to either *ad-lib* or learn the solo which was done on the record.

## ECHO

Dear Sir,

Could you give me the names and addresses of companies which publish sheet music by Fats Domino and Jesse Fuller?

Also, when I'm playing certain LP's on my record player, a very faint echo of the first few bars on the following track can be heard when the needle is between tracks. Could you please tell me what causes this?

W. HENDERSON,  
Bucksbury,  
Aberdeenshire.

**ANSWER:**—Songs by these two artists are published by numerous publishers but if you want any particular title track it down through the Performing Right Society, 29, Berners Street, London, W.1. The echo effect is caused by the time lag between the needle starting on the next track and the sound being relayed through the amplifying system.

## VALUE

Dear Sir,

In your July edition of "B.I." you had on page 30 a small paragraph on "Dobra Guitars". I have recently purchased one, for what I thought a very small amount, and I am interested to know what the real value is.

ALAN NEWTON,  
Newton, Chester.

**ANSWER:**—Estimates from several London instrument dealers ranged from £30 to £60. If you were to sell it privately you would probably have to let it go for around £45.

## CONSTELLATION

Dear Sir,

Please could you tell me if Selmer still make their Constellation 20 amplifiers. If so, what is the price?

PHILLIP STEPHENSON,  
Pontefract, Yorks.

**ANSWER:**—Selmer are still making this amp which sells at 38 gns.

## THICK STRING

Dear Sir,

I've just bought a second-hand "Verithin" guitar, which is great, except for one thing. I've got a stringing problem. When my third went I took it to a dealer and asked for one similar, as I found the ones on ideal. I was told it was a fourth and I might be counting from the wrong end!! However, I took a Cathedral fourth and when the real fourth went I took a fifth in the same set. This is all very well, but I want to be prepared for the sixth going. I can hardly get a Cathedral seventh. Can you suggest a suitably thick string?

ANNE SENIOR,  
Southport, Lancs.

**ANSWER:**—You've got yourself in a bit of a mess here. If you really want to continue with your own brand of stringing look round for a light-gauge, wire-wound G-string for bass guitar. Failing this just stick another E-string on. To be quite honest it would be better for you to forget the whole thing and get used to normal stringing.

## Instrumental Corner

### WHAT'S IN A TONE?

There's no doubt about it, the bloke who's listened to quite a few electric guitars in his time can tell the make of a guitar by its sound. You probably find yourself trying to pick out the makes of various guitars on records. It is quite possible, but why? How come different guitars have different tones?

A spokesman for a leading British manufacturer told me: "The basic characteristics of any guitar stem from the pickup. All manufacturers have their own methods of making pickups. They wind them differently, or use different coils. The tone circuit, which consists of various resistors and capacitors, has a great deal to do with affecting the sound even further. Each manufacturer uses a different circuit, and for special effects, adds what can only be described as 'bits and pieces'."

A spokesman for a British firm handling American guitars told me that in his opinion all guitars differ in tone whether they are of the same manufacture or not. "Every one is different", he said. "The difference may be very slight but, nevertheless, it is just noticeable. This doesn't mean that there is any fault in the circuit and it's not a thing you can put your finger on. This, of course, goes with everything. You'll never find two articles exactly the same and there will always be some minute detail which identifies one from the other."

"Certainly any guitar's basic sound is produced by the pickups, but there are other factors to take into account. Even the shape, size and density of the body of a solid guitar can affect the overall sound. Harmonics introduced by the body blend with the sound being picked up from the strings, and although the affect of the body is very small, it helps with the overall sound characteristics. As far as semi-acoustic bodies are concerned the sound is definitely enhanced because of the depth of body. It is not just for eye-appeal. Here again the body doesn't do anything stupendous for the sound of the guitar, but it does give it a slightly 'woody' characteristic."

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- |                               |                                |
|-------------------------------|--------------------------------|
| 1. Taxman                     | 8. Good Day Sunshine           |
| 2. Eleanor Rigby              | 9. And Your Bird Can Sing      |
| 3. I'm Only Sleeping          | 10. For No One                 |
| 4. Love You Too               | 11. Doctor Robert              |
| 5. Here, There And Everywhere | 12. I Want To Tell You         |
| 6. Yellow Submarine           | 13. Gotta Get You Into My Life |
| 7. She Said, She Said         | 14. Tomorrow Never Knows       |

## **RULES:**

- (1) List all the titles on a postcard (or on our Special Reply Card), in your order of preference making number one the track you think the best, number two, second, and so on until you have listed all 14 songs. Then send your entry to "Beat Instrumental September Competition", 36-38 Westbourne Grove, London, W.2.
- (2) Your entry must arrive not later than September 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. 43, which will be on sale on October 25th.



# SONG- WRITER'S COLUMN

"Black Is Black" has meant a great deal to Spain's Los Bravos because it has given them a big British hit. But for two boys from Chatham, in Kent, it's a dream come true.

Tony Hayes, 20, and Steve Wadey, 17, took the song to Mark Pasquin of Robert Mellin, music publishers, a year ago. He listened and signed the two boys up.

This year when Ivor Raymonde went to Spain to record Los Bravos he took three of those songs with him. One was the group's big hit.

The two writers—now with 24 songs to their credit—are working on what may be the follow-up.

\* \* \*

One of the most frequent queries we receive on this column is the old one about how much money a writer gets from a hit.

Approximately 1½d. goes to the writer of a song for each copy of the record sold—whether that song is an "A" or a "B"-side. More royalties come from radio and television plays, cover versions and performing right fees. These are shared with the publisher, but a composer should never get less than a third.

\* \* \*

Now let's have a look at Elvis' latest hit: "Love Letters". That was written in 1945 by Victor Young and Edward Heyman and was an immediate success. Since then it's appeared on over 60 albums and has been on at least 15 singles, not to mention the times it has been sung on television, in cabaret and at concerts. That's an example of the perfect formula for lasting success.

\* \* \*

Alan Price's latest single "Hi-Lili Hi-Lo" is another example of an old song getting a new lease of life—with great delight from the composer, no doubt.

It was originally the title song from "Lili", a film made in 1952 starring Leslie Caron.

**H**ARRY KLEIN is one of the best known baritone saxophone players in Britain, yet he started out by blowing alto, and was never very keen to go over to the big brass monster.

"Nevertheless", he told me, "the baritone did two things for me. It made me a lot of money, and gave me one arm longer than the other!"

His conversation is sprinkled with wisecracks which he delivers deadpan. After some time I established that it was, in fact, chance which led him to adopt the heaviest sax of them all. It was way back in the early 1950s.

Jack Nathan was forming a band and Harry wanted the job as second alto. The only vacancy was for a baritone man—an instrument he had never tried. Nathan told him that he could buy one and have a try. He did, and that was that. The beginning of an *affaire* which has lasted ever since. He liked the fruitier-sounding baritone and stuck with it.

It was a happy partnership, too, because it took him to the peak of musical professionalism and to the top of the national polls where he remained for seven years.

The career began when Harry was 15. A friend was going into the forces and he left his alto with the younger man. A year later Harry Klein turned professional.

"There was a shortage of musicians then", he said, "and it was possible to get a job after such a short time. I'd always intended to become a musician and I favoured saxophone. I suppose the idea of being a musician appealed because it meant I could stay in bed until noon. . . ."

He soon found that wasn't true. It's even less true today, now that sessions are run with factory-shift efficiency.

"Session work varies a great deal", he told me. "Sometimes you work all day, every day, and other times you can get two or three days off at a time.

"Most of the time, though, you work under tremendous pressure and quite often I don't even know what titles I'm playing, or who they're recording."

Primarily a jazz man, he still manages to move in the occasional jazz circle. He is on hand for both the Stan Tracey Big Band and the Harry South Orchestra when these two outfits form up, but more often he can be found sounding off in some studio with one of the many big names who like his presence.

He gets a kick, too, from playing with people like Dusty Springfield and Tom Jones, or the many groups—he's on the latest release by the Merseys, too. Tony Bennett used him during a tour and he's also blown those sweet sounds for Johnny Mathis and Barbra Streisand.

He was also one of the backing men for Ella Fitzgerald on her last British



## THE SESSION MEN

### No. 13 Harry Klein

TV show, so he's no stranger to television.

"I've been doing 'Ready, Steady, Go' since it went live", he explained, "and it's very nice. We never see the artists, though, because we record the orchestration on the Thursday and they sing to it live when the show goes on the air the following day."

Session work came early on for him, though—his first studio date was in 1952.

"There wasn't so much recording done then", he remembers. "It was really opened up by Bill Haley, and since about 1960 it's got steadily busier. I no longer have to look around for out-of-town jobs or club dates, and I'm quite happy to concentrate on session work."

He's still a keen jazzman, though, and last year he formed a quartet of his own, but difficulties ended the scheme.

So it seems like sessions for the baritone man . . . but if you think that is evidence of a nice comfortable, complacent attitude, forget it.

Right now he's hard at it, learning to play flute—just in case someone, somewhere, needs more reeds.

# BRIAN: HEAVYWEIGHT GENIUS OF THE BEACH BOYS

**L**OTS of insiders with expert knowledge of the pop scene look on Brian Wilson, 23-year-old heavyweight of the Beach Boys, as a genius. When I spoke to him on the trans-Atlantic phone recently, he gave me some idea of what goes to make-up a Beach Boys' record.

He's a great, advanced thinker about pop music. Maybe he's the only one who is truly the full creator of a record from the very first tentative construction ideas to the finished master. If somebody else DOES do the whole bit . . . well, I doubt if they do it as successfully.

Ponder, momentarily, the idea of the Stones without M. Jagger, or the Beatles without J. Lennon. When Brian Wilson pulled out of Beach Boy appearances, to concentrate on maintaining their high standards in the recording studios, it was much the same thing. He admits the heart-tugging bit: "I enjoyed the spotlight. I enjoyed the audience reaction. But I couldn't handle both sides of the business. I'd hate to be forgotten by the fans but I feel greater personal satisfaction staying behind, plotting and planning in the studios. . . ."

## INTERESTED FANS

And he adds, with rather a pleased grin: "The fans ARE becoming more aware. They accepted my deputy with the Beach Boys and they accepted my reasons for quitting. They have started asking themselves deep questions about where records come from. They're interested in the guys who find the sounds. They realise they come from inside human beings like me . . . and they're interested in the make-up, character-wise, of those people."

This is what Brian said about himself on the phone: "Yes, I'd say the 'Pet Sounds' album was the proudest production of 'em all for me. But there's something else that you won't hear for a while—it's a song called 'Good Vibrations' and I've high hopes that this one will be specially well received."

Certainly it demands attention. Sound-fiend Wilson actually used four separate recording studios, each in a different part of town, to build the four-tracked tape into one record. Each instrument comes through crystal clear and it is, reportedly, a real step forward in recording technique. And I don't blame Brian Wilson for saying: "I'm not saying anything more about the actual ingredients. Don't want to be nasty, but there are a lot of idea-lifters in popular music today. One of the worst things

that can happen is to have an idea thieved . . . and have somebody else take all the credit for work that could have taken months and months of experimentation to achieve."

Brian, a smart but "controlled" dresser, a rather overweight six-footer with a massive pair of hands, says he feels older than 23—and sometimes he looks a full ten years older. He's known to be most difficult over keeping appointments, but mostly because he gets sidetracked by his own creative ideas.

When he talks seriously, he's very serious indeed. He says: "I believe in God . . . in one God. Some Higher Being who is better than we are. But I'm not formally religious. I simply believe in the power of the Spirit and in the manifestation of this in the basic goodness of people. I try to seek out the best elements of people. Because, after all, people are part of my music. A lot of the songs I write are the result of emotional experiences, of sadness and pain. And you don't get those experiences except in association with people.

"You can be happy, too. It's not all sadness. I thought 'California Girls', for instance, was most accurately described as a hymn to youth, but mostly I disagree with critics' interpretations of what I'm trying to say. Some of them try to dig too deep into what is essentially an entertainment industry.

"It's like surfing. Now I admit, here and now, that I've never been out surfing. It's not my kind of activity. But I can write about it through Dennis, who is a fine athlete. This is personal empathy."

Now you see what I mean about Brian Wilson being a star who takes his music very seriously indeed. There IS humour in the man—there is also enormous charm. But talk to him, make a simple point . . . and he'll pretend he just doesn't understand. This is to draw you out, maybe to make you say more than you really meant originally. Then he'll strike on some brilliant conversational line.

He lives in a house worth a quarter of a million dollars in Beverly Hills. He worked there on "Pet Sounds", planning every inch of the way for five months. He works, he says, at a big Spanish table, a circular piece of intricate workmanship, and the ideas just come. He doesn't mind people around, but he prefers to opt out of the chatting after, say, an hour. He retires temporarily to his private thinking room. . . .

Sometimes, though, he sits doodling at the piano. "I play over what I call 'feels'. They're like tiny fragments of ideas. Like little rhythmic fragments. Explaining this always sounds so darned complicated, but



I'll try and shorten it. These ideas kinda buzz round in my head and it's imperative that I get them out into the open air. I can see them then. And touch them, firmly. They're not 'feels' any more—they're real bits of music.

"Take that track 'Let's Go Away For A While' on 'Pet Sounds'. For me, it's the most satisfying piece of music that has yet been released. I think the chordal changes are very special. Lots of musicians—12 fiddles, piano, four saxes, oboe, vibes, a guitar with a 'Coke' bottle on the strings for a semi-steel guitar effect. Then I mixed in two basses and percussion. I applied a certain secret set of dynamics through the arrangement. I believe, honestly, that the result is exactly what the song says. It's something everyone can feel because everyone has said 'let's go away for a while' some time or other. Most of them can't get away. But they 'feel' it. . . ."

## EXPERIMENT

"It was supposed to be the backing for a vocal. I decided to leave it just as it stood. I hate being strung up over early plans. If I wanna change something, I simply have to change it. We have to experiment all the time, don't we. I mean on another track, 'Wouldn't It Be Nice', Dennis sings through his cupped hands. We wanted a special sound, a rounded sound . . . and Dennis hit on singing this way. Crazy!"

Brian added that he wrote mostly purely in terms of what the Beach Boys can do. "Not necessarily the sort of thing that they might find easy to do, but the sort of thing I know inside myself they are capable of, if pushed. Or if shown

the way."

What about, I wondered, the exceptional vocal range of the Beach Boys? Let Brian explain: "We have this tremendous range of voices. Mike can go from bass to the E, above middle C; Dennis, Carl and Al progress upwards through C, A and B. I can take the second D in the treble clef. I remember Jack Good, the British producer, saying 'we sing like eunuchs in a Sistine chapel', but if that's fair enough I recall, also, Al Jardine telling me: 'I feel as if you're singing through my mouth'."

## COMMUNICATION

"That was gratifying because it's what I set out to do. That is, get total musical communication between us. That's what I work for in creating tunes for the group.

"I'm very aware of the value of speaking through a song. I don't mean those 'messages'—I'm pretty tired of all that. I mean just saying what you have to say to music. That's why I'm on this uncontrollable kick of bending electricity and recording techniques to make them work for us. They're there, these things, to be used to the maximum. Top maximum."

Brian clearly idolises the group and everyone in it. But he talks specially about Mike Love. He believes Mike is an entertainer with potential that goes far beyond rock 'n' roll. And he admits to a slight feeling of guilt about Mike who is compere and leader on stage but knows darned well he can never be overall "leader".

Maybe Brian doesn't even like the title "leader". But he is indisputably that. Not just of the Beach Boys . . . of a whole area of popular music. P. G.



**CILLA BLACK; famous, poised, sophisticated, wealthy; still bubbles over about the ordinary things.**

And why not? She IS ordinary. In a tinsel world where almost everybody glitters with the coloured lights of exalted personality, she breezes along as comfortably and modestly as the unassuming girl next door.

What success has given her is a greater awareness of the things around her, but happily she is still ingenuous enough not to be taken in by the sham.

Professionally she's progressed a long way since those early Liverpool days when her name was synonymous with the Beatles.

Today, she has the polish of a star in the true sense of the word, and by any standards it's taken an incredibly short time for that polish to come.

She has warmth too, and is as popular with the sophisticated audiences of the Savoy as she is with the more artless and less fickle fans of a Blackpool Summer Show.

But what does she think?

"I much prefer what I'm doing now to what I did when I started", she said, quite definitely. "I love doing cabaret because it's a challenge."

But as the challenge becomes less she will begin to look around for other challenges. Like making a film.

"That's something I want to do later on", she explained. "I see me playing someone who cries. Someone who is hard done by, you know, pleading to the villain to spare my life."

"I like sad things, and sad songs are my favourites."

"Without a doubt 'Alfie' was my best record. I'm never usually 100% satisfied, but there was no fault with that at all."

The Savoy, and working in summer seasons has given her a chance to extend her role of singer to that of dancer—something she likes very much.

"I think I'm a frustrated dancer really", she said as though the idea had only just occurred to her. "When the girls are having rehearsals I try and pick up their routine. If I get it right I become *blase*, but I suppose that's only because I know I don't have to get it right and they do."

"I'd love to be a dancer—providing I was getting as much money, of course!"

Her musical tastes have widened too, and right now Cilla Black, 23, and with a long way to go, favours instrumentals and Russian music.

"I couldn't understand musicians before", she confessed, "but now I can."



I'm always looking for something different, but I don't buy many records. I used to when I was at school, but these days I get a lot of albums sent over from a friend in America."

These days she is an international artiste and has no preferences for working in any particular place. Her personality can reach out to any audience, even where there's a language barrier.

"I used to be patriotic and say northern audiences were best", she giggled, "but now it doesn't matter where I play."

"I like working abroad, too, but I hate flying. At least, taking off or coming in to land. Once I'm up in the air it's all right."

She's even tried writing a song for the Beatles, but got fed up with it half-way through.

"But I might try again when I'm stuck in a dressing room on a wet day and there's nothing else to do", she mused.

And then Cilla, the biggest 5 ft. 5½ ins. in the business, went off to conquer a lucky Blackpool audience.



**B**REAKING with a big name group usually means disaster for the runaway member. Not so with Alan Price. Good job as well. He's pushed forward, forgotten about his past and consequently won himself a lot of success. He's had a very worrying time, but now he's established himself with two good singles and many successful one-nighters.

"I was even more worried about 'Hi Lili' than I was with 'Spell'," he told me recently. "It was a complete change, we didn't use organ and we gave it a completely different treatment. I couldn't really see it as suitable material for the big build-up which we gave 'Spell'. All I wanted was a happy, bouncy treatment. At first it was beatier and for a while we judged that it was O.K. for release. Then I decided that the "B" side would have conflicted because that was just beaty. So we went back to the studio and did 'Lili' again, giving it a smoother interpretation.

### BIG JOKE

"Quite honestly when it was released I thought people would just laugh and take it as a big joke, but I was very pleased when they started coming up and telling me how much they liked it."

Next on the list of Price priorities is getting an album out. "We've recorded some tracks", he told me, "others are rehearsed and ready to be recorded. This is going to be a dancing LP, I hope! One side will have the usual material on it and the other will consist of my own compositions." I asked if he found that he was straying on to other people's territory when writing. "No", he replied, "I don't think so. A song is a very personal thing and it's hard to encroach on anyone else's ideas to any great extent. I like to think I have my own scene going. I'm trying very hard to get away from 'samey' stuff. I'm writing varied material and I give all my songs strange titles. I hope to get some good arrangements going on this album.



## HI-LILI TOOK TWO GOES

I'll be using the band to its fullest possible extent. Piano and organ will feature equally with the odd bit of dubbing sol can play both at the same time." I asked if he'd be using vibes. "Might do", he said, "if I find some in the studio. I won't take them along specially. One thing I'll definitely include is guitar."

When the talk came round to one-nighters Alan was, as always, fiercely proud of his band. "We are closer knit now than ever before", he said, "and I think that we've all improved tremendously, although we don't often get the chance to show it. It's a case of incentive really. Out in the wilds people aren't terribly interested in what we

are doing but they like to see us because we are a chart name. We have to wait for London club 'gigs' before we can give any great solos." I asked Alan if any problems had arisen which he had never thought about when first starting out on his own. "There's only one which I can think of", he replied. "We tend to sag on stage, or at least we did. Now we have improved this. I found that we were all so wrapped up in our music that we forgot people want something to look at as well as hear. We're making the effort now and I think we're much better. There's a lot more life to the act."

I asked if Alan considered

that the Set had a scene of their own, an image of their own. "I don't know", he admitted, "but I am aiming to get a slightly different image because so many sax and organ groups spoil themselves by doing the same material as everyone else. I think that if you have a good line-up you should use it. It's very difficult to avoid being type-cast as 'another sax and organ group' but I try to avoid anything which similar groups are doing. This is why we never play James Brown stuff." Have the Set added any new gear to their collection? "I've just got some new Vox speakers for the organ", Alan told me. "Our road manager Ian designed them. I have also toyed with the idea of getting a reverb unit for the saxes. I wouldn't use it with the voice, though, because I like to keep that completely dry."

I asked Alan what he enjoyed most about his life. "Not having to answer to anyone", he replied. "I have a good agent and good management, the rest is up to me. I have a free hand. At least I know that it's my fault if anything at all goes wrong."

### JAZZ-INFLUENCED

I asked if he still felt a great responsibility towards the group. "Not so much now", he replied. "They are pretty independent these days. I feel that I've been doing the right thing for them whereas if we hadn't had any success I would have felt a little guilty."

Initially, Alan was dogged by a "jazz influenced" tag. He didn't like it and tried to shake it off. Did he think that he'd succeeded? "I hope so", he told me. "Mind you, I don't really know how I got it in the first place because I've never laid any claim to being a jazz musician and I haven't played any jazz on TV shows or appearances. I wouldn't say that either of our records has been jazzy. Still, now people have caught on to what I'm really trying to do, and I've left this image behind. I won't do anything jazzy on the LP though. The whole thing might start off again!"

KEVIN SWIFT





# YOUR LETTERS

## CLAMOUR FOR CREAM

Sir,  
 "The Cream" is, in my opinion, the best group in the entire country. I reached this decision after seeing them at the "Twisted Wheel" club in Manchester recently.

I had been following Eric Clapton's career very closely since I heard that "live" Yardbirds' LP. But now, with Jack Bruce and "Ginger" Baker he is 100% better, and the atmosphere in that club was just unbelievable.

So carry on "Cream", you've got a lot of happy fans.

**John "Remas" Wright,  
 Marple, Cheshire.**

## TOUR VENUES

Sir,  
 I have been reading your magazine for over a year now and think it is an excellent magazine for musicians. Your only fault, as far as I am concerned, is that you never mention where the groups are playing North of the Border. All you put is that they are on tour in Scotland.

Yet you never fail to put in all the places they are playing in England. As there are a

great number of your readers in Scotland I think this is a gross injustice.

**D. Birrell,  
 Mauchline,  
 Ayrshire.**

*Wherever possible we give precise details of where various artistes are appearing whether it's England, Scotland, Wales or anywhere else accessible to our readers. Unfortunately, at the time of our going to press venues have not always been finally decided, and therefore we cannot always be exact.*

*Also, it seems, that when groups visit Scotland they don't always know exactly where they'll be playing themselves until they have had a chance to meet the promoter. We try to be as positive as we can, but it just isn't always possible.*

## PUZZLED

Sir,  
 I am rather puzzled by reader David Briggs' letter ("B.I.", August).

We are a semi-pro group in Plymouth and though most of our repertoire consists of recent "pops", we include many old rock numbers like

"Let's Have A Party", "Reelin' 'n' Rockin'" and "Poison Ivy", with great success. In fact, our most requested number is the old Coasters' song "Little Egypt".

Might I make a suggestion to Mr. Briggs? It seems to me that you are worrying too much about your ideals and not enough about your audience. Concentrate on entertaining (which is our job, after all), and you will soon find that the audience will be behind you all the way.

**Brian Goodier,  
 "The Concords",  
 Weston Mill,  
 Plymouth.**

## AMERICAN ARTISTES

Sir,  
 Your article on Steve Cropper was extremely interesting.

How about a series of articles on leading American session musicians? For example; Scotty Moore, who was responsible for the guitar work on many of Elvis' earlier records, also Jimmy Burton, Rick Nelson's guitarist, Chet Atkins, Floyd Cramer, Booker T, King Curtis, the now deceased Bill Black and many others.

**Stuart M. Cowell,  
 London, W.11.**

*We do include features on American artistes, and although it is not part of a regular series, they do appear quite frequently.*

## JIMMY POWELL

Sir,  
 I would like to thank you for your article on Jimmy Powell and the Dimensions in "Beat Instrumental" (July).

I have been a fan of Jimmy's for three years now, and I think he is a great artiste and that his three records are very good.

If you have any more information on him I would be obliged if you could let me have it.

**Raymond Drury,  
 Totley, Sheffield.**

*Jimmy spends most of his time in the North and does appear in Sheffield from time to time although it is impossible for us to say where and when he'll be appearing.*

## OLE!

Sir,  
 I recently returned from Spain where I was playing for just over a year. In that time I "discovered" your magazine.

You may be surprised to learn that it is very popular out there. How the beat fans get it I don't know. Every copy I saw was very well thumbed.

When I returned to England they made me promise to write and tell you how much they like it. They also made me promise to send regular copies out there. I've kept both promises.

**Keith Stanley,  
 Truro, Cornwall.**

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# BERRIES GO SQUARE



**I**N recent months there's been a startling transformation in one of Britain's best-known beat groups. As they put it themselves the Rockin' Berries have "gone square".

"It's quite true", admitted lead guitarist Chuck Botfield, in Blackpool the other day. "We've been doing a summer season up here for several months now, and our act has gone away from straightforward singing and more towards the cabaret type of thing.

"We do old-time songs, impersonations, little dance routines, and three costume changes in every show", he said.

"And we're on the bill with people like Des O'Connor and Kenneth McKellar."

But if you think that they're losing sleep over the effect this change of image may have on their fans, forget it.

"When we first knew what we'd be doing we thought it was the end, but it's great", he added.

"We were worried, and I

think it has affected our popularity, but members of our fan club have been up and said afterwards that they enjoyed the show. People seem to enjoy us in a different way now.

"We're definitely becoming more sophisticated, and

we've adapted our act to appeal to family audiences where the average adult age is about 35-40."

The Berries have taken to their new role well, as viewers of a recent "Blackpool Night Out" will know. But how do the audiences react to them?

"In this kind of show", Chuck explained, "our name is a disadvantage and at first, when we went on, there was a marked hostility. Now people accept us and enjoy themselves when they realise we're not just a pop group."

## ADVANTAGES

Working in summer seasons has a lot of advantages for a group like the Berries. There's no travel involved and there's no problem of carting gear around and setting it up. All they need is at the theatre, and all they need do is walk in and get changed.

It has its disadvantages too though. Being anchored in one place makes it impossible to give maximum plugs to any record release. This is what happened with "Midnight Mary". The only television programme featuring the song, was the "Blackpool Night Out" date already mentioned, and it's not a programme renowned for its record-buying audiences.

They don't have time to get

into the studio either, and although they've got quite a bit of stuff in the can, they don't know what the next release will be.

Over to Chuck again: "We'd like a complete change for the next record. All our hits have been mediocre ballad-type numbers and now we'd like to issue something really beaty.

"Bobby and I write a lot of R & B and we'd like to get into the studio and do them our own way. Unfortunately, the next one will have to be a song we've already recorded, although we don't know yet what it will be.

"Mind you, in the position of going square, hits aren't really essential to us. They'd just make us a bigger draw.

"As it is the money is good and the work is steady—we're already booked for Bournemouth next year. You can count group cabaret acts on one hand."

You can, indeed, so there is plenty of work. When their season finishes next month the Berries are off to two weeks in ballrooms, six weeks in Australia, back for two weeks' cabaret, then Bermuda and possibly the States. In the meantime we can look forward to another record and probably a greater, more varied act from the new but not-too-square Rockin' Berries.

M. C.

## TOP TWENTY—FIVE YEARS AGO

(AMALGAM OF THE TOP TWENTY FOR THE FIRST TWO WEEKS OF SEPTEMBER, 1961)

1. Johnny Remember Me
2. Wild In The Country
3. You Don't Know
4. Kon-Tiki
5. Reach For The Stars
6. Well I Ask You
7. Michael Row The Boat
8. Halfway To Paradise
9. Romeo
10. Michael Row The Boat
11. Ain't Gonna Wash For A Week
12. Together
13. Cupid
14. Hats Off To Larry
15. Sea Of Heartbreak
16. How Many Tears
17. Drivin' Home
18. That's My Home
19. Quarter To Three
20. Jealousy

John Leyton  
Elvis Presley  
Helen Shapiro  
The Shadows  
Shirley Bassey  
Eden Kane  
Lonnie Donegan  
Billy Fury  
Petula Clark  
The Highwaymen  
Brook Brothers  
Connie Francis  
Sam Cooke  
Del Shannon  
Don Gibson  
Bobby Vee  
Duane Eddy  
Mr. Acker Bilk  
U.S. Bonds  
Billy Fury

Records entering the Charts during the second two weeks of September, 1961

- You'll Answer To Me  
Get Lost  
Granada  
Walkin' Back To Happiness  
I'm Gonna Knock On Your Door  
Bless You  
Hard Hearted Hannah  
Muskrat

Cleo Laine  
Eden Kane  
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