

FACES/MIDNIGHT/SESSION

BEAT INSTRUMENTAL

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Editorial

The complete results of our poll to find who you judge to be the best instrumentalists of 1966 are on pages 20-21. Four results stand out. Yes, the Shadows have done it again and come at the top, or near the top, of their sections in every case. Their popularity never seems to fade. No other group in the history of the British pop biz has been so successful over so long a period.

Two new special features start in this issue. "Things You Should Know" aims at telling all instrumentalists how they stand in all those awkward situations that keep arising. The first article deals with bookings and the importance of contracts. The second new series features "People Behind the Stars". We get so many letters from readers asking how they can get into sound-balancing, music-publishing and all the other branches of the recording world, that we decided to ask some of the top people in each field to tell us about their work and how they got where they are today.

1967 should be a very interesting year for pop. Like it or not, we've got lots of changes coming up on the scene. There has been a marked improvement in the standard of records in the Top Twenty over the past twelve months and it's going to be tough for people to produce still better sounds in the future. It's also quite possible that the pirates will be sunk one by one to be eventually replaced by the introduction of a new music programme run by either the BBC or some other body. Whoever does it, let's hope that they are people who understand pop music and not a lot of fuddy-duddies, who have no idea what it's all about.

In the past we have run several special features on the U.S. scene by our American correspondent, Crotus Pike. This month we take a look at gospel activity in the States and also feature B. B. King, the man who is acknowledged to be the number one blues guitarist.

The Editor.

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"B.I." INSTRUMENTALISTS' POLL

Full Results	20/21
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Beat Instrumental Readers' Poll Winners 1966

(TOP DRUMMER)



KEITH MOON (The Who)

1st

Keith plays a Red Glitter outfit consisting of:—

- Two 22" x 17" bass drums
- Three 14" x 8" tom-toms
- One 16" x 20" tom-tom
- Two 16" x 16" tom-toms
- One 14" x 5½" Hi-Fi all metal snare drum
- Two 20" Super-Zyn cymbals
- One 18" Super-Zyn cymbal



BOBBY ELLIOTT (The Hollies)

3rd

Bobby plays a Grey Shimmer outfit consisting of:—

- One 22" x 17" bass drum
- One 14" x 8" tom-tom
- One 16" x 16" tom-tom
- One 14" x 5½" Hi-Fi all metal snare drum
- One 18" Super-Zyn cymbal
- One pr. 14" Super-Zyn Hi-hat cymbals

Both of these drummers topped the poll with *Premier* the world's top drums!

If you want to make great sounds like Keith and Bobby, take a tip from them and play great drums, Premier drums.

For a full colour catalogue send 8d in stamps to:—
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NEW WHO GROOVES

..SPIDERS...RUNS...& QUICK ONES

NO matter what you say about the Who, they are original. Look at their latest LP entitled, "A Quick One". Would another group offer for your delectation, "Boris The Spider", "Cobwebs And Strange", or "A Quick One While He's Away"?

If you've heard the LP then you'll know what I mean. If you haven't, here's a quick run-through of the tracks. Side One kicks off with Peter T's "Run, Run, Run", "Boris" follows then comes "I Need You" a Keith Moon production, "Whiskey Man" from John Entwistle is next in line, then there's the symbolic "Heatwave" and finally another mad Moon offering, "Cobwebs And Strange".

POP OPERA

Side two starts off with "Don't Look Away", another Pete composition, followed by Roger Daltrey's "See My Way", the Mersey number, "So Sad About Us" and finally the title track, "A Quick One While He's Away" which Pete Townshend has made into a pop opera, or at least a mini-pop opera, the "gen" thing is yet to come. A fact which is borne out by the current retreat of Mr. Townshend into his Wardour Street hermitage-cum-studio.

"Quick One" tells the story

of a young lady, who is so upset by the absence of her boyfriend that she cries often enough and loud enough to be heard, not only in her own street, but all over town. Neighbours gather around to give her good advice, but Ivor the engine driver, played by John Entwistle, is a little more practical in the application of comfort. Of course, the boyfriend returns. Mimi, the girl, confesses her sins with Ivor and in a beautiful operatic ending she is forgiven by her beau.

The LP took only one month to complete and was recorded at IBC, Regent Sound, and the Pye studios. "Each studio has its own good and bad characteristics," say the group. "Heatwave" is the only non-original on this solid piece of circular originality, and even this has been included for a special purpose. Keith Moon explained: "We put 'Heatwave' on the LP because it represents an era. Also, I think that it provides a contrast to the newer stuff we've done".

Keith also commented on his duo of compositions on the "Quick One" album. "I Need You" is the first one to crop up. When I first heard it I thought it was a deliberate satirical piece with the Beatles as the victims. Keith denied it. "It's solely a musical illustration of a transport cafe. The melody is typical of the type of record that would be on the juke box. If you listen

to the whole thing you'll hear our transport cafe sound effects. We rustled bags of crisps, clinked tea cups and we even got our Liverpoolian road-manager to say a couple of things into the mike to get the effect of people passing the juke box. It was not a Lennon impression as some people seem to think".

INDIAN BRASS

"Cobwebs and Strange" is, as the title suggests a great deal out of the ordinary. "I wanted to write something with an Indian flavour," Keith told me, "The end product is an Eastern tune with a brass band treatment". Ivor the driver also had plenty to say about this track, perhaps because it meant a lot of hard work for him. "On this one," said Ivor Entwistle, "I play cornet, tuba and bass, all double-tracked. Roger played trombone. He'd played bugle before but I taught him the trombone in the early days when we were doing a bit of everything.

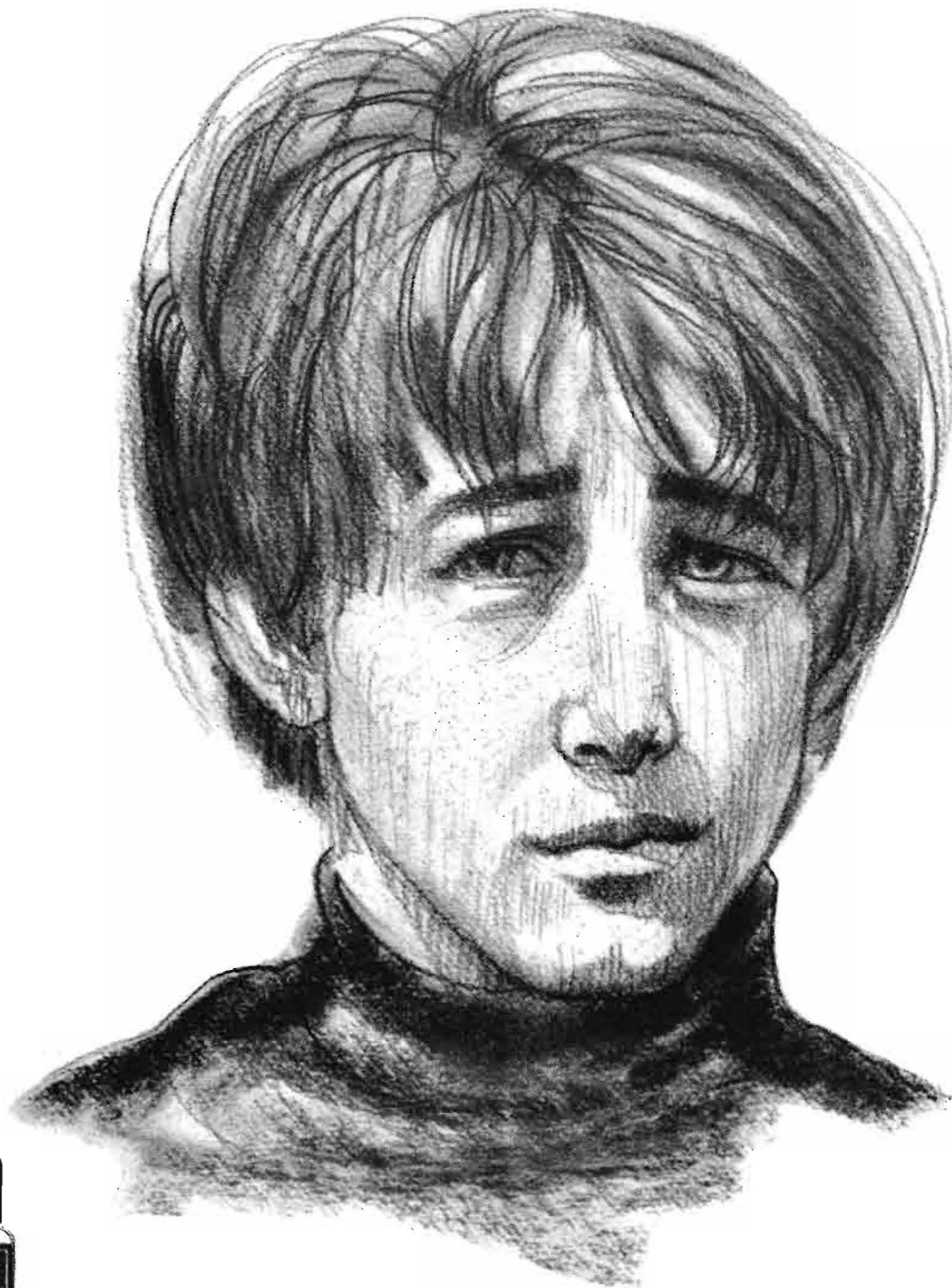
"The object of this whole record is to get a marching effect. Our manager, Kitt Lambert thought that we'd get the best results by doing just that, marching I mean. We recorded the original track marching back and forth in front of the mike. Pete was in the front playing recorder, I followed up with my tuba taking great care to avoid Roger's

trombone slide which was just behind me. After Roger came Keith Moon with a pair of big cymbals, you know, the ones with the leather thongs. It worked O.K. until we came to double-track. We started marching up and down again but once we passed the monitor speaker we couldn't hear it. By the time we came back we were hopelessly out. We decided to stand in one place and record".

John talked about his own strange tracks, "Boris The Spider" and "Whiskey Man". It appeared that there were logical explanations behind both compositions. "I wrote 'Boris' after seeing spiders in my own room," said John. "Everyone knows what they are like. You see them on the floor, they climb up the wall, across the ceiling then drop, that's when you squash 'em with a book. I saw the spiders and decided to write a creepy song about them. 'Whiskey Man' I wrote after seeing a film about this mad drunkard, who had an imaginary friend who drank with him. Really these were mixtures of about three different songs which I'd written and recorded at home on my stereo machine".

Meanwhile back at the Hermitage, Peter Townshend is working hard on his "pop opera". I think, after hearing this LP that Pete's is going to be the very best. Ivor thinks so too. KEVIN SWIFT.

VOX HALL OF FAME: No. 2



TONY HICKS Born December 16th, 1945, in Nelson, Lancs., possibly the fastest guitarist in Britain today, adept with the big, fat chords so necessary to the Hollies' stage act: coaxed, amazingly, an Indian sound from his banjo on "Stop Stop Stop", the thirteenth consecutive top ten Hollies record he's been featured on. Deep-thinking Tony is the businessman of the Hollies. Which is why he and the other Hollies prefer VOX equipment. Tony himself plays a Phantom twelve-string guitar through a 120 watt Solid State amplifier. The Hollies insist on taking their VOX equipment on every date. Says Tony: "Our delicate vocal-instrumental balance means that we must have the very best equipment. In other words—VOX"

JENNINGS MUSICAL INDUSTRIES LIMITED, DARTFORD, KENT

JOHN ROSTILL

PLAYER OF THE MONTH

BACK came the Shadows from the stint at the Paris Olympia, towards the end of 1963, and bassist Licorice Locking said he wanted to leave the group. The replacement was our Player of the Month, the darkly-handsome John Rostill, who had known the others for quite a while and had sat in on some of their informal sessions.

The Shadows have remained constant ever since. No other changes since he enlisted. I remember meeting him the day he signed the contract: recall well his tremendous enthusiasm at joining what he felt was the best group in the business.

But down to hard facts. John was born on June 16, 1941, in Birmingham. He got his first guitar, a £5 Japanese job "which I remember only too well," at the age of 16. He adds: "I had to argue with my mother for six months before she bought it for me. I managed to pick up a technique fairly quickly. I used to listen to Lonnie Donegan, the Ken Colyer skiffle group, and found I could follow their solo work without too much trouble".

John's first paid job was for Tooting and Mitcham Football Club annual dance—the group got 15/- between the four of them! Other than that, it was mostly "Scout Hall Dances" and similar "rave-ups".

Before joining the Shadows, John worked with the Interns (their band-wagon was an ambulance) and with the Terry Young Six, a semi-professional outfit.

Now he owns four guitars: his custom-built Burns, a Fender Jazz bass . . . "an old battered brown job," a red, solid electric guitar—a Gibson Les Paul Junior—and a Levin acoustic guitar.

That covers the instrumental side of John, but he is creating an entirely new career for himself with his tremendous ability as a lyric-writer with the other Shads. The other boys give him all the credit for the fast way he has with a rhyming couplet or similar verse form. He ENJOYS writing music; but still enjoys PLAYING it rather more.

He recalls: "Lonnie Donegan was certainly the first man who impressed me. Then there was Denny Wright, who played on a lot of the Donegan records. I got all their records. Then I moved on to Chet Atkins and his sort of music. Next came my Spanish guitar phase, but this was before I went full-time on to bass.

"Now I think I've developed a taste in music which runs from Rachmaninoff to rock. I've been a fan of Jerry Lee Lewis for ages, but I also buy records by Jimmy Smith, or Jack McDuff. Mostly LP's, but I'll go out for a single if it really is very good—recent ones have been 'River Deep, Mountain High', or 'Good Vibrations'".

"But the Everly Brothers specially interest me, even now. We used to try to copy their guitar solo work. We couldn't make it, but at least we tried".

A yell split the air. John was required to attend a further conference at the London Palladium. As he said in going: "It's a hard life. But I wouldn't change it for anything else. . . .". P.G.



Things YOU should know..

No. 1 CONTRACTS ARE IMPORTANT

WHAT'S your idea of a promoter? Is he a bloke who tries his utmost to make sure that the booking you do for him is jam-packed with problems? Or is he a good guy who is very reasonable, dead straight and extremely helpful?

It depends of course on the promoters you have already met. If you've had mainly rough times you'll think of them as necessary evils. If you've had good conditions and treatment on most of your dates you'll possibly have a soft spot for them. This is the main point. If you are dealing with a decent bloke you'll be sure of a satisfactory deal, if not, watch it. It's the same in all business relationships, although there are rigid laws behind them, there's always a little room for the old cult of "give and take".

ALL-IMPORTANT

The most important factor in the group and promoter relationship is the contract, that all-important document, which so many people overlook until something goes wrong and they are struggling to regain lost money. It can't be stressed too strongly, **always ensure that you are given a contract.** Read it carefully and if there's anything you don't quite understand ask the promoter to explain. Without a contract to refer to both the promoter and the group are hopelessly lost in the event of slip-ups on either side.

Naturally enough, the group is in a less strong position than the promoter because he is the man with the money. There are, how-

ever, many bugbears to be encountered on his side. How many times have we heard the story of the group that "did the moody"? They refused to appear, they were two hours late, they didn't arrive at all. This brings us to the first point.

Have you ever had trouble with your transport and arrived half an hour late at a "gig"? What has the promoter's reaction been? The possible answers to that one are too numerous to list but let's examine an actual incident.

Group A from Bristol had a puncture on the way to a booking, eventually they arrived 20 minutes late. The promoter told them to get back in the van and beat it, he'd given the supporting group a couple of quid on top and they were going to play for the remainder of the evening because they had turned out to be good. There was unfortunately no contract.

They had met up with a rock head promoter who took their lateness as a direct, personal insult. What could they do? They'd spent money on petrol and had gone to all the trouble of loading the gear. They had to face up to it, there is just nothing you can do when your arrangement has been by word of mouth only. Who was in the wrong? The promoter obviously wasn't the best of human specimens and although he should have borne



the brunt of the trouble, on the other hand, wouldn't it have been rather professional on the part of the group to find a phone box, ring the promoter, apologise profusely



and give him an estimated time of arrival?

How would things have been if they had met up with a friendly promoter? Well contract or not, if a group is signed to play two half-hour spots they must play them to fulfil their obligations and receive the money. Although they arrived 20 minutes late, they could have still played their two spots even if they went 20 minutes over time. If the promoter had allowed them to do that he should pay up. If for some reason it wasn't possible for the group to play after a certain time and they had to pack up on the dot, then, the promoter could have deducted the money which he thought was in proportion to the 20 minutes.

On the "pro" level all the work should be agreed on contracts. It just has to be when three, sometimes four figure fees are at stake.

Imagine the dilemma of a promoter who has advertised for weeks that the current chart-toppers are going to appear. On the night he has his hall packed with hundreds of people who, having left their 7/6 at the door are waiting for the big moment

which just doesn't come. The big name group don't arrive. The poor promoter has an angry mob to explain to and apart from having to return their money he's probably paid a colossal amount to hire the premises. He is going to sue, and how! It's a choice illustration of the need for a contract.

As far as payment is concerned you can wait for any length of time for the promoter's cheque to come through. Unless there's a special clause in the contract there is nothing to make him pay you cash on the night. It's the same as any debt, you leave it so long and then take action.

PROMOTER'S CHOICE

Once again let's stress the importance of the contract. If there is a contract everything is cut and dried for you. More often than not you will find references to minor points which cut out a lot of wrangling with the promoter.

Obviously now and again some point will crop up which wasn't mentioned in the contract. Then it's up to you to chat it over. If, in a wild drum solo the drummer falls off his stool and drags a cable length of fairy lights with him who's going to pay?

This is where we came in, let's hope you have the friendly promoter who won't dip in your pay packet for a new set. Mind you if you have a contract you'll find that he is unable to tamper with a set sum. You must receive your full amount, then negotiations can begin. It's up to you to either say "yes, we will pay", or make the poor promoter sue you for a new set of lights. But remember, "Give and take", works both ways.

K.S.



B. B. King—Over 100 singles!

MEET RILEY 'BLUES BOY' KING

LATELY, the success of Eric Clapton and other guitarists has promoted some interest in the American bluesmen, from whom the style has been adopted. It seems strange that a man who has made over 100 singles, a dozen or so albums, and has been recording since 1949, was virtually unheard of until a few months ago. However, this is the case with B. B. King.

group, along with Bobby Bland, Johnny Ace and Roscoe Gordon, all later to become very big R & B names.

Today B. B. King employs a 13-piece orchestra, which is not as discouraging as it might seem. The band swings quietly in the background, and you can always be sure that the beautiful tone of B.B.'s guitar will be well to the fore.

LIVE L.P.

He is extremely popular in the States, and it is amazing to watch how quickly he gets through to an audience. He is constantly touring the big cities, topping the bill wherever he goes. The LP "B. B. King live at the Regal" is a pretty good representation of his stage performance.

For a while, his latest record company A.B.C. Paramount tried to turn him into a second Ray Charles and the discs came out with overpowering angelic choirs and violins, which completely drowned any guitar work present. The policy failed, thank goodness, and B. B. King has returned on record to a real blues style.

Until recently you could buy his albums for about 5/- in drug stores and supermarkets in the States. These were Crown LP's largely reissues of the older recordings, but usually B.B. at his best! Ember Records here may well be issuing some of these.

Also, the latest single "Don't Answer The Door" has been high on the U.S. top 100 for some weeks, and has now been released in England on HMV. C.P.

Riley "Blues Boy" King can put in a pretty good claim to have started it all. He has influenced Buddy Guy, Otis Rush, Magic Sam, Freddie King and Steve Cropper, by their own admission. There is a long list of guitarists who owe more than the occasional phrase to B. B. King. Here, imitation is recognition that he is "number one" in the blues field.

DJANGO INFLUENCE

He started out singing in the choirs of the local Mississippi churches, and first learned to play his guitar when he joined a religious quartet as accompanist. However, Riley King quickly moved on to playing local club dates and singing the blues hits of the day. At this early stage of his career he says he was most influenced by the playing of T-Bone Walker and Django Reinhardt.

After a while King moved to Memphis, where he was given the "blues boy" tag by the owner of a local radio station—Don Kern—who also found him some work. B. B. King joined the Beale Streeters

SCRIBBLES

Prediction: Another big revival of interest in **Chuck Berry**—starting with **Jan and Dean's** record of "School Day". Chuck has now left Chess and joined Mercury Records—latest record "Club Nitty Gritty" . . . "Candy" by the **C-Jam Blues** was written by **Steve Cropper** and originally made by **The Astors** for Stax.

Mississippi John Hurt, mentioned in last month's Chicago Blues article, died last month in Mississippi. He was 74. . . . Contractual difficulties was one of the reasons for lack of **Otis Rush** discs to be issued in States.

Jerry Lee Lewis has a piano-shaped swimming pool at his home, while **Chuck Berry's** Berry Park has a pool in the shape of a guitar. . . . **Bobby Hebb** very happy with British TV despite that mix-up on Top of the Pops on December 1st when he sang "A Satisfied Mind" . . . **Bill Medley** one of the Righteous Brothers, is now producing records for the **Roylettes**—latest is "Take My Love"—also written by him. . . .

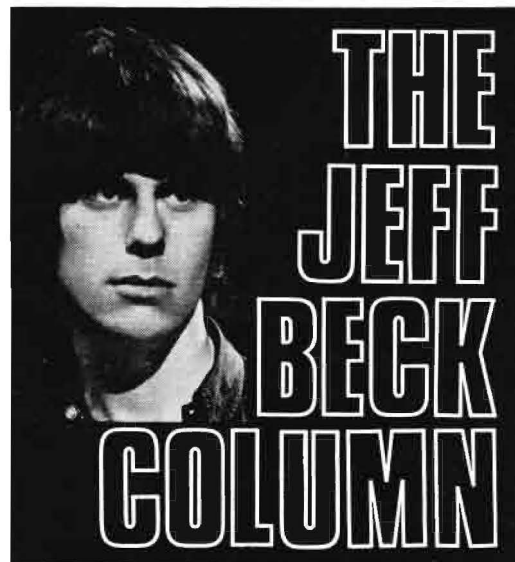
Lee Dorsey now doing Coca-Cola jingles. . . . **Otis Spann** is thought by many Chicago musicians to be the real writer of "High Heel Streakers".

New records in the U.S.A.—**Joe Tex's** "Papa Was Too" (Dial); **Junior Parker's** "Man or Mouse"

(Duke); **Ben E. King's** "What Is Soul" (Atco); **Maxine Brown's** "I Don't Need Anything" (Wand) . . . **Hollies** add very little to "That's How Strong My Love Is" on their LP. . . . **Barbara Lynn** has now signed for Tribe Records—home of **Sir Douglas**. . . . **Bobby Marchan**, ex-singer with **Huey (Piano) Smith** and **The Clowns**, completes at least ten years of success with latest U.S. hit record "Shake Your Tambourine". . . . **Booker T. and the M.G.'s** have a new LP out "And Now", which is beginning to sell. . . .

More revivals: "Harlem Shuffle" by **The Traits** and **The Flippers**; "Respect" by **The Rationals**; "My Boy Friend's Back" by **The Chiffons**; "I Who Have Nothing" by **Terry Knight** and **The Pack**. . . . **Lou Rawls** is the centre of big publicity campaign for U.S. Capitol Records. . . . **Slim Harpo** is like the **James Cagney** of the blues Recently shown again in London—"Jazz On A Summer's Day"—with R & B interest in **Chuck Berry** and **Big Maybelle**.

From the Cash Box Top 100 five years ago this week—"I Know" **Barbara George** (5), "Please Mr. Postman" **Marvellettes** (10), "If You Gotta Make A Fool Of Somebody" **James Ray** (19), "Turn On Your Lovelight" **Bobby Bland** (32), "Jambalaya" **Fats Domino** (38).



I have sad news to report this month. I've smashed my Gibson Les Paul, and what is more, it wasn't an accident. I picked it up, swung it by the neck above my head, and smashed it on the floor. The neck came away and the pick-ups flew in two directions. Jimmy Page was horrified, but so was I when I realised what I'd done a bit later.

I had a reason at the time though, in fact, several reasons, and they were all good. I'm afraid this wasn't a good tour. We got the receptions OK, but the conditions were terrible. We were travelling round in a Greyhound bus which was supposed to have air-conditioning but didn't seem to. Sometimes we'd do journeys of up to 400 miles. All the American groups with us on the bus played their guitars non-stop and they were always singing—can you imagine? Cooped up in a stuffy bus with everyone round you singing Beatle songs in an American accent. Then, when we stopped for meals, we were given about ¼-hr. instead of the proper time we needed. It usually ended up with us bolting down a greasy hamburger each. That, of course, is an ancient scene with us. We stopped snatching meals and started to eat properly quite a time ago. This starchy food was making me ill. When we got to the gig in Dallas we did two spots, one at 6.30 p.m. and one at 8.30 p.m., and we had to hang around in between them because we weren't allowed to go back to the hotel. This meant we couldn't change, and so we played the second spot in the same sweaty clothes. It was all wrong. At the end of the second spot we were all pretty depressed; then someone said something to me which made me blow up. Hence the smashed guitar.

I got to see Barney Kessel at Shelley Manne's Mannehole, and personally speaking, I found that my technique was improving and that Jimmy and I were getting a much closer sound. We'd play separate solos and then, when we played together, we'd find that our ideas were running into each other. Each of us would play separate solos but, when one of us started a phrase the other would slide into it, so that in the end we got a sort of stereo-sound effect between the two guitars. Now I'm just hoping that we can stay on form through our long-awaited rest period.

JEFF

THE FIRST STEPS

by THE TUTOR

It's always important to remember that every week there are hundreds of people who have just decided to learn to play the guitar. So I am starting a new series of features especially for them.

Let's begin by assuming that you have not yet bought a guitar, but are considering doing so and want to know the sort of things to look for and the snags to avoid.

Before you buy any guitar, do make a few simple checks. Firstly, always look down the fingerboard to see that it is reasonably straight. A slight "bow" is common, but any pronounced curve means that the neck is warped, which will make your left-hand fingering difficult, if not impossible.

The actual part of the string which sounds is the length between the top nut, where the strings pass over the machine heads, and the bridge bar. If either nut is too high, this will also make the instrument difficult to finger. You can check this quite simply. At the top-nut end the strings should be low enough to retain a 6d. piece inserted between the strings and the fingerboard. At the 12th fret, a couple of half-crowns placed on the 11th and 12th frets should just touch the strings.

Also check the frets—the brass or nickel strips set into the fingerboard—don't extend beyond the wood on either side. If they do, it's a sign of wood shrinkage. It can be corrected, but there's no point in buying a new instrument which is not in top condition.

I am assuming that you will start off with an electric or plectrum guitar. A flat-top Spanish model can be used, but the strings should be made of steel.

Just to make it quite clear what parts of the guitar we are referring to in this feature, study the model of a typical guitar on this page.

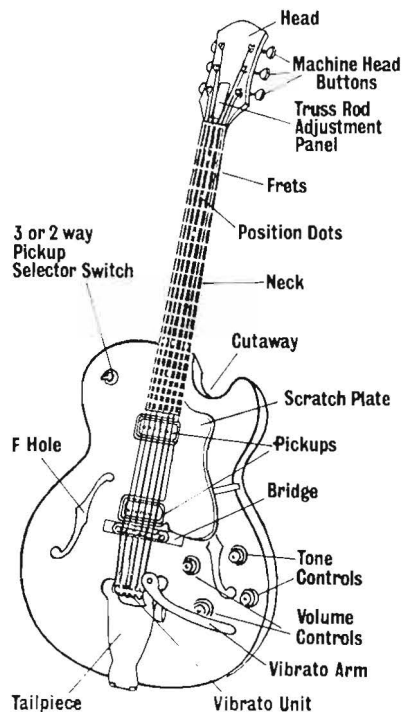
Once you've bought your guitar, then you will need some plectrums.

There are many different types on the market: thin plectrums, which give a thin metallic tone, thick plectrums, giving a fuller, harder sound, and so on. The best way to choose the right one is to test them all, held between the thumb and forefinger, and see which is the most comfortable for you.

Next you have to tune the guitar. You can use a little 6-note pan pipe gadget, which you can get from any music store, or you can pick out the notes on a piano keyboard.

When you actually start to play, the position of the left hand is important. Bend your left arm at the elbow and relax. Then clench your left fist. Next, relax the left-hand fingers into a claw position, in which the fingers are square at the first joint and with the tips pointing downwards. When you start to finger chords, hold this position, so that there is an air-space between the palm of your hand and the guitar neck. Don't try and support the guitar neck with the palm of your hand.

Every person who starts to play an instrument wants to be able to play a tune or at least accompany themselves singing a well-known song with it as soon as possible, and one of the best ways to do this is by the 3-chord technique, which you probably will have heard about already. It's quite surprising really, the number of hit tunes which can be sung, once you have got this off, and having found that you like playing the guitar, you can then progress and learn other chords.



IT is a time of tension. Four minutes before stage call and the atmosphere in No. 2 dressing room—the non-smoker—close with nervous electricity. Beach Boy Carl Wilson—plumpest, youngest Wilson brother—approaches a stubborn window, aiming to let in some fresh air. The frame sticks. He thumps it—and his right hand goes right through the glass. Blood spurts.

Tour P.R.-publicist Derek Taylor and brother Dennis Wilson rush out the first aid box while Carl stands awkwardly, apologetically, trying to staunch the flow with his handkerchief.

Somebody suggests hospital. "No." Carl is emphatic. "It's nothing. Just a scratch. Truly. Look, we only have two and one half minutes. . . ."

The others are silent, anxious. Carl has solo numbers to sing. Carl is the lead guitarist.

"You're sure it's all right. . . ." ventures Mike Love, fellow-soloist and current theremin player.

"Sure I'm sure. . . . Let's get going".

ON STAGE

Carl examines the lengthy bandage which encases his lower arm. Then he buttons his shirt sleeve over it carefully so it is not seen.

He leads the Beach Boys down the raucous iron stairway from the dressing room to the stage. Brother Dennis mounts his drum stand. Mike Love takes his place on the left wing; Al Jardine, Carl, then bass guitarist Bruce Johnston on the extreme right. Four pairs of eyes on Carl. A returning smile. Then. . . .

"The fabulous BEACH BOYS. . . ."

Without hesitation, they swing into "Sloop John B." with Al Jardine leading. They follow it with "Barbara Ann" and "Surfing Safari". Then they cool the pace.

Carl Wilson steps to the microphone. Not by a word or a glance do the others betray that all is not as it should be.

He starts into "God Only Knows" without faltering. The

ONE NIGHTER



with

THE BEACH BOYS



others swell the refrain, adding the familiar choral effect. The pace stays slow, melodic. Suddenly, the Beach Boys are providing a challenge to the Beatles. They don't see themselves as ousting the Liverpool four. They aren't even aware there's a contest, they've been telling Pressmen all the week.

But it is in their slower numbers that the Beach Boy image begins to establish itself. They sing of beach parties, sunsets colouring the surf, wandering footsteps in the sand. The metaphors are there and they give the audience time to share them. This is not a time to scream; it is a time to enjoy.

What audience members that are not entranced are taking moneyless bets on the finale. Will they? Won't they? It took 90 hours of studio time, tracking and double

tracking. Can they?

Then Mike Love adjusts his cloth cap and goes off-stage left. He comes back on with an instrument like a small organ, a zither, a Hawaiian guitar. He tries an experimental chord and it soars round the auditorium.

It's just the first of those "Good Vibrations".

HOSPITAL TRIP

That's how the show ends—therimin whining, bass pulsing, kids screaming, strong-arm staff recovering a poor-house-cut girl who beat the barrier and got her arms round Dennis Wilson's neck before they moved in.

Carl doesn't go back up to the dressing room. There's an hour and a half before the next spot, enough time to go to hospital. . . . enough time to try for treatment.

Dennis goes with him in an anonymous van. The others return to dressing room two, sit down and think about things.

"I KNEW," says Mike Love, from his philosopher's seat on the dressing room table, canvas boots curled under him. "Dennis has just got over a cold. Al had a bad gut last week. . . ."

A tall photographer in smooth grey check makes his cat-like entry, clicking. He says nothing, taking up screw-ball positions behind Pressmen and Beach Boys, picturing conversation, Mike Love with his head bowed over his knees, Al Jardine pulling at his lower lip, Bruce Johnstone fingering at the acoustic guitar which seems to be glued to his left side.

NOT HUNGRY

"Food," says Mike Love, like a revelation. "Holy Mac, we haven't eaten since noon". Nobody's thought about it till now. Coke and sandwiches have been installed in dressing room one, but nobody seems anxious to devour them.

Mike's had his speciality for lunch—roast leaf; that's thin slices of beef with potatoes and veg.

"A couple of boys had French fries," he recalls. "But we try to give ourselves substantial meals. Fill yourself up with rubbish and your stomach soon starts objecting". He looks pointedly at Al.

Carl comes back. His arm is heavily bandaged, his face pale. "Couple of stitches," he tells his inquiring colleagues. "Just a couple. Hey, what's the time?"

He settles back in his cane chair. The bees buzz. Somebody wants a photograph of him with his hand by the broken window. He declines with commendable reserve.

"So this is Cardiff," he says. "Well at least I saw a bit of the city this time." He manages a smile, but the shock is beginning to show. Or rather, he is allowing it a little expression before he goes solid and solo-singing for the second-house.

On just another one-nighter the Beach boys will never forget. P.T.

Pete Quaife Explains

TO
TONY WEBSTER

FOR six months Pete Quaife ceased to be a Kink. On May 15th, he suddenly left the group after a date at Morecambe, and completely disappeared. If anyone knew the real reason for this disappearance, they kept very quiet about it. Then, on November 14th, it was suddenly announced that Pete Quaife had rejoined the Kinks. As nothing like this has ever happened before, the only way to find out what had really happened was to speak to the person concerned.

AMAZED

I met Pete in his publicist's office just off Shaftesbury Avenue. He was accompanied by a gorgeous blonde girl, and looked none the worse for his disappearance. If anything, he was somewhat amazed at the fuss being made over him.

"I suppose you want to know what happened to me," smiled Pete. "so here goes. For some time I had felt ill, and on my doctor's advice decided to go into hospital. Apparently I had some excess fluid on my brain, and the

only way to remove it was by an operation".

"Having heard that a hospital in Denmark was much quicker and cheaper than any in England, I decided to go there. I was only in the hospital for two hours. Shows what I meant about speed, doesn't it? After the operation I stayed on in Denmark for a few months to fully recuperate, and also to get a well-deserved rest".

WHITE LIE

"I *had* to tell everyone I was leaving the Kinks. If I hadn't, it could have affected the whole group business-wise. As we are a limited company, a decision can only be made if everyone is there. A big record deal was going through regarding our releases in the States, and the only way the others could finalise it was if I left. We all knew it was a temporary thing, but couldn't tell anyone about it. The split could have lasted two weeks or two years. No one knew. I suppose I was very lucky to be away only six months".

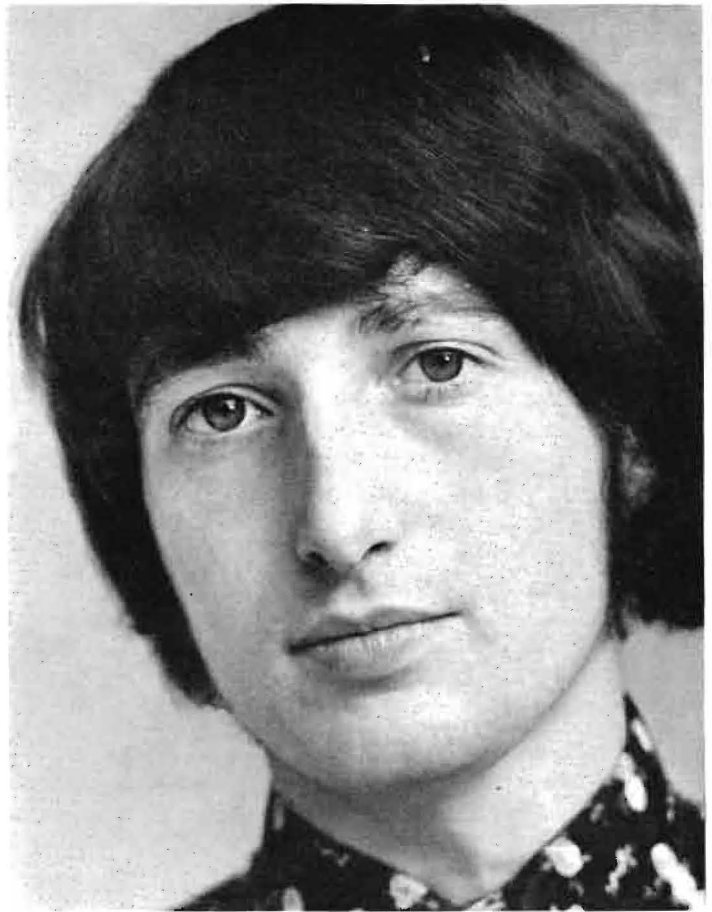
I asked if John Dalton knew what was happening when he replaced Pete.

"Yes he did!" said Pete. "But, once again, he didn't know how long it would be for. He was quite happy with the arrangement, and there are no hard feelings. Most of the group's time was taken up finalising the record deal, so John only appeared with the Kinks about twice".

Once again the Kinks are riding high in the charts with "Dead End Street". Many people think that John Dalton is the bassist on this, but it was recorded before he joined. Pete has been on every disc made by the Kinks. He agreed that "Dead End Street" takes a bit of getting used to, but pointed out that in some ways it can be an advantage.

"I think the trombone put a few people off at first", said Pete "but it doesn't seem to have affected the sales. Basically the sound is the same, but still different enough to create an added interest".

The trombone in question was played by session man John Marshall, and the piano by Ray Davies, who also



wrote the song. As usual, the session was A & R'd by Shel Talmy. The engineer for this particular disc was Alan McKenzie, and the recording was made at Pye's Marble Arch studios.

NEW INSTRUMENTS

Nowadays, Pete uses two instruments. A Danelectro, and a Rickenbacker. He uses both on stage, but swears by the Danelectro for recording purposes.

"We're all trying to learn new instruments. Some of us better than the others", laughed Pete. "Ray's trying the trombone, Dave's doing quite well on tenor sax, Mick is looking round for a sax, and I'm considering a set of vibes".

I asked Pete what the future held for the Kinks.

"At the moment we're hoping to get an EP out for the New Year", said Pete. "One thing we'd like to do though, is to try out some of our really old songs. We've discovered some old demos we made six years ago, and some

of them are very good. We might even make an LP of them. One I particularly like is of Ray playing 'Maleguena'. He recorded it at home with no accompaniment and stacks of echo. It sounded hilarious at first, but on closer listening, it showed that Ray was a good guitarist—even in those days. In my opinion, Ray is one of the best finger-style players I've heard".

The only personal appearances the Kinks are definitely booked for in the New Year are in Germany. A film is in the offing, but nothing has been finalised. So it looks as though the fans are going to have to be content with records and TV appearances. I mentioned to Pete that he was quite highly placed in the bass players' section of the "Beat Instrumental" Poll.

"You must be joking", he laughed. "I'm a terrible bass player. There are so many others better than myself. I must say it's very flattering though. And thanks to everyone who voted for me."

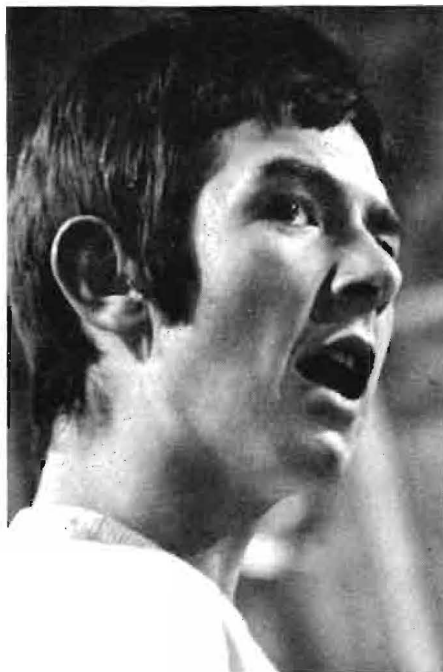
THE slight figure in the post-man's hat sat at the piano. The hour was late and the music that trickled from his fingers was sweet. That "set 'em up Joe" line came to mind, but the scene here was anything but sad. The figure was Ian McLagan, behind him and his three group compatriots lay a tiring but successful session. It had taken all of four hours in the I.B.C. studios to get just the backing tracking complete for a number by Steve and friend Mike called "Green Circles". Now I know that song backwards. I listened to enough takes.

I arrived at midnight, on the dot to find Steve, Plonk, Kenny and Mac up in the control room with engineer John Pantry, their mate Mike and a couple of other friends. They were listening to the first track which they had laid down. It consisted of Mac on jangling piano, Kenny and Plonk. It sounded good but, in their opinion, not quite good enough.

VOLUME PROBLEMS

They went back down to the studio floor and ran through it again. There were a couple of goofs but eventually they got it off perfectly. "Now we need 12 string, and another bass," said Steve Marriott, they went down again. Plonk got back on his stool and nursed his unique Harmony bass, Steve picked up a brand new Gibson 12 string and Kenny and Mike grabbed tambourine and sticks. "Track coming down now," said John from the control room. Plonk's voice was heard counting-in and the tracks started with his bass figure which was by now becoming very familiar. He started to play over it, the sticks clicked, Kenny kept the tambourine silent for the time being. Stevie, picked out a figure over the previously recorded jangling piano for a couple of bars then shouted, "Hold it, the track's not loud enough down here". John gave him more volume, ran the track back and once again the familiar voice of Plonk signalled the start of proceedings.

With a track completed the Small Faces appeared once again in the control room. They stood, heads bowed as they listened. "More guitar," said Steve, "The 12 string isn't coming across at all. It could do with being a bit more bassy as well". Plonk suggested that they could add another piano track at the same time. The others looked doubtful, "Just in the breaks, I think," said Steve.



FACES' MIDNIGHT SESSION

By KEVIN SWIFT

They trooped off back to the studio. "It's coming down now," said John over the mike, and the boys went to work again. By this time the lead-in was familiar to us all. There was a count from Plonk, then a false start, then an "alert" buzzer. After this came the "gen" thing.

The 12-string-plus-second-bass part was perfectly balanced and the Faces were well satisfied, for the time being that is. However it was obvious that Steve Marriott's fertile mind was ticking over. He disappeared down the stairs to the studio and when he was joined by the rest of us he had some plan in mind. He looked round the studio and pounced on a set of chimes. "I haven't got a stand for these," he said, "but if someone could just hold them up for

me. . . ." Mike and I looked at each other, for the moment we were both spare parts.

I ended up with an F sharp and unfortunately, the A which is the longest and heaviest. While we inspected our chimes Steve set about finding a suitable instrument to hit them with. He tried one of Kenny's sticks. "Too harsh," was his verdict and he renewed the search. Eventually he settled for wooden mallet covered in a leather glove. "O.K. let's have a run-through," said Steve, I was glad he said that, I wanted to know where my rest periods came.

"Track coming through now," shouted John, we suspended our chimes, ready for the mallet-wielding Steve who, by now, had a strange glint in his eye.

CHIMES & BONGOS

That old familiar lead-in came across the speakers. Steve struck the chimes, Plonk who had picked up some bells shook them vigorously and another friend of the Faces slapped a pair of bongos. You can't expect to do much on a first run-through and of course, we didn't. Plonk was O.K. on the bells, but the chimes and bongo scene was a bit of a shambles. "Try it again," said Steve. The track started again, "Bong", went Steve and the glove slipped, the next strike at the chimes produced a "clang". "And again," said Steve. The track came through again. The glove misbehaved once more. John who had twiggled the trouble told Steve that if he forgot about the glove he could give it more bass in the control room so that the chimes didn't ring too much. Steve agreed, off came the glove and we settled down to do a take.

This was better. Steve muffed once or twice but he decided to carry on just to get a general idea at the end. And what an end! It was clear that this chime thumping job was getting under Steve's skin, he was getting more and more excited as our arms were getting more and more tired. He hit them harder, "wallop". He clouted my A and it swung against the F sharp, it sounded good and it was obvious that we'd have to follow this newly introduced free-form start. Mike was the first to act, he swung his chimes into the affray, I could do nothing but join the two of them in the mad dance and song activities which they started up.

INSANITY

Soon we were all laughing madly, Steve with typical inventiveness extended his left, pigskin shod boot and proceeded to add a piano solo, although, not for a moment did he stop his right hand movements. This heightened the collective jollity and as the track faded



away the scene was one which somehow suggested complete insanity. Wiping the tears from our eyes we staggered up the stairs to hear the results of our impromptu performance. We waited with baited breath for the track to arrive at the part where our excursion began. When the control room was at last filled with clankings, screams of laughter, agonised piano, we started off again. The surge of laughter passed. We

trooped back into the studio and took up positions for a new take. To cut a long story short, the rot had set in and we never did get a completely straight track cut, still, at least the chimes only go "off" in the loud parts when they are not heard properly.

EERIE EFFECT

The chime fiasco over, the more serious business of mixing the backing track was tackled by John. The Small Faces sat round discussing their vocal tracks, "We'll do the harmonies at the same time as the lead vocal, should we?" asked Plonk, "Yes," said Steve, "that will be best. We can double-track the lead after that, adding a different harmony at the same time". John carried on running tapes back and forth, sorting out a vast selection of leads. Plonk and Mike sat down to write out the words of the song on a tape-box. Steve stood with John when he'd finished preparations and the two of them conversed earnestly about what should come up and what should go down.

After complicated operations the backing track was completely balanced. Steve heard it through and said that he'd like to give the end more excitement. "How about the equaliser? Can that do a lot?" he asked. John explained the effect it could add and started to instruct Steve in the use of it. Steve

turned the control back and forth and an eerie "wow" effect resulted. The track was taken to the start and was played back and re-recorded in its entirety, only this time with Steve doing his strange work at the end.

The stage was set for Plonk to vocalise. "Give me five minutes to run through the words," he said, and he went down into the studio and memorised the words sitting on a stool in the semi-darkness.

For about half-an-hour this problem of putting a good vocal track occupied the group's minds. Plonk tried it, couldn't get his breathing, Steve had a shot, still wasn't right. They had a discussion. Plonk did it again, muffed it slightly, the harmonies weren't spot-on. Eventually they took notice of the tell-tale signs. They were getting tired. Steve spoke, "Leave it," he said, "We'll come back another time to do the vocal track. John, just give us a copy tape of the backing track, would you".

Steve and Plonk chatted the vocal situation over once again then left it. Steve made his way downstairs while John made the copy tape. Mac had already seated himself at the piano, Steve took up the sticks and tapped out a quiet rhythm on Kenny's drums. Me? I eyed the chimes, "Know anything in F sharp or A?" I asked. I wasn't to be excluded from this early morning blow.

WHERE TO BUY R&B DISCS!!

YOU might not have realised that Tom Jones' "Green, Green Grass Of Home" was first a U.S. Country and Western hit for Porter Wagoner. There are lots of American originals we don't get to hear because they are just never released here. Likewise, there are quite a few Otis Redding and Booker T. tracks which we can't buy in Britain although they are still easily available in the States. If the British output of soul, R & B, or C & W is not enough for you, there is a way round it, and that is to import your discs direct from the U.S.A.

Judging by the number of enquiries we have had at "B.I.", a lot of readers are interested in doing just this. So, here are a few facts to help you shop wisely.

Buying discs from the Stateside stores is not difficult, and

often, not much more expensive than normal record-purchasing here. Standard price of a single is 98 cents (about 7/-) and that of an LP \$3 98c. (about 28/-). However, individual shops have various discount schemes and charge for postage and packing at different rates.

INTERESTS

Which place to buy from depends on where your musical interests lie. Here are some names and addresses of specialists that may well be able to supply the records you need.

Ernie's Record Mart, 179 Third Avenue, North, Nashville, Tennessee, supplies soul and gospel discs at regular prices. It's particularly good for material by Slim Harpo, Lightnin' Slim, and Lazy Lester, since Ernie's is also the home of the Excello-Nashboro Record Co. Excello

LP's are available at about 22/- each, if you buy two or more. Postage again varies according to how many records are ordered.

Randy's Record Shop, Gallatin, Tennessee, sends a particularly thick catalogue of R & B and pop. In addition to discs supplied at normal prices, special discounts are available from time to time. Recently, six soul hits by Messrs. Pickett, Tex, Sledge, etc., were offered for about 26/-, plus postage.

BLUES SPECIALIST

Chris Strachwitz, Box 5073, Berkeley, California, is the specialist to go to for blues albums. Available at \$5 each, post paid, are Arhoolie, Origin, Takoma, Piedmont and other labels issuing records by artistes like Lightnin' Hopkins, Mississippi John Hurt, Clifton Chenier and Big Mama

Thornton.

Finally, here are two shops, who in addition to running a mail order service, also produce some great R & B and Cajun discs on their own labels: Stan's Record Shop, 728 Texas Street, Shreveport, Louisiana. (Jewel label); Floyd's Record Shop, Box 506 Ville Platte, Louisiana (Jin and Swallow labels).

There is another way of getting American records. And that's to find yourself a pen friend there, who is more than likely just as interested in hearing the latest stuff from Britain, and who will be pleased to exchange sounds.

One thing more; if you're unlucky, the Customs and Excise man may pounce on your parcel, and charge duty for the records you are importing. There's a good chance, however, that even if you don't have to pay for this (and often you don't), you'll still be paying, in all, less for your goods than if you were buying them at the "import" shops here.

THINGS just seem to happen to the Troggs. Pleasant things like getting three world smash hits inside eight months. And not-so-good things like the fiasco recently when they took their made-to-measure equipment to Sweden to show off the Burns' amplifiers—probably the most powerful in the business—to the local groups.

A rather over-efficient helper decided, on no evidence at all, that the voltage in Sweden was different to England. So he switched over the adaptors. The Troggs switched on—and saw the equipment vanish in a haze of blue smoke. Luckily they were able to use the gear of top Swedish group the Fabulous Four . . . but as I was saying, these things do happen to the Troggs.

One thing they're determined **WON'T** happen is that singer-writer Reg Presley will be regarded as the key Trogg. Said Chris Trogg: "Reg feels the same way as all of us. The trouble is that people



Reg Presley: not claiming all the attention.

COUNTRY-BOY TROGGS

generally pick out the singer for all the attention. It leads to break-ups. So our publicist, Kit Wells, makes sure we all take it in turns to give interviews".

Kit intervened to say: "The idea is to build each Trogg as a separate and complete individual. In a way, being a Trogg is a sort of way of life. Reg needs the rest of the boys to maintain his song-writing abilities. They each need each other to develop their sound—when it comes to ambition, there's no way of separating one from the other, even if they do tend to argue a bit on purely technical matters".

IMAGES

It's been said that manager and recording boss Larry Page is determined to keep up the Troggs' country-boy "images" . . . says he doesn't want them hanging around clubs with the "in-crowd" folk. Actually Chris, through his schooling, has pretty much a London accent. He says: "We ARE proud of the rural aura round us—even if almost everybody takes the mickey out of us. We put on an even stronger accent then, calling ourselves 'yuggaduggas', which is Hampshire for country hicks".

COUNTRY BOYS

But all four boys agree it's impossible not to change a little bit, what with all the travelling and the sight-seeing and meeting folk of different nationalities. They don't mind people regarding them as simple country boys . . . because **THEY** know that they are very shrewd and calculating and it'd take a

very sharp promoter to do them out of their rights.

Said Reg: "When we were in Sweden, we worked with a brilliant, hip producer named Peter Goldman. Generally, the Swedes seem to be anti-pop but they give this bloke his own programme every month. Anyway, he put us all on the underground there and we spent a day being filmed. It was a sort of free expression for us, the first time we've been able to do whatever we wanted—and it came out very well. We kind of lost our self-consciousness and that's a sure sign that we are developing as performers".

You can argue that the Troggs have had the greatest impact on the scene of any group in the past year or so . . . that is in terms of immediacy. Only eight months ago there were no Troggs: two of the members knew each other, so did the other two, but they hadn't ever met up as a foursome. Then three initial massive hits. . . .

NOT BIG-HEADED

Said Chris: "We don't think much about the show business side of it. We're not big-headed but we have this feeling that there'll only be us left in about six months. I mean of the groups who are really big at this moment . . . can't say about anything new coming up. You have to sum up your capabilities, decide which way you want to go. But our real climax should be around mid-summer next. After that there simply has to be a gradual decline".

And said Reg: "Take our last single, 'Any Way That You Want Me'—I think that shows a fair amount of develop-



Chris Britton: ". . . we take turns on interviews."

ment. The use of those three cellos gives it rather a classical sound, but over the top is the old Troggs' sound. We ARE a loud group, no denying it. But this is a matter of giving the fans exactly what they want. They like to hear the individual instruments, like to have the beat rammed down their throats. These amplifiers of ours, the special ones made for us by Burns, are really powerful. It's a mistake to quieten things down too much . . . why the kids, about 2,000 of them, really screamed for us in Sweden, and normally they greet groups with just ordinary applause".

But perhaps the best demonstration yet of the Troggs' musical advance is on the LP "Troglodynamite", which'll be out at the end of January—or early February at the latest. A lot of Reg Presley originals are included . . . but there is also a lot of shrewdness shown in the arrangements. The Troggs are determined to stay on top.

P.G.

ALAN Price didn't look terribly happy when I met him at the studios of one of our regular BBC pop productions. He had had a late night. He was probably, although he didn't say so, a little nervous about playing with the resident session men rather than his own impeccably rehearsed Set, and, evidently, the slow movement of "Willow" depressed him.

We met in the canteen. I asked if there was any part of this record which he'd like to re-record. He paused from his coffee and chocolate biscuit to shake his head. "Nothing," he replied, "I like it as it is, I think it's a good record. I always wanted to record 'Willow'—it's something which I just had to do.

WOULDN'T SWING

"We recorded it four times, each time at a different speed with different treatments. I had a lot of trouble getting it to swing, it was always a bit too jerky. Also that introduction was very difficult, both for me and the band. You see it comes down like this." He put his cup down and the table immediately became a make-shift Hammond organ, he scatted the intro, and ran his fingers down the crumbly keyboard. "Now," he said, "the tenor or the trumpet has to come in, fitting in exactly. It's very hard, they come in on the off beat and one of them has to do some very quick breathing". He played his intro again this time demonstrating the work of his trusty brass men. "See?", he enquired. I did, it had been an amazingly lucid demonstration, even the tea-lady, whose musical education probably stopped at the bell on her till, seemed impressed.

Alan brightened up. "Do you think that the difficulty in playing this has limited the song's exposure through amateur groups?" I asked. "I don't know," he replied, "I think the people who are

ALAN PRICE

RECORDING WITHOUT THE SET . . .

By KEVIN SWIFT



coming off best using their own material are the Who and the Small Faces. There aren't very many brass and organ line-ups going about just yet but I think that more and more are starting up". I asked if he'd mind when this type of group started to catch on to his material. "No. I'd be very glad if they did," he said, "it's taken such a long time to get this sort of music off the ground, I'm glad people are catching on now. I think the guys who can take the most credit for spreading the good news are Zoot and Geno Washington. They've both got a good act and they are giving the people their money's worth".

If there are going to be

more line-ups like Alan's, the established groups will have to be pretty careful if they want to retain their reputation. I asked Alan if he thought that he could claim "a distinctive sound" as far as the brass was concerned.

DISTINCTIVE SOUND

"The trumpet sound singles us out, I think," he replied, "John is a heavy player. Also, down at the bottom end of the brass section, Clive is a big player, there's a lot of body to his baritone. They achieve a good solid sound between them. Having dealt with the brass men Alan moved on to talk about his guitarist, relatively new boy, Pete Kirtley. "Pete came from the Loose

Ends," said Alan, "he's fitted in very well. He was nervous for the first three weeks or so but, I suppose, we pushed him in the deep end. We just gave him the numbers and then left it to him. I told him at first, 'If you see or hear anything that wants doing in the arrangement, do it, don't be frightened to chip in. Just be careful that you are not too pushing'. He came just in time for the LP, well, two tracks of it anyway, 'Mercy' and 'Can't Turn You Loose'."

I commented on the fact that these two tracks and several others on his LP had already had a good thrashing from other groups. "Doesn't matter," replied Alan. "I wanted to put well-known numbers on the LP. I intended it to be a dancing record and I think it's come off O.K. You could say that this was, in a way, a test LP. I wanted to put some originals on it, but there wasn't an awful lot of time. People had been waiting long enough for an album."

NO PROGRESS

When our coffee cups had been replaced by a couple of "7 Ups" I went on to ask the straw-sucking Mr. Price about his own personal progress. "I haven't made any lately," he told me. "Perhaps I'll get more time to work things out on the organ as the guitar comes to the fore and I'm able to leave my rhythm duties. I've bought a grand piano to work on at home but I don't really practise on it. Just smash around on it, going mainly for sounds. I had a chick in the other day just stamping on the loud pedal while I played away. Sounded great".

Duty called and Alan, still clutching his bottle made his way to the studio. He took up his position behind the BBC Hammond, conferred with the highly competent band and its conductor, fiddled with the tones and voices. The instantly-formed Price big band was ready to swing but how, I wondered, were the brass men going to manage with that rather complicated intro, how did it go again? Bababababa aa bap? No? Ah well, back to the canteen table!



'WE MUST DO FEWER SHOWS' SAYS SPENCER DAVIS

IS Spencer Davis deserting his fans? Is it true that he's planning a sort of group World Domination League—and cutting out appearances in Britain? Well, the way Spen himself answers these questions, there is a sort of yes-and-no solution.

This highly intelligent, thoughtful and considerate young man of music explained the situation: "We never, for a moment, forget the claims of the fans who have put us where we are today. I mean that sincerely, and the same thing goes for all of us. But it IS true that we feel we must cut down drastically on the appearances round and about Britain.

QUALITY

"We think the fans will understand when we say that we now think that quality rather than quantity is important if the group is to stay a major attraction. You have, eventually, to work on a sort of scarcity value and that means selecting dates where we can reach the maximum number of people, particularly people who are genuinely keen on the music we play.

"You can rush round the country, seven nights a week, and put on some sort of show. But eventually you get jaded. It shows through in a performance and, quite frankly, we don't think

it's fair on the fans who pay good money to see us. There are plenty of venues where the business can't be all that good . . . so we're being a bit ruthless and cutting them out".

But, I queried, isn't this cutting-down bit the sort of thing that has cost say, the Dave Clark Five a lot of popularity? Charging round the world, building international fan-followings and leaving behind a feeling of "they're neglecting us".

Again that long pause before Spen answered. "Of course you can take these things to ridiculous lengths. But if we go off for two weeks, say, to Germany, then we'd obviously come back and do a much longer spell in Britain, picking the dates and doing as much television as possible. For the fans, additionally, there is the film "Ghost Goes Gear", which should help in the areas where we can't make personal appearances".

SUCCESS IN JAPAN

Recently, the Davis Group have visited France (where they were completely knocked out by the performance of Bill Haley and the Comets), Scandinavia and Germany. And I happened to talk recently to one of the Spiders, top Oriental beat group, and the one who spoke a little English said: "Spencer Davis very big in Japan. We take home plenty copies of 'Autumn '66'. Which was encouraging and

which had Spencer wondering how a quick trip to Tokyo would go down with his colleagues!

Said Spencer: "Recently we've been talking about what this stardom bit really means to a group. Never really worried about it before. One thing, of course, is that you tend to get more money for playing less! But more seriously there is this question of getting an added responsibility. It's like this question of rationing appearances—you've got to bear in mind that a lot of people are watching your every move and you have to be very careful not to upset them. In the carefree old days, when hardly anybody had heard of us we could come and go as we pleased.

TERRIBLE ARGUMENTS

"There's also this question of being under the spotlight. All these rumours of Stevie Winwood wanting to leave and go solo—that is a typical thing. Writers have to look for stories . . . soon everything is built out of all proportion. I can tell you that Stevie and I DO have terrible arguments, but they're all settled quickly. Stevie doesn't want to leave—and he says he certainly doesn't want to go solo. He feels more comfortable with a group around him, following him in his musical improvisations.

"Every group, whatever they may tell their publicists, has arguments. You're living in each other's pockets . . . frictions start but they're soon oiled once you get out there on stage working".

CLEAN-CUT SOUND

Stories apart, things on the American scene are improving for the boys all the time. Stevie re-recorded "Gimme Some Loving" for the Stateside market, adding piano, tambourine and maracas. Both Spen and Steve think the Americans go more for a "thick" sound, a busier sound, than the British buyers. "Generally, we try to keep a clean-cut sound on our British records". And Steve says: "The move is towards greater simplicity in pop music—but simple things presented in a complicated way. The Beach Boys do just this—"Vibrations" wasn't really complicated, but the simple basis was presented in almost an art-form way".

Great thinkers about the scene, these Spencer Davis boys. Fact that they've been hitting the headlines for matters that are "pure rumourmongering" does upset them a bit. They've always preferred to let their music do the talking: and leave the scratched-up gimmicks to others.

But they're NOT deserting their fans.
P.G.

TOMMY STEELE

TEN years ago, Tommy Steele achieved overnight stardom as a pop singer. Today he is internationally established as a star of the musical stage with two major Hollywood film musicals scheduled for release.

The Tommy Steele story began on December 17th, 1936. Born Tommy Hicks, he was brought up in the slum area of Bermondsey. He left school at 15, joined the Cunard shipping line, and spent the next 4½ years as pantry boy, lift boy, assistant steward, and assistant gym instructor. This was really the start of his career. Every voyage included a ship's concert, and he regularly appeared via a comedy routine based largely on an impression of Norman Wisdom.

In 1956, he left the ship in the hopes of finding fame and fortune in the world of show business. One day he wandered into Soho, and managed to chat the owner of a coffee bar into letting him sing a few songs. A freelance photographer happened to walk in when he was singing. He took a few shots and managed to sell them to one of the Sunday newspapers. In fact, they sold so easily, that he went back to Soho to look for Tommy. This time with an offer to manage him.

Tommy agreed to the deal, but only for two weeks. If nothing had happened by then he was going back to sea. Incredible as it may seem, he was well on his way to stardom before those two weeks were up.

DECCA CONTRACT

His name was changed from Hicks to Steele. He acquired a recording contract with Decca Records, and five days after the meeting in Soho, recorded a song called "Rock With The Caveman". The song was written by Tommy, with the help of a budding young songwriter named Lionel Bart. Ten days later, the record was in the shops, and a few weeks later, entered the hit-parade.

The first time Tommy Steele ever appeared on a professional stage, was as a star. This was at the Empire Theatre, Sunderland. Ten years later, he's still a star.

He packed theatres everywhere. His name was on the front page of every newspaper. The BBC launched a new television programme based on his personality—it was "Six-Five Special".



*'the
golden boy
of pop'*

And in 1957, he starred in "The Tommy Steele Story", a cheaply-made film that broke many existing box office records. Tommy Steele had become "The Golden Boy Of Pop".

Record after record followed "Rock With The Caveman" into the charts. Remember "Butterfingers", "Singing The Blues", and "Handful Of Songs"? All hits, and all helping make Tommy Steele into the star he is today.

He toured the world, topped shows, was presented to the Queen, made more records, filmed "Tommy The Toreador" in Spain, and finally did a tour of Australia.

It was here that he decided to end his association with the pop world. He appeared as Tony Lumpkin in the Old Vic production of "She Stoops To Conquer", and committed the most cardinal of all sins—got married. To the

record fans, this was the end. Their idol had deserted them, never to return. But Tommy wasn't really worried. He had done what he thought was right. Not what the fans wanted him to do.

The next step was a musical. But it had to be the right one. Eventually it was decided that one should be written especially for him. The title? "Half A Sixpence". The critical moment was March 31st, 1963, when the show opened at the Cambridge Theatre in London. It ran for nearly two years.

The show could easily have run for another two years, but Tommy had been requested to take it to Broadway. This decision was the one that finally acclaimed Tommy Steele as an international star. He had proved that a pop singer could also be an actor, dancer, and comedian.

UNAFFECTED

In Hollywood, he made "The Happiest Millionaire" for Walt Disney, and is currently filming "Half A Sixpence" in England. Both these films will be released in 1967.

So much for Tommy Steele the star. But what of Tommy Steele the person?

I had the pleasure of working with Tommy during a summer season in 1961. He is one of the nicest, most unaffected people I have ever met. He doesn't use the "I'm a star" bit. With him, everyone is equal. If he can help someone, he will.

As a singer, he can't be classed as a great. But as a personality, he's in a class of his own. He would wander in and out of dressing rooms, chatting to everybody, no matter how high up on the bill they were. At the time, his personal musicians included Licorice Locking and Brian Bennett. If Tommy hadn't started work on "Half A Sixpence", I doubt very much if they would have left to join the Shadows.

Tommy was a natural guitarist. Everyday he could be found practising on his Martin jumbo. Once shown something, he would immediately remember it. I remember how happy he was when he learnt "Trambone" in a couple of hours.

At the end of the season, he gave everyone in the show a present. Mine was an address book.

It's impossible for anyone to dislike Tommy Steele. Apart from his overwhelming personality, it takes a real kind of talent to achieve his kind of success. The lasting kind.

TONY WEBSTER

CRYSTALBALLING INTO '67

BY JOHN HUGH

1967 is going to be a very important year for everyone in British pop music. Ever since the Beatles showed the way in '64, "Made in Britain" has been stamped on hit discs in charts all over the world. But whether it's going to stay that way in the future depends on our top popsters and the new stars during the coming year. So let's do a bit of crystal balling and try to forecast some of the possible trends over the next 12 months.

NEW FACES

But, before we start, let's just recap on the state of the market right now. Who's big, who's small, who's forgotten? Well, there's no doubt about it that the Beatles and the Stones are still up on top, but they're following the same pattern as all previous well-established pop stars and rationing their records, appearances, photographic sessions and interviews. During the past year, new faces, particularly of the Small variety, have emerged and created their own following. Many of the other big chart spinners of '63 and '64, like Gerry and the Pacemakers, Billy J. Kramer, Freddie and the Dreamers, the Fourmost, Brian Poole, the Searchers, have failed to keep up their chart status. Apart from an odd flash by Sounds Orchestral and a bigger one by Herb Alpert, no steady instrumental seller has emerged.

The mixture is very much the same as it was at the beginning of '66, with a sprinkling of new names, like the Troggs, New Vaudeville Band, the Cream, etc., to liven things up. O.K. now let's start looking into the future.

The first obvious fact is that old age never helps, and so I believe that the coming year will produce more young stars. There'll always be the exceptions to this rule, like the Doonicians, the Four Tops, etc. But future trends must be to teenage stars as they are in the States. Dino, Desi and Bill were only



in their early teens when they first created a tremendous following and boy appeal was one of the main factors which helped Herman to hit it so big in America.

The reasons are not hard to find. The people who make the stars, the fans, want somebody in their own generation. Daddy-year-olds are O.K. at a distance but teen-year-olds are much better at close range.

Secondly, I think there will be a demand by the fans for personal appearances, and they will tend to support the stars who are willing to tour round the country regularly, rather than those who want to stay in the recording studio, make records and do nothing else. But tired package shows with second-rate acts will never generate any interest. Unless there's fun and excitement, as well as good music and attractive personalities, nothing will happen.

ROUGHER MUSIC

Thirdly, I can see a rougher and wilder type of music being injected into the charts. Too many of the present day hits have such a complicated backing that it's almost impossible to reproduce any of them authentically on stage. This, of course, was the secret of the Beatles early success. Their stage sound was identical to that of their records. But I defy anyone to reproduce "Good Vibrations", for example, with exactly the same feel every time on a tour of one-nighters. Unless the sound is the same, the audience feels disappointed.

Fourthly, no instrument so far has emerged which is going to push the guitar out of the limelight. Organs are fine and in many cases have taken over the role of rhythm guitar and helped to create a fuller backing sound, but the guitar itself must stay. No other instrument is so easily handled and so adaptable, so convenient to play whilst singing, and so reasonable to buy. The banjo was the basis of the 1870 boom in music and I believe that, 100 years later, a stringed instrument will still be leading the boom of the '70s. Extra instrumentation, of course, will emerge and can only help to create new sounds.

BACKING GROUPS

Fifthly, groups, or whatever name you like to give to a bunch of instrumentalists, are here to stay. So much rubbish has been written about this particular subject, but not one single writer has yet come up with an alternative. If there are no groups or instrumentalists around, who the heck is going to back the so-called single vocalist or ballad singer when he makes appearances. To get arrangements done, rehearse and hire professional musicians to back an artist on a one nighter, would cost several times what the artist would receive in payment. Also, that all-important personal feel would be completely lost. Package shows could not continue. And if all recording sessions had to be made with session musicians, the number of recordings would fall drastically. No, it just would not work.

NO GREAT CHANGE

If you think I am forecasting much the same again, only younger, rougher and more tuneful, you're right. But what one can't see in the crystal ball is the actual faces of the new stars of 1967. I don't think that either the type of music they play, their clothes or hair cuts, will be the main distinctive feature. It will be their personalities which will be different.

I remember talking to a music publisher in early 1962 about future trends. He said that he couldn't say what the next "thing" would be, but he was absolutely certain that he knew what it wouldn't be. After three years of the Shadows, the next big "thing" couldn't possibly be a group with three guitars and a set of drums, and we all know just how right he was. . . .!

All right, I've had a go at looking into the future, now let's hear what you think. And if you actually know of some artist or group who you think could be the big name of 1967, let's hear from you.

I caught Bob "Pops" Kerr in the middle of making props for the Vaudeville Band. By accepted pop world standards the hour was early, but Bob was bright and breezy. "I've been up for hours," he said, "I've had to get down to making these, haven't had a chance until now. It keeps me healthy, especially when I have to saw up great lumps of wood".

He was obviously in high spirits, and for good reason. Behind him was a successful American trip, in front of him a seemingly bright career with the type of band he loves to belong to. Previously the trumpet-toting Bob was with Spencer's Washboard Kings and the Bonzo Dog Doo Dah Band. Crazy, but musically competent outfits, who are spearheading the movement which demands a return to the 1930s.

WILL THEY LAST ?

Will the New Vaudeville Band be just another freak, old time group with a great deal of talent but very little staying power? Bob doesn't think so. "This band has managed to combine a new approach and old time music with commercial appeal," he said. "Our guitarist Mick Wilsher is a strong point for the group. The guitar is a symbol of today, the audience have come to expect one on the stand. It keeps us in



BACK to the 30's

BY ALEX HAYES



touch with the scene, and I think that we'd be very unwise to swap to something like banjo".

The New Vaudeville Band had their hit and immediately disappeared to the States, leaving their new followers back home, wondering what to expect from them. I asked Bob to comment on the group's policy. "Well," he said. "for the time being, we've got a bit of everything in the act. There's 'If I Had A Talking Picture Of You', 'Tap Your Feet And Go Do Dee O Do' and even a special treatment of 'Lili Marlene' the great war-time favourite. On the other hand we've got a stack of modern numbers. We do Beatles songs and beaty pop stuff. We do it in our style, of course, but it supplies the need in the dance halls". I asked if the band found that their act and their music was appreciated in the ballrooms. "We can't do much of an act in the ballrooms," said Bob "but, even so, people stand at the front, amazed when we

come on. As far as the music is concerned, well they dance to it. We'll be introducing more and more 30's numbers as our work turns more towards cabaret. This is where we'll be happiest I think".

ENTER BASSOON

And as the band progress toward cabaret work they are becoming more and more "old time" in their appearance. "We've ordered more '30 style suits," said Bob "and we'll be bringing the bassoon in when we get a chance to get to work. Geoff Stephens has looked up this number for us called 'Muldoon's Big Bassoon', should be good".

They are working towards greater individuality in other ways. Bob described drummer Henry Harrison's set-up. "It's all on a big frame which you can wheel about," he explained, "there are drums and cymbals on swan-neck holders and, of course, there's the inevitable big bass drum.

It's 28" across and has a setting sun, palms and things on the front. Henry brings it on and people say to him, 'Where's your drums?'. We also worked out a lighting system which Stan K. Wood operates with his feet. We couldn't take it to the States because it was too heavy. It's just to add effect, we are not going on the Psychedelic thing. We saw some of that in the States and, to be quite honest, I wasn't impressed. About the only large prop we took with us was the picture frame which Neil stands in. He isn't very active on stage so we frame him and let him stand and play. I'm afraid we had to leave it in the States because of the terrible amount of duty we would have had to pay".

But even if the band left the States without their frame they did bring back with them a brand new confidence in their venture. This was the formative period in which the Vaudeville Band of the record scene became a live and hard-working stage outfit. Bob told me, "Naturally the record was a damn good start and we are all very grateful to Geoff for starting the whole thing off for us. But as he told us himself, now we were on our own we have to build the act up. Geoff has encouraged us to write some of our own songs especially for the new LP. The pianist, Stan K. Wood has written a great deal of good stuff.

MORE TIME

"I'm hoping that we'll get more time on the next LP. The one that's out now was put together piece by piece. Whenever we got a couple of hours off we'd run down to the studios and get to work. Sometimes Geoff would come in and say, 'Right, listen to this,' then he'd play a new song of his, 'What can you do with that?' he'd ask, 'you've got about half an hour'".

But the finished product seems to be quite acceptable to the Vaudeville followers even after three weeks of release it's obvious that the Vaudeville Band can look forward to quite a lot more, "Dough Dee O Do".



The Band; L. to R. Hugh Watts, Alan Kline (bottom), Stanley K. Wood, Mick Wilsher, Henry Harrison, Neil Korner, Bob "Pops" Kerr.

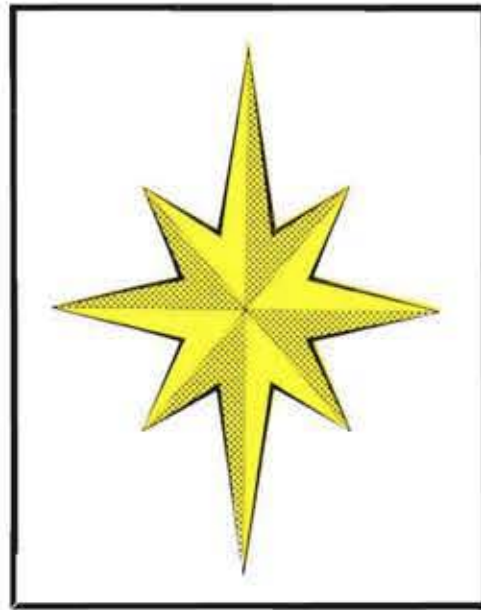


Bass Guitarist

1. Jack Bruce
2. Paul McCartney
3. Bill Wyman
4. John Rostill
5. John Entwistle
6. Pete Quaife
7. Chas. Chandler
8. Ronnie Lane
9. Eric Haydock
10. Muff Winwood

Lead Guitarist

1. Jeff Beck
2. Hank Marvin
3. Eric Clapton
4. George Harrison
5. Steve Winwood
6. Keith Richard
7. Tony Hicks
8. Steve Marriott
9. Pete Townshend
10. Dave Davies



BEAT INSTRUMENTAL'S 1966 GOLD STAR AWARDS

"Beat Instrumental's" unique poll for 1966 was only settled after some very close finishes, with all the established stars fighting hard for the top spots. Jeff Beck just managed to reverse last year's result and beat Hank Marvin in the Lead Guitarist section. Fellow Shadow Bruce Welch did the same over John Lennon and becomes Rhythm Guitarist of '66. The Cream have done well. Eric Clapton jumps up to No. 3 in Lead Guitarist; Jack Bruce tops the Bass section; and "Ginger" Baker retains the Drummer's No. 4 spot, which he reached last year. Top stixman is Keith Moon. Alan Price romped away as leader of the Keyboard division. John Entwistle just pipped Mike Vickers to the winning-post as leading Brass or Woodwind Player. Nobody will be surprised that Lennon and McCartney are the top Songwriters or that George Martin is Recording Manager of the year.



Group on Stage

1. The Who
2. The Hollies
3. The Shadows
4. Rolling Stones
5. Yardbirds
6. Cream
7. The Beatles
8. Dave Dee, etc.
9. Alan Price Set
10. Small Faces

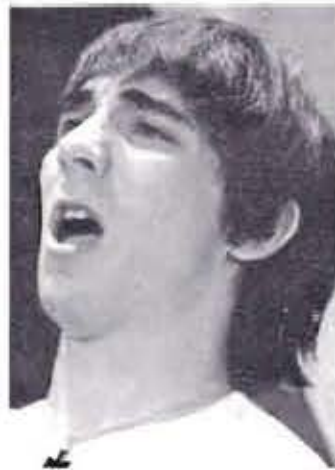
Best Arrangement

1. "Good Vibrations"
2. "Eleanor Rigby"
3. "I'm A Boy"
4. "I'll Be There"
5. "River Deep"
6. "Shapes Of Things"
7. "Sunny"
8. "Got To Get Into Life"
9. "Stop Stop Stop"
10. "I Put A Spell On You"



Brass or Woodwind Player

1. Mike Vickers
2. John Entwistle
3. Jnr. Walker
4. Griff West
5. Herb Alpert
6. Kenny Ball
7. Tubby Hayes
8. Acker Bilk
9. Dick H-Smith
10. Lyn Dobson



Recording Manager

1. George Martin
2. Brian Wilson
3. Phil Spector
4. Norrie Paramor
5. Andrew Oldham
6. Mickie Most
7. Ron Richards
8. Mick Jagger
9. Shel Talmy
10. John Burgess



Recording Vocalist

1. Steve Winwood
2. Cliff Richard
3. Eric Burdon
4. Paul Jones
5. John Lennon
6. Keith Relf
7. Allan Clarke
8. Chris Farlowe
9. Scott Engel
10. Mick Jagger



Song Writer/ Writing Team

1. Lennon & McCartney
2. Jagger & Richard
3. Shadows
4. Pete Townshend
5. Ray Davies
6. Brian Wilson
7. Marriott & Lane
8. Holland/Dozier/Holland
9. The Hollies
10. Bob Dylan

Rhythm Guitarist

1. Bruce Welch
2. John Lennon
3. Spencer Davis
4. Brian Jones
5. Jimmy Page
6. Graham Nash
7. Chris Dreja
8. Tony Munroe
9. John McNally
10. Beaky



Drummer

1. Keith Moon
2. Brian Bennett
3. Bobbie Elliott
4. Ginger Baker
5. Jim McCarty
6. Ringo Starr
7. Pete York
8. Kenny Jones
9. Mike Hugg
10. Kenny Clare



Folk Guitarist

1. Bob Dylan
2. Donovan
3. Bert Jansch
4. Julie Felix
5. Davie Graham
6. Joan Baez
7. Pete Seeger
8. Paul Simon
9. Keith Potger
10. Bruce Woodley

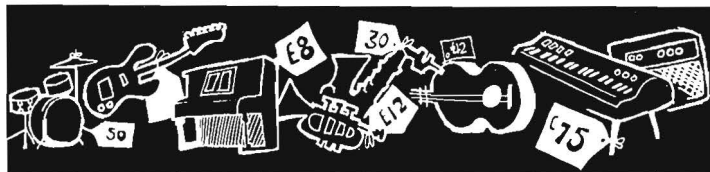


Keyboard Player

1. Alan Price
2. Steve Winwood
3. Georgie Fame
4. Jimmy Smith
5. Manfred Mann
6. Graham Bond
7. Dudley Moore
8. Ian McLagan
9. Zoot Money
10. John Mayall



SECOND-HAND INSTRUMENTS



JUST at the moment the market is packed with some very good bargains in the second-hand, top-name line. Guitars which you might have once considered unobtainable are now around at prices which are a great reduction on the originals.

The same goes for amps and drums and the majority are in good condition. On the whole it's a very healthy scene, but if you are going bargain hunting, what points should you take into consideration—especially if you are looking for a bargain privately? "B.I." asked the experts in the West End shops for their opinions and, as usual, they had plenty.

As far as guitars are concerned the neck is the most important feature. At least that was the opinion of most of the sharp-eyed salesmen. "Look along the neck", they advised, "watch out for even the slightest bow. If the guitar has a truss rod you can rectify this, otherwise leave well alone." On the subject of body condition the general opinion was that you should scrutinise the whole body for cracks or tiny scratches, which could, in fact, be the start of cracks. "Beware of different

shading in parts", said one salesman. "If you are buying a guitar from someone privately, make sure that he hasn't tried to do a quick job of disguising cracks by painting over them. You'll soon be able to tell if this is the case because it's very hard to match the colour and gloss on the original finish. Patches which have been 'renovated' will never quite fit in with the overall colour shade."

CHECK THE FINISH

How can you tell if a guitar has had a "face lift" in the form of a re-spray? The same salesman told us: "Here again you can tell by the finish. The person who does the new job will never be able to match the previous high gloss and their renovations will always be slightly duller. If someone is truthful he'll tell you that the guitar is so many years old, but has had a re-spray. If he doesn't let on, then he's probably trying to disguise the fact that the condition of the body is pretty bad."

The experts were not terribly concerned about the electrical side of a guitar because they contend that they are easily adjusted and that any faults are always small. Frets also seem to be on the "unimportant"

list. A salesman told us: "If the frets are worn by all means knock the seller down a couple of quid, but don't worry too much, it doesn't cost a great deal to have a guitar re-fretted."

Incidentals to be checked on the guitar are machine heads, tone and volume controls, pick-up, selector, toggle switch and the bridge and nut, which should be checked for wear.

Moving on to amps the salesmen of the West End combined to pass the opinion that speakers are the main thing to watch for in this field. "Watch out for inferior speakers which have been fitted in place of the originals", said one, "also check, in the case of bass amps that the speakers are, in fact, bass speakers."

Another salesman told us: "It's possible to feel the condition of the speaker. If the cone is very floppy then it's probably on its way, but keep in mind that some are looser than others." He went on to say: "Amps should always be tested for distortion. Pretty well all amps distort at full volume but they should be O.K. round $\frac{3}{4}$ -level. Listen for any hissing or buzzing. Check your control panel over. Ensure that you do, in fact, getting more or less volume when you turn the volume control: also that you

are getting treble and bass in sufficient quantity.

In the drum line the experts explained that there was very little to examine when buying a second-hand kit. Drums are not so prone to deterioration as guitars and amps. "The main things to watch for", said one drum salesman, "are cracks in the shells, although these will make themselves pretty obvious once you start playing the drums. Check over all the fittings because on some of them the threads might have gone or seized-up completely. Heads on a kit are easily replaceable, but, here again, you don't want to spend money needlessly. If heads are heavily pitted or have tiny holes in them you are quite entitled to knock a couple of quid off. You'll have to replace them so you don't want their price included in the amount asked for. Really, the only way to tell if your second-hand drum kit is going to do a good job for you is to sit down and give it a good bashing."

One last point which covers guitars, amps and drums came from the manager of one of the shops which always has a large stock of second-hand gear. "Make sure you get a good instrument for a good price", he advised. "That's the most important point of all."

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??

SO the age of gimmickry is dead? Ho-hum, he said with a wan smile. Then how come that (?) Question Mark and the Mysterians have done so well both sides of the Atlantic with their release, a debut disc, of "96 Tears". Take it quite basically, as a sound and as a performance, and you must come up with the theory that it is merely an ordinary beat-blues production.

Dozens similarly styled come out every month of the year. Yet this one hit the charts with such a wallop that the only crying of tears was by the Mysterians as they rushed to the bank to pay in their royalties!

GIMMICK PAYS OFF

The gimmick? Well, the boys put it round that their lead singer had to be known purely as "Question Mark". They said: "We just don't know who he is. Honest! He came to a club where we were working, came up on stage wearing dark glasses and we haven't the foggiest idea even where he lives. He's a mystery. Why, there's a radio executive in Michigan, name of Bob Dell, who launched us as a group—and he doesn't even know who the lead singer is". Oh well, as I was saying before; I mean-to-say don't they write out any cheques to the lead singer? If they do, are they made out: "Pay Question Mark (?)"? No argument about the gimmick—it's paid off. It's hoodwinked a lot of knowledgeable people, for a start. One top disc reviewer wrote: "The lead singer is actually a very well-known star of yesterday. I know his name, but I'm not letting on".

MYSTERY GIMMICK DID THE TRICK



The Mysterians with Question Mark in the middle.

If he had let on, he'd probably have looked a right proper mug. It's just a gimmick. Only thing is that I feel a bit sorry for the "nameless, unidentifiable" singer, because the other boys' names are already being well-known through "96 tears". Mainstay of the instrumental side is organist Frank Rodriguez. Drummer Eddie Serrato is being hailed locally in Detroit as one of the outstanding new finds in the percussion field; lead guitarist Bobby Balderamma knows his business; and bassist Frank Lugo manages to keep going with a steady plod-plod-plod even when the others get into a semi-freakout mood.

WEE WILLIE?


But the singer must take chief honours in the success of the boys' one-and-only single. Mr. Mark—you can call him Question if you're one of his friends—has an expressive way with lyrics and a quite startling range if in the mood.

Take a look at the accompanying picture. Question, or good ole ?, is in the middle there, wearing the dark glasses. Does he remind you of anybody? One thing's for sure: it's not Wee Willie Harris in a dark wig?

P.G.

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INSTRUMENTAL NEWS

JIMMY RUFFIN PRAISES GUITARIST

JIMMY Ruffin knows he's got a good voice. But he's not big-headed. Some of his remarks make him sound a bit vain, but only because he truly believes in himself. Much of his time is spent shouting the praise of one Billy Johnson, a gent that goes everywhere with Jimmy to "sort out any musical problems".

"Billy is a great guy," said Jimmy. "He's a great guitarist, and has been around for quite some time". I discovered that Billy plays a Gretsch Anniversary, and appeared in many of the old Rock films with such groups as the Moonglows.

The success of "Brokenhearted" means a lot to Jimmy. For years he was a struggling singer/guitarist, and is now a star. Jimmy gives most of the credit for his success to the Tamla team. "They made the record different from the usual Tamla sound. The song was written by James Dean. No, not THE James Dean, and produced by a guy called William Witherspoon. Great. My voice definitely helped to sell the song, but arrangement, lyrics, etc., were all important. I've got nearly the same team on my new disc "I Passed This Way Before".



U.S. MIKE NOW MADE IN BRITAIN

America's RB brass and woodwind microphone is now being made in England under licence by Rosetti. Called the R.B.2, it is suitable for all brass and woodwind instruments. As there will be no import duty to pay, the new range will be cheaper.

SEAN RETURNS

Sean Philips, the talented American, was one of the unluckiest guys on the scene. I said "was" because his luck appears to have changed. After being refused entry to Britain several times and having to return to America when work permits ran out, after losing a valuable sitar in the midst of his immigration adventures he now seems to have found his feet. He's signed to record for A.I.R. His songs, which are acknowledged to be excellent, are to be published by Dick James and offers of work are numerous. Sean will be using sitar a great deal on public appearances and is not at all discouraged by the fact that several group members have already had a bash at the ancient Indian instrument. The reason, he says, is that they haven't taken it seriously enough. "Anyone who uses a flat pick on sitar just doesn't know where it's at", he says. Sean hopes to release a new single. "When things are a little quieter".

TROGGS USE BURNS

The Troggs and the New Vaudeville Band are the latest groups to turn to Baldwin Burns for amplification. Both groups are now completely fitted out with Burns amps and P.A.

SELMERS TOUR CONTINENT

Just back from a tour of the Continent is Michael Cowan of Selmers. His trip entailed meeting various dealers, and generally promoting all the Selmer ranges.

Selmers are now distributing a new DeArmond pick-up. This is designed especially for 12-string guitars, and retails at 20 gns.

SOLID STATE AMPS ON SALE SOON

In our report on the 1966 Trades Fair in the October issue of "B.I.", we mentioned that a new range of Vox amplifiers would soon be on sale. This has now become fact. The revolutionary range of Solid State amps will be in the shops by the end of January.

The models range from 10 watts to 120 watts. The prices will be approximately 10% dearer than their current counterparts. One feature not mentioned in the report is the fact that the amps are impossible to short-circuit.



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ARTWOODS HAMMOND

In the August issue of "B.I." it was stated that Jon Lord, of the Art Woods, had had his Hammond organ cut in two by the manufacturers. Hammond wish us to point out that this needs some explanation.

What happened was that Jon Lord's organ was cut in half by the dealer he bought it from. Not by Hammond. This is something they would never do. A spokesman for Hammond says that the story has "caused us a little confusion".

Hammond do, in fact, produce an organ cut in half for portability. It is the M.102, and retails at 645 gns. About 31 gns. more than the standard model. Carrying covers can be supplied, but only if they are specifically asked for.

FIRST RELEASE FOR JAZZ DRUMMER

A couple of years ago, Phil Kynora was a very respected jazz drummer. He has now changed his name to Julian Covey, and with his group, the Machine, has a disc called "High Tide" scheduled for a January release.

The Machine feature a gospel-soul type sound with a jazzy "feel" running through it. The group feature two drummers. One is Julian and the other is an ex-Sonny Stitt sideman called Charlton Webb. Together they perform their own version of the "Art Blakey Drum Suite". A real show-stopper.

Julian is also the featured singer and says he doesn't think of himself as a drummer these days. He is currently using a Gretsch kit, and really believes in keeping fit. He says that every night he does 50 press-ups and thinks other drummers should do the same.

BRIAN AUGER "more blues"

"I'm fed up with the British jazz scene," says organist Brian Auger. "That's why I'm concentrating more and more on the Blues". That statement will probably lose Brian a few fans, but, at the same time, will get him accepted by the masses.

The new name for the group is Brian Auger (The Other Thing) and Julie Driscoll. The two have teamed up together, and the prospects look very bright. The rest of the team are lead guitarist Gary Boyle, drummer Clive Thacker, and bassist Roger Sutton. Apart from playing organ, Brian shares vocal honours with Julie.

At the moment, Brian is working out arrangements of Gustav Holst's "Planets Suite". At the top of the list is "Mars".



Brian Auger

BLUE TRUMPET FOR ALAN BOWN

WE'VE often heard of trumpeters playing the blues, but it's not very often, if ever, that someone finds a coloured trumpet. Alan Bown has just this. His trumpet has been re-lacquered with a deep blue finish. All except the bell, that's silver.

Discwise, the Alan Bown Set have so far been unlucky. But they're hoping for better luck with their newie. This will be released in January, and is being kept on the secret list. All we know is that it was recorded a couple of years ago by a top American artist. In the New Year, they tour Belgium, which will include a Tom Jones/Dave Berry TV spectacular.

Help find Pete's Rickenbacker

After a recent date in Carlisle, Pete Townshend discovered that his Rickenbacker guitar was missing. He has asked "B.I." to try and help him recover it. If anyone in the Carlisle area knows what happened to it, please write to Pete via the "B.I." offices. It is a Rickenbacker model 1996, serial No. DE522.

A VERY SATISFIED CUSTOMER

One of the first things that Billy Davenport, the drummer with Paul Butterfield, did when he reached London, was to visit Premier to see their new drums. He tried out a kit, and was so pleased, bought it. The surprise is that it was one of the smallest there is, including an 18" x 15" bass drum, and a set of 12" x 8" and 14" x 14" tom-toms, complete with a new 2,000 snare drum. Billy flew back to the States a very happy man.

HAYDOCK SQUEEZE

Eric Haydock who is building up a following with his "Rockhouse" uses a Fender Telecaster bass and a Fender Bassman in which he's fitted two 15" speakers. "Bit of a squeeze," he said, "but it's a good sound."



NEW FROM HOHNER

A new idea from Hohner is the Clavinet. It is really an electric Clavichord with strings which are struck as on a piano, running cross-wise to the keyboard. As the wire strings intonate as on a piano, the Clavinet's volume depends on the player's own touch and finger pressure.

Although the instrument is only on sale in a few shops at the moment, it will be obtainable in all areas by the end of January. The two models available are the standard one at 115 gns., and one with a small, built-in amplifier and speaker at 125 gns.

NEW FROM FENDER

A new Fender bass guitar is now on sale. Called the Mustang Bass, it is a two pick-up, short-scale solid, based on the Fender Precision bass. It retails at 104 gns.

MUSICIANS IS MANFRED MANN AN IDIOT?

If forming an organisation which offers musicians independent, impartial and confidential advice together with professional advice on such matters as tax, insurance and investments—the answer is yes.

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SAYS
GINGER



GINGER Baker is a well-respected drummer. What's more, he's a good drummer, by any standards. Observers of the sometimes "strange" music scene will bear witness to the fact that being respected and being good don't always go hand in hand.

The Baker success story is a long and full one. It embraces such material objects as a perspex drum kit which he made for himself, and also touches on such spiritual aspects as desperate depression. Ginger told me some of his story when I met him recently and he added authoritative views and some advice which should cut the sad paragraphs out of the stories of other, less advanced drummers.

The large, sad chunk in the Baker story comes right at the start but, fortunately, it doesn't last for long. Any gloom cast in the early stages is instantly dispelled by Ginger's musical godfather who bears a striking resemblance to top British stix man Phil Seamen.

TERRIBLE PERIOD

"I always thought I was good," said Ginger, "the great pity was that not everybody agreed with me. I was going through this terrible period when I just didn't have enough work to live on. I intended to give the whole thing up but one day Phil Seamen saw me down at the Flamingo, came straight up to me and started chatting. He said that he liked what I was doing. After that we got together quite a lot, he took a real interest in me. This gave me a lot of heart and spurred me on. Phil knew that I had something in me and I suppose I did too. He managed to show me what it was. He played me hundreds of records which featured drums. They weren't all by white drummers either. He played me African drum music, Indian drum music, and I began to realise that at that time only Phil and myself could understand and appreciate this kind of thing. Our appreciation was something that we were born with".

WORK HARD

But, if Ginger was born with a "feel" for his drums, he acknowledged that he would have to work hard if he was to present this feeling to the best of his ability. He admits that he is very bad at practising. "I went through a lot of different bands," he told me, "and I played a lot of different kinds of music. I started off in trad,

went through modern jazz. played with big bands, tried 'Palais music', then went back to modern jazz. I was always accepted wherever I played but, when I came back into modern jazz, people found that I was a bit too much like a rock 'n' roll drummer. I always used a heavy off-beat. Another difficulty was that I used my bass drum a great deal: you rarely use bass drum in modern jazz drumming and I had developed this technique of using my feet almost as hands".

FOOT TROUBLE

I asked if Ginger had found particular difficulty with any aspect of his drumming. "It's back to the footdrum again," he replied, "I found that I had some trouble when I was trying to break away from the usual four-in-a-bar pattern. I had sometimes found it hard to adjust my work on the right foot. As time went by, of course, things became automatic. I developed by being able to single out one thing at a time and work on it, improving it. Once I had them all going equally well I developed different permutations. I always put in my practice on stage, I learn more by doing a drum solo at a performance then by practising all day on my own. I'm writing a couple of special numbers for the act now so that I can have plenty of scope for my solos. As you probably know I'm using the two bass drums, I switch my left foot between the hi-hat and the left bass drum".

TIME MACHINE

Drummers will be interested to hear Ginger's views on the drummer's job and his relationship with timing. "There are a lot of reasonable drummers about," said Ginger. "If a group just wants someone to keep time, all well and good, they do their jobs well, but in my estimation a drummer is something more than a time-keeping machine. If you listened to any of our numbers carefully you'd find it goes up slightly, it goes down, a good drummer will recognise this. Put a metronome on one of our productions and we'd be in trouble".

Ginger's final words of advice were these. "Try and feel it, hear it, then play it. But don't forget that to be able to play what you feel you have to develop a good standard of technical ability. Still, it's not hard if you have what I consider to be the first essential for a drummer, enthusiasm."

DO you know how ninety per-cent of the R & B and soul singers started? Or what music makes some of the highly-praised harmonies of our top groups sound very simple stuff indeed? Or where you can hear some most exciting instrumental combo work? The answer to these questions lies in American negro gospel music, which, despite its familiar side-effects and influences, still remains something of an unknown quantity for most people in England.

It may surprise you to learn that, like most things in America, gospel music is big, and expanding, business. The old image of the unaccompanied group singing "Joshua fit the battle of Jericho" has to be complemented by the more extrovert one of electric guitars and wild dancing in the halls.

GOSPEL RADIO

But performances are not limited to the Church. Groups play TV dates, clubs, concerts and tours, like artistes playing any other style of music. Many of the "coloured" radio stations devote entire Sunday programming to gospel music, some of the more successful groups having their own shows.

Competition is keen to record gospel artistes, and

THE AMERICAN GOSPEL SCENE

By CROTUS PIKE

many of the famous R & B labels are also the leaders in the spiritual field. Duke Records, with Bobby Bland and Junior Parker, has the Peacock label, with the Dixie Hummingbirds, Sensational Nightingales, Rev. Cleophus Robinson, the Highway Q.C.'s, and many others. Excello R & B records—despite Slim Harpo's success—are completely outsold by the gospel side of the company—Nashboro—who have the Swanee Quintet, Brother Joe May, Morgan Babb, the Consolers and others. Recently Stax introduced a gospel line called Chalice, recording the Pattersonaires and Dixie Nightingales.



Sam Cooke

Initially, the negro slaves brought with them their dances and rhythms from Africa. America gave these people a religion, and consequently the early gospel music was comparatively similar to the work-song—styles which have gradually moulded themselves into the expression of more sophisticated gospel, blues and jazz.

DEEP BASS

Some groups aim for a sound involving voices of a wide range. One of the deepest on the scene must belong to William Bobo of the Dixie Hummingbirds. Ellis Johnson of the Harmonizing Four sings bass too, but can also sing tenor and alto!

The sound some of the younger groups make is pretty close to what is commercially popular today in the R & B market except for the latter's secular lyrics. The similarity is

not particularly surprising when you remember that many of the "soul supply" first enjoyed a fair amount of success as gospel singers, like Lou Rawls in the Pilgrim Travellers, Sam Cooke with the Soul Stirrers, and Joe Hinton from The Spirit of Memphis. Most recent example is that of O. V. Wright leaving his group and making the big hit "You're Gonna Make Me Cry"—very much in the religious style.

Gospel's influence has been a lot wider than this, however. Tamla-Motown records invariably employ a strong gospel beat. In fact, Chuck Berry, Bo Diddley, Billy Stewart, the Isley Brothers, Little Milton, B. B. King, Little Richard, Marvin Gaye, Gary "U.S." Bonds, Johnny Nash, Solomon Burke, Wilson Pickett, the late Nat King Cole, Ray Charles, and most of the other coloured pop stars have started in the church.

FEW VISITS

But how much of the real gospel music can we get to hear in this country? Mahalia Jackson and Sister Rosetta Tharpe have paid a couple of visits, and a stage show called "Black Nativity", with Professor Alex Bradford and Marion Williams, was highly successful in London.

There is also a show called "The American Negro Gospel Festival"—a package which, over two years, has brought to England Bishop Kelsey and Rev. John Little and their Congregation from Washington D.C., who conducted a miniature revival meeting, the Original Five Blind Boys—one of the very best groups, The Harmonizing Four, and from Ohio, The Gospelaire, who gave a very wild performance.

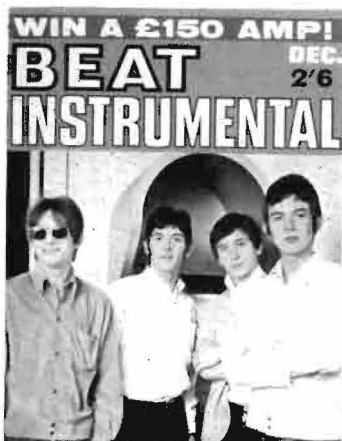
For this music on record, the best, no doubt, will have to be imported (see article page 13). However, there is, on the budget line M.F.P. label, an album by The Roberta Martin Singers and a couple by Sister Rosetta Tharpe on other cheap labels. The Staples Singers also have some records available—one of the most interesting items being "This May Be The Last Time", something to do with the Rolling Stones.



The Sensational Nightingales

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DECEMBER

Contents include: The Chicago Blues Scene; Paul McCartney's Music Room; Why the various charts differ from one another; the Shadows; Hollies; how the Beach Boys use Theremin for Success; Mickie Most, Recording Manager for Herman's Hermits; etc., etc.



NOVEMBER

Contents include: special feature on gimmicks used by various recording artists; Rolling Stones; Eric Burdon in America; Otis Rush; the wild Tamla-Motown sax-blower; Jack Bruce; John Entwistle's views on brass playing; Isley Brothers; Jim Reeves; etc., etc.



OCTOBER

Contents include: special article on the new instruments of 1966; Stone's Mick and Keith's songwriting; Ringo answers questions on playing drums; funny records of recent years; British groups in Italy; how Frank Sinatra founded the modern screaming era; etc., etc.



SEPTEMBER

Contents include: Hank Marvin looks back over the Shadows' recent successful years; the making of an amplifier; Bobby Bland; Brian Wilson; Player of the Month—Al Lee; One Nighter with the Merseys; the drum-manship of Gary Walker; etc., etc.



AUGUST

Contents include: special article by top session man Jim Sullivan on playing the sitar; EMI's famous No. 2 studio; Norman Smith, A & R man; The Golden Boys of Pop; Jerry Lee Lewis; Phil Spector; Otis Redding; Eric Clapton; Drum Talk by Tony Newman of Sounds Incorporated; etc., etc.



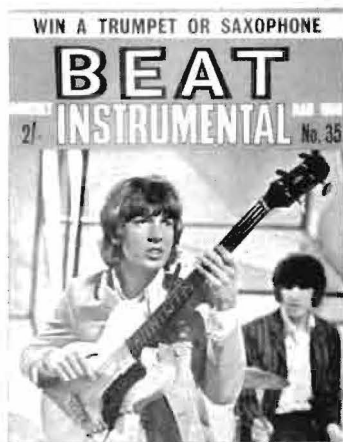
JULY

Contents include: Fats Domino, Heavyweight of Beat; Phil Franklin, the Drummers' Friend; Secrets of the Nashville Sound; Mike Leander, Top Record Producer; Jimmy Saville, Zany DJ; Guitar King, Steve Cropper; Mindbenders in Session; Hank Locklin; Mick Jagger on stage; etc., etc.



MAY

Contents include: special "Beat Instrumental" survey of the Rhythm and Blues Scene in Britain and America; on Stage with Zoot Money; Those Days in Hamburg Part 3; Hank Marvin's Instruments; Eddie Cochran; Songwriting Part 5—Facts about Contracts and Royalties; etc., etc.



MARCH

Contents include: special feature on TV pop shows; Pete Townshend talks about making your own recordings; the Mariachi sound; Those Days in Hamburg—remembering the 1962 German beat scene; Songwriting Now—Part 3, Demonstration Discs; In the Factory—Making a Keyboard; etc., etc.

RECORDING

Notes

Off to a good start in the New Year is CAT STEVENS. He has high hopes of emulating the success of "Dog" with his new, weirdly-titled "Mathew And Son", which isn't, as you may think, a comedy song. The "B" side is also a Stevens original called "Granny". At the moment Cat is working on an LP for a March release.

If you do fancy a good giggle, take a listen to SPIKE MILLIGAN's hilarious send-up of "Winchester Cathedral". It's titled "Tower Bridge". In a completely different vein, though similar in title, is "Trafalgar Square" by the GOOD TIME LOSERS. This was written, arranged and produced by BARRY FANTONI.

It's been a few years since we've seen "White Christmas" in the charts. Could be rectified this year. A American star JACKIE EDWARDS has a new, beat version out. Shame that GERRY'S "Girl On A Swing" didn't go higher. Most people in the business thought it was a cert for the Twenty.

Interesting EP out now. It's called "John Mayall's Blues Breakers" with PAUL BUTTERFIELD. The disc was produced by MIKE VERNON, and consists of "All My Life", "Ridin' On The

L & N", "Little By Little", and "Eagle Eye". Says John—"Paul didn't know about the session till about two days before. Everything was arranged by Mike Vernon. It was really his idea. I think it's a success. We recorded it in Decca's No. 1 studio in one 12 to 5 session".

January 6th sees the release of the next disc by the MONKEES. Called "I'm A Believer", it is backed by "I'm Not Your Stepping Stone", the "A" side and hit in the States. Mid-Jan. is the date for their first LP. Another January album is "Cass, John, Michelle and Denny" from the MAMAS AND PAPAS.

Some tracks on the next album by the TROGGS have been recorded in Germany. This was arranged by LARRY PAGE during their recent tour. The Album will be released in early January, and is titled "Troglodynite".

The HOLLIES are being very secretive about their next single. We know that they were in the studios recently and are due to tape more tracks from the 11th-13th January. The boys are still using E.M.I.'s No. 2 studio in London's Abbey Road, and the producer is still RON RICHARDS. Some of the tracks are originals,

and we hear that the newie will probably be one of these.

Could be a long wait before the SEEKERS next release. They have no tracks in the can, and have no plans for a new session. "Morning-Town Ride" might have to last the fans for six months.

BOB AUGER of Pye Records is currently raving over some tracks recorded by JULIE DRISCOLL. "These are absolutely fantastic," he says. "The arrangements by REG GUEST are a knock-out. I don't know which tracks will be released, but any of them should do the trick". It's interesting to note that Pye is really branching-out these days. Every now and again, the backing tracks for R.S.G. were recorded there instead of at Wembley. Other TV companies are catching on fast, so it could be the next big thing for all the record companies.

Having written the complete score for the film "Privilege", MIKE LEANDER has scored a complete musical round "Lady Godiva". This will be seen sometime in 1967, and is quite a feather in the cap of songwriter/arranger Mike. Eight of the tracks on DAVE DEE's next LP are written by ALAN BLAIKLEY AND KEN

HOWARD. The album title is "If Music Be The Food Of Love . . . Prepare For Indigestion".

It's amazing how every CHUCK BERRY record sounds the same. Let's face it, all he does is write a new set of lyrics to a 12-bar. His newie "Club Nitty Gritty" will appeal to all his fans—and there are quite a few of them—but doesn't stand much chance chart-wise.

In many people's opinion, "I've Got You Under My Skin" by the FOUR SEASONS, was the best arranged record of 1966. Their next single will be out in early January, and while losing the affect of "Skin", will do well on advance orders alone. It's called "Tell It To The Rain".

A new LP by HERMAN will be out in February, and is called "Mad About Fourteen" which, surprise, surprise, has 14 tracks. It will be produced by MICKY MOST, as will the two albums by DONOVAN. One of these "Sunshine Superman" will be released in January, and the other, "Mellow Yellow", a few weeks later. It's interesting to note that the single versions of "Yellow" and "Superman" have both passed the million mark in the States.



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YOUR QUERIES ANSWERED

STRANGE HOFNER

Dear Sir,

I have a Hofner Professional Bass guitar but it differs from the catalogued version in that it has another pickup close to the bridge. It also has a tone and volume control for this pickup. On removing the scratchplate I've found that this pickup was added after the guitar had been finished. I bought the guitar new from a local shop and I wondered if this was a rare model or, even a unique one, as it has never appeared in any Hofner catalogue and I have never seen another like it. I was told it might have been made especially for a musical exhibition. Is it, in fact, rare or even unique?

C. BURDETT,

King's Lynn, Norfolk.

ANSWER:—There are two possible explanations to this. It might well be that you have been sold an Artiste. This is exactly the same as the Pro except for that extra pickup. If, however, the pickup which has been fitted looks like a different job to that already on the guitar, ask your shop once again whether the guitar is, in fact, new.

MAYALL BASS

Dear Sir,

Could you please tell me what bass guitar and amp John McVie uses on the LP "John Mayall's Blues Breakers with Eric Clapton"?

D BROWN,

Hatfield, Herts.

ANSWER:—A Fender Jazz Bass and a Marshall 50 watt, separate unit job.

STRING TENSIONS

Dear Sir,

Could you answer a couple of questions for me, regarding string tensions? What is average string tension on a 12 string, bass guitar and six string guitar? Also does top E produce less tension than a bottom E?

S. PORTER,

Carlisle.

ANSWER:—A leading string manufacturer gave us the following approximate tensions. On the 12 string there's a pressure of about 230 lb., on the bass 160 lb. and on the normal six stringer it's 150 lb. With regards to your query about the two Es, if a set of strings is well made neither will outweigh the other in terms of tension. Our

informants told us that it is the chief aim of the string manufacturer to produce a balanced set of strings so that each string offers the same resistance and is of the same feel, amplitude and tension as the rest.

HEAD TROUBLE

Dear Sir,

I have recently purchased a Gibson 335 T.D.C. and as it is new I've been having some trouble with the machine heads which seem to slack off. The guitar is fitted with Kluson machine heads. Can you please tell me how I can remove the head covers for the purpose of tightening the worm and cog?

M. STEER,

Grimsby.

ANSWER:—Trouble with a guitar like Gibson is pretty rare. Are you positive that you are threading your strings correctly? If in fact you think

that the trouble does lie with the machine heads, take the problem to a local Selmer agent.

BURTON'S GEAR

Dear Sir,

Could you please tell me if you know the equipment used by Jimmy Burton, Rick Nelson's guitarist? This is something I've wanted to know for six years or more.

I would be grateful to know whether he is a "studio sound" or if he gets that sound live.

R. PICKLES,

Burnley, Lancs.

ANSWER:—Jimmy has used the same Fender Telecaster, an original with the maple neck for many years now. His amplification is usually by Fender also. As for his live sound, correspondents in America give glowing reports of his work on such shows as "Shindig".

Instrumental Corner

DRUM TUNING

The question of tuning drums seems to be a vexing one. It's hard to get a comprehensive statement from any of the experts because, being experts they recognise the fact that the whole business is purely a matter of personal taste.

There are, of course, set principles which one is able to follow, but they are no more than a basic guide from which the drummer can develop his own sounds. A spokesman for a major British drum manufacturer, after stressing once again that this was a question of personal preference, gave some pointers for the tuning of drums.

"The snare drum head should be adjusted so that it gives a good sharp sound," he said, "if it's too tight you'll get a flat sound and if it's too slack your sound will be dull. Tighten the tension rods in pairs, making the pairs the ones which are opposite to each other. It's a good idea to ensure that the two rods at either side of your snare mechanism are more taut than the others. You will be able to tell when you have made the head uniformly taut when you hear an even sound all round the skin as you tap about 1½" in from the rim. The lower head should be more taut than the top.

"Don't make the mistake of trying to tune to any set note, try to get them off pitch if anything. The deepest tom should give a low deep thud, and the small tom should sound brighter but not give any special note. The bass drum presents a few problems because there are so many tones which you can get from it. Here, again, you want a good thud rather than a flat note. Here your dampers are of tremendous value".

Louie Bellson, brilliant American drummer had this to say when approached about his own views on tuning. "I think of my drums as a choir, the snare is the tenor, the small tom the alto, the large tom the soprano. The bass drum of course is my bass voice. As a general rule I like to have my top heads slacker than the bottom but I must have a sharp, crisp sound especially on the snare. On the bass drum I use a dampening strip on the inside of the front skin. If I am using a 22" I use just the one, but if I'm using a 24" I use dampers on both skins. However, I do try to get just a little 'ring' into my drums. I feel that it's this ring which carries the sound to the audience".

This is the opinion of one of the world's top drummers, but, don't forget, even this is a personal opinion. If you think you know better as far as your own kit is concerned, good luck to you.



THE AMBITIOUS TOM

AS 1967 gets under way, that vocal volcano Tom Jones can only be described as "sitting pretty". He's beaten his nearest rival, Cliff Richard, in several popularity polls . . . and, while Cliff's immediate future seems clouded in mystery, our Thomas makes it clear that he is ambitious in the extreme.

This time two years ago, incidentally, Tom was pretty much an unknown quantity. His "It's Not Unusual" wasn't released until January 22 in 1965, so he's reached his current star status in pretty quick time.

But which way will he develop during this year? There is, for a start, the question of whether, legally, he will be allowed to switch to the Tamla-Motown

label in the States. Decca, in Britain, have guided his career this far, through nine singles, but Tom has this burning ambition to get in Tamla's Detroit studios and work with American "soul" musicians.

CONFUSED

About this, Tom is understandably confused—and he'll probably remain confused for a few months yet. Decca say they have him under contract until 1970. It takes time to sort this type of wrangle out. But Tom DOES say strongly: "So far, I've kept off the really bluesy sort of single simply because you can't get authentic blues sounds from British studios. I'm not being anti-Britain or anything—it's just that for some artists the American way of recording is best".

Tom, these days, is a very talkative man. He's completely in control of himself and his career and his enormous success has given him confidence. Only a year ago, he was nervous, on edge, coming to life fully only when he faced an audience from a stage.

He lowered his drink in double-quick time and said: "I know I haven't been very consistent with my singles. But it's just darned stupid to say I've grown out of worrying about hit records. 'Green Green Grass Of Home' was reckoned to be not right for me by some of the critics, yet it got to number one. You probably know I got it from Jerry Lee Lewis's album 'Country Songs For City Folks' . . . and I certainly did try to take some of the toughness out of it. Maybe the strings we added made it sound mushy and slushy, but you can't argue with the fact that it got to number one.

NASHVILLE POP

"I picked it, so that's one up to me. I'll be having much more of a say about what I record in future. The other important thing is that it is a popular record in Nashville, in the States, and if the musicians there like you it has a big advantage. I admire the way Americans go about recording and I'd like to be big enough over there to be a regular visitor. That way I can build on the bluesy side of my work—they have the 'feel' for it".

Tom, a near six-footer with

his jet-black hair now neatly barbered, is delighted that a Jerry Lee Lewis song did him such a "favour" in the charts. He says: "Right from the early days, when I was whacking about little clubs in Wales and playing drums, I dug Jerry Lee, I used to try and copy him. That's when people called me 'The Tiger' on the grounds that I kinda mauled songs. Why sometimes in those days I'd go on singing for two-and-a-half hours without a break. That's how keen I was, and am, on working. I don't like people who become stars and then start giving short-weight shows".

FILM PLANS

How does he see things happening in 1967? "Well, the Tamla idea is a major matter. Then there's this filming thing. All we need is the right script . . . then off we go. Obviously with an accent like mine, there's no point in me being anything but Welsh in a film. I've not even had a screen test, but some very important people in the business assume I'll be okay as an actor. I think playing in some sketches on television with Bruce Forsyth did me a lot of good. I want to try films but I'd rather do nothing than go in one of those crummy little pop pictures. They're death, man!"

Tom gave one of his reflective little smiles. "I suppose my heart is still in Welsh Wales," he said. "I'd rather live in the country than in a city. I'd rather have a pint in a local pub than a champagne in a nightclub. But I suppose I have inevitably got a bit more sophisticated in the past year or so. I always used to say that if I made it big, I'd buy my father, who was a miner, a coal-mine to himself. Never thought I'd get this far.

"This year I'd also like to build up on my cabaret work. I love working theatres and so on, but there's a lot of satisfaction in tackling a night-club audience—really getting AT them so they've got to listen".

And Tom, ready to go home, suddenly said: "Playing to an audience is the greatest thing. Each time you go on, you die a little. I mean that. It's just like death. Then you start singing and you live again. Hey, man, that was quite a poetic little speech, wasn't it?"

PETE GOODMAN.

SONG- WRITER'S COLUMN

Every record by Dave Dee, etc, has been completely different. This has mainly been due to the work of the group's managers and song-writers Alan Blaikley and Ken Howard. I phoned Alan to find out how they got the idea for "Save Me".

"The thumping Afro-Cuban beat came first", said Alan. "The song was then based round it. One night we went to the Round House in Chalk Farm, and were so impressed by the psychedelic atmosphere, we decided to write a song vaguely about a mind being somewhat unbalanced. This inspired the middle-eight and the falsetto bits, and the rest just followed. We both write the lyrics and music, depending on who thinks of something first. Once either of us gets an idea we try it out on the other and a sort of ping-pong match ensues. If we can't finish a song within twenty minutes, we know it's no good".

A question that intrigues many arrangers is "Should the arranger of a record get royalties, or just a flat sum?" Mike Leander is both an arranger and a song-writer. (He wrote "High Time", "Lady Godiva" and "Knight In Rusty Armour"), so he seemed an ideal person to ask.

He told me: "I think we should be given a choice, when first commissioned to arrange a song. As far as I know, there is an old ruling of the Performing Right Society, which states that an arranger should be paid a farthing on each record sold. Although it isn't enforced any more, it could be. I think I'm right, but I'm not 100% sure".

I decided to check with the P.R.S., who said they knew nothing about this fact, and transferred me to the Mechanical-Copyright Protection Society.

The answer here was the same, so if there is such a ruling, it's probably been lost in the archives.

THAT harmonica strain on the Springfields' world biggie "Island of Dreams" was the work of Tommy Reilly. Those harmonica passages on anything up to six different pop records a week: Tommy Reilly again. Or the "Rawhide", "Gunsmoke", or radio's "Navy Lark" themes: T. Reilly, Canadian-born genius of suck-and-blow again.

A session-man with a difference. For Tommy also tours the world, playing concertos with full symphony orchestras. He's just finished a continental tour, playing to packed audiences, getting standing ovations. And talking to Tom emphasises that here is a man who really does live for the harmonica. His wife, indeed, tells acquaintances that she is actually MARRIED to an harmonica.

STARTED IN CANADA

It started for Tommy as a young lad in Canada. He started on violin, then switched to win prizes with harmonica bands at the Canadian National Exhibitions. He came to Britain in 1935, later touring the Continent. And he spent five years and eight months in a German prisoner-of-war camp. "It was tough", he says in his so-quiet way. "But it gave me plenty of time to study harmonica, to build my technique. I learned to play all the parts of an orchestra".

Now he has only one instrument—a Hohner chromatic. He says: "People tend to look down on the instrument. It's regarded as being . . . well, cheap. They underestimate it. My life is dedicated to making it more and more accepted in a strict musical sense. . . .

"It's an easy instrument to fake. Lots of the people who say they play really know nothing about it. I love teaching anyone who wants to play. But it's noticeable the ones who go for harmonica don't have much money—if they did they'd go for more expensive instruments. But I don't worry about money if a boy really WANTS to learn".

POSTAL COURSE

Tommy, having fought for his beliefs for so long, is anxious that his efforts be perpetuated. So he's starting a postal course of instruction on harmonica. A world-wide effort. He makes no bones about being basically a classical man . . . says: "But I do sessions on pop—maybe half-a-dozen a week. It's an odd fact but, years ago, the harmonica was only for the very rich. I've seen old models in solid gold, or ivory—one belonged to the Kaiser.

"I don't have rigid hours of practice. You've got to be in the right mood even to practice—maybe if dinner's not ready I'll go off for half-an-hour of playing.

THE SESSION MEN

No. 16

TOMMY REILLY



"I get the session jobs obviously because I sight read. That's important if you want a full career on harmonica. It's vital if you go into the classical field. I've left a recording studio, with some group or other, then gone on to solo work in front of a Royal Festival Hall audience".

His wife handles his business life. She says: "So many professionals who THINK they can play just can't. It's annoying when people ask where Tom is, thinking he's not working—when he's touring the world. I hardly ever see him. We had a cutting from Judith Durham, of the Seekers, the other day. It was all about the pop group harmonica-users. Mick Jagger talked most sense. He said that there WAS music for the instrument . . . said the best thing for a beginner was to go out and buy one of Tommy's tutors. But most people talk rubbish, I'm afraid. They just don't know the range of the instrument. . . ."

Tommy Reilly, quiet man of the session world, has a jam-packed 1967 already. And it'll include a load of sessions. Who knows how many records he'll help up the charts during the next twelve months? P.J.

BOB Auger is a sound balancer. He has worked at Pye Records for nearly ten years. The only break being a two-and-a-half year stint as chief of sound for Granada TV. He is currently the chief engineer at Pye, with 23 others under his control. Add to this the fact that he is joint head of the classical records department, and the mind boggles as to how he finds the time to act as balancer on sessions. The answer is that he loves it.

Many of our readers are becoming aware of the existence of sound balancers. But what exactly do they do? To help find out, "Beat Instrumental" paid a visit to Bob's office at Marble Arch.

UNKNOWN MEN

"Before I talk about my job, I would first like to thank you for this interview," smiled Bob Auger. "We are the least-known people in the record industry. A & R men get all the credit for records, and to the general public, we are simply 'the men that fiddle around with a few knobs'. I would like all sound balancers—or balancing engineers as we prefer to be called—to get the credit deserved. If the panel of 'Juke Box Jury' consisted of engineers it would be great. I wonder how we could get on?" (Memo to "J.B.J." It's not such a bad idea, is it?).

"There are two types of balancing engineers. The classical and film ones, and the 'Pop' and light music ones. Once again, these engineers are divided into two categories. Those that just obey the A & R man, and those that co-produce the session. It depends on which A & R men they work with".

"Basically, the job of an engineer is to make sure that all sounds produced in the studio are accurately captured on multi-track tape. After the session, the sounds are then balanced and reduced to the mono master tape. It's a well known fact that if the session is bad, the engineer gets the blame, and if it's a success, the producer gets the credit. You just can't win".

NO QUALIFICATIONS

As you see, Bob has some very definite and outspoken views about his work. It seems a very dedicated job, so what qualifications are necessary? And more important, what are the financial aspects?

"At the moment I've got a pile of letters on my desk," continued Bob, "all from budding engineers. I tell them all the same thing. No real qualifications are necessary. What you must have is a real love and feeling for music. Without this, any session you engineered would be a fiasco and many thousands of pounds lost as a result. A knowledge of tape recorders would be a help, but again, not absolutely necessary. You're not expected to be a technical genius. That's left to someone else. If something should go wrong during a session though, and a repair man is called in, you must know exactly which

PEOPLE BEHIND THE STARS

No. 1 Sound Balancer BOB AUGER



Bob Auger pictured here with Sammy Davis Junior, just one of the many big-name artists he has recorded at the Pye studios, Marble Arch. When this shot was taken Bob was working with Sammy on a special album to commemorate one of the American star's rare visits to London

many switches, levers and knobs you really need eyes like a hawk. One day you will be operating such a control board, and you can't afford to make mistakes. After a few weeks you will be expected to operate the tape machines, and help with the tape dubbing.

SMALL BEGINNINGS

"For anyone starting in the business, I would recommend a small, independent studio at first. Music publishers and song-writers use these for demonstration disc sessions, and after a while you will be allowed to engineer them on your own. This is now an accepted practice. Not a great deal of money is at stake, so no-one will be declared bankrupt if the session is a drastic failure. Most engineers, including myself, started in this fashion, and then moved to a bigger studio".

"The money is obviously very important. It varies from studio to studio, but the basic wage would be about £9 at 16, £15 at 23, going up to around £2,000 a year. As most studios are open at least 15 hours a day, the amount of overtime expected is ridiculous. As this includes week-ends, you really have to be dedicated".

Does a budding engineer HAVE to come to London, or can he start in one of the provincial studios?

"To the best of my knowledge, there are no really good studios in the provinces," said Bob. "If a son of mine wanted to get into this business, I would definitely get him to start in London. The provincial studios serve their purpose and that's all. Most of them just concentrate on making demos, and while this is very good experience, it won't get you very far".

SPECIALY REQUESTED

Many people think that luck plays a great part in putting a sound balancer into the higher wage bracket.

"Yes. This is very true to a certain extent. You can say you've 'made it' when A & R men specifically ask for you. There are two reasons why they will do this. Either you're a fantastic engineer, or you've worked on a couple of big hits. A combination of both is ideal. Many A & R men now use the Pye studios even though the artist is contracted to another company. They did this with Georgie Fame. The result was 'Yeh Yeh'. Then came Spencer Davis and 'Keep On Running'. I was the engineer on both of these. I was very lucky to be the sound balancer for all the Kinks' hits, even though I have since put one of my assistants in charge of these. I've also worked with Sammy Davis, Paul Anka, and Gene Pitney and many other U.S. and Continental names".

Can a balance engineer move onto bigger things?

"Some turn into very good A & R men. Shel Talmy is an excellent example of an American engineer turned into a British A & R man. This is a great help when trying to explain things to the engineer. Another alternative is to get into TV".

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HER real name is Judith Cock, she's only 5ft. 3in. and rather nicely rounded if I may say so. She is undoubtedly **THE BIG VOICE** of the Seekers. It was her beautifully mellow, gimmickless singing that led the foursome to three number one hits on the trot soon after they arrived in Britain a couple of years back. And even if she is the only girl in the group, she still makes herself heard when it comes to talking musical policy for the Seekers.

In fact, this little brown-eyed talent, blessed with an impish sense of humour, is an exceptionally good jazz singer. Mr. Acker Bilk played for her when he toured Australia and she's also sat in with Ken Colyer's band in London. She says: "If I hadn't been given those chances to dabble in jazz, I'd probably be lost right now. The idea was that I tackled classical singing and anyway I'd had nine years of private study on piano, classics again. No, I don't play piano on stage with the group. I think it's rather a sophisticated sort of instrument for folk music . . . anyway, the folk experts insist it can only be a substitute for guitar.

GOSPEL SINGING

"Oh, yes—please tell people why we call ourselves the Seekers. It comes from a religious sect of pioneers, so you see it really is appropriate for a group of people with roots in folk."

Judith was born in Australia, in Melbourne . . . she'll be 24 on July 3. She has one sister and was educated at the Royal Melbourne Technical College. At school, she took part in the school plays but isn't too sure she could have a future in acting.

But one day, I'm sure, Judith will take a bigger part in Gospel singing which, anyway, is allied to jazz. She remembers with pride being given a standing ovation by 3,000 fans at a jazz concert after singing "The Lord's Prayer". And there are Gospel records a-plenty in her collection . . . notably by Sister Rosetta Tharpe, Marion Williams and the Spirit of Memphis Quartet.

At home, Judith is quite a domestic character. Apart from playing piano for her own enjoyment, she's a dab hand at dress-making though the NEED for making her own vanished years ago. She is a compulsive letter-writer. Ask her about her feelings on success and



she simply lavishes praise on Welsh-born manager Eddie Jarrett who guided the Seekers literally from the moment they landed in Britain.

PROBLEMS

She says: "Being a girl with three boys has its little problems. Sometimes we argue like a cat with three dogs but it's all for the good of the act. Personally I like peace of mind as a way of life, but you can't have it roses all the way in show business".

Judith, who also plays tambourine, guitar (a little), harmonica and castanets,

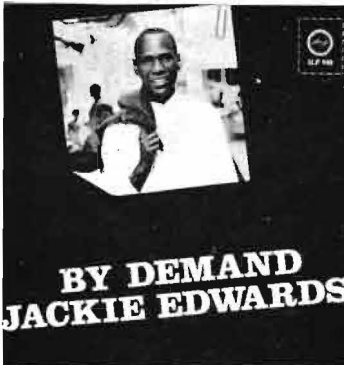
says that one day she'd like to marry, settle down, raise a family. She avoids the dim lights of the in-crowd settings. She's free from gimmicks and tantrums.

But if you want to see her dark-brown hair shiver a little with rage, put it to her that she should leave the Seekers and go solo. "We're a group," says Judith (watch out you don't call her just "Judy"), "and it's going to stay that way. . . ."

She is, in short, a nice, unspoiled, talented girl—who still recalls she sang one wrong note on their first hit "I'll Never Find Another You"! P.G.

LP REVIEWS

BY DEMAND

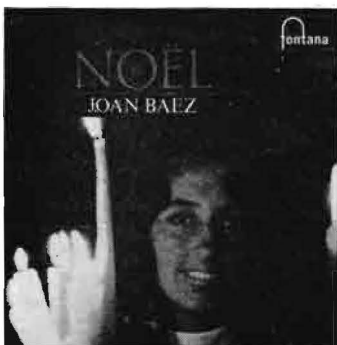


JACKIE EDWARDS
ISLAND ILP 940

All we seem to hear about Jackie Edwards is, "Jackie Edwards, the guy who wrote so many hits for the Spencer Davis group". Forget about that, he's a great artist in his own right and this album is here to prove it. He has a voice which is extremely versatile, it's smooth, and even when he sings the type of number which has made his composing and the Davis group famous, he refrains from playing the "soul" singer, although evidently he has plenty of the required commodity. The effect of numbers which are given a simple treatment elsewhere is heightened by Edwards' insistence on a good arrangement behind him.

Side One: I Feel So Bad; Raindrops; I Who Have Nothing; L.O.V.E.; Think Twice; Darling.
Side Two: Tell Me Right Now; Only A Fool Breaks His Own Heart; Somebody Help Me; Summertime; Oh Mary; The End.

NOËL



JOAN BAEZ
FONTANA TFL. 6073
Stereo STFL 6073

Beautiful album in the true sense of the word. Joan's simple

guitar work is augmented by a whole set of classical instruments. Oboe, Clavinet, French Horn, tinkling bells blend together unbelievably well and the result is heavenly in more than one sense of the word.

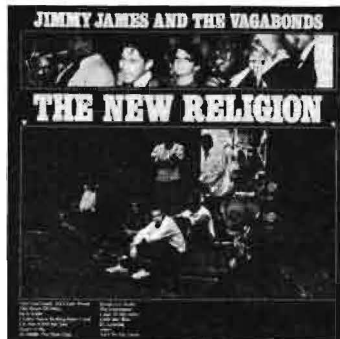
Joan's voice is, as always crystal clear and tuneful in the extreme, what a delight to hear a singer who does not have to slide into a note, a singer who can command respect just by singing simply and sincerely.

Side One starts with "O Come, O Come Emmanuel" and one is captured from the start by the delicate balance between Joan's soaring voice and the subdued woodwind backing. "Coventry Carol" introduces Clavichord and this tune runs into an instrumental rendering of Good King Wenceslas which, although it only lasts for a few seconds runs long enough to present an exercise in instrumental harmony.

This album is obviously intended to be a Christmas album but don't worry if you won't be able to buy it until the new year because on this LP the songs are only incidental. The main attractions are the voice of Baez and her superb backing.

Side One: O Come, O Come Emmanuel; Coventry Carol/Good King Wenceslas; The Little Drummer Boy; I Wonder As I Wander/Bring A Torch, Jeanette, Isabella; Down In Yon Forest; The Carol Of The Birds; Angels We Have Heard on High.
Side Two: Ave Maria; Mary's Wandering/Deck The Halls; Away In A Manger/Adeste Fideles; Cantique de Noel; What Child Is This; Silent Night.

THE NEW RELIGION



JIMMY JAMES AND THE VAGABONDS
PYE NPL. 38027

This is the album we've heard so much about, and it lives bang up to expectations. Peter Meaden, with the help of a round £1,000 and numerous session men, has produced a first class LP. Side One is jam-packed with heavy beaters, typical of the Vagabonds stage sound. "The New Wave R & B Scene" with the strings and things

is in evidence here and there but mainly it's good solid American thump. Jimmy sings well and any vocals that need to go on behind him are supplied by the other frontmen. Instruments are well to the fore but don't drown out Mr. James, who is anything but semi-detached as far as a good vocal versus backing goes. Drums are featured prominently and they lead nice jumping bass, crisp guitar, mellow Hammond and stabbing brass. On the flip James and his party cool down to give tasteful offerings like "People Get Ready". Here they are backed up admirably by well-regulated strings. The type of Impressions sound which they were aiming for is achieved, but they manage to retain most of their own identity.

Side One: Ain't Love Good Ain't Love Proud; This Heart Of Mine; Do It Right; I Gotta Dance To Keep From Cryin'; I'm A Fool For You Girl; Honest I Do; Hi-Diddle Dee Dum Dum (It's A Good Feelin').
Side Two: People Get Ready; The Entertainer; Come To Me Softly; Little Boy Blue; It's Growing; Amen; Ain't No Big Thing.

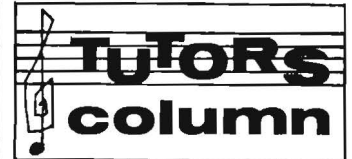
ROAD RUNNER



JUNIOR WALKER AND THE ALL STARS
TAMLA MOTOWN
T.M.L. 11038.
Stereo STML 11038

A very good album this for dancing and for listening to while you are doing something. On all tracks the sax is wild, the Hammond strong and the drums and guitar tastefully beaty. Most of the tracks are new to us, but "Road Runner" and "Money" need no introduction. Junior's sax and vocal efforts are as strong as ever. He uses, as always that predictable yet unpredictable sax style and he shines brightly on "Last Call" one of the most outstanding tracks on the album. His vocals? I think that they could have been brought to the fore a little more, in places he is singing with a great deal of enthusiasm but seems unable to penetrate the sound laid on by his Stars. Perhaps this comes about because the group is more interested in the sound of their instruments than the vocals.

Side One: Road Runner; How Sweet It Is; Pucker Up Buttercup; Money; Last Call; Any Way You Wanna.
Side Two: Baby You Know You Ain't Right; Ame' Cherie; Twist Lackawanna; San-Ho-Zay; Mutiny.



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/ALLO 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, STOneycroft 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.



Dear Sir,

I have a message for all those who like people to think that they are eccentric. As I write I have "guitar mutilators" in mind, those guitarists who hack their boxes about and get up to all sorts of strange tricks to make them look "different".

I have a friend who had one of the dearer electrics, it was a solid and had a marvellous tone. He was deeply in love with it and decided that as he would never part with it he would do something to make it look more individual. First he got a plane and altered the shape very subtly. Next he stuck all sorts of ridiculous signs on it like, "Watch Your Step", "No Spitting". As if this wasn't enough he gouged a couple of channels in the body and placed little dolls in them. Of course the tone wasn't changed at all but he was ever so proud of his achievements.

Unfortunately the group he was with broke up and as he was a little tired of the game anyway he tried to sell his guitar so that he could put something towards a new organ. You can imagine what success he met. None at all, apart from making a few people laugh.

S. King,
Dundee.

S. King wins the two LPs of his choice, Ray Charles and The Artwoods.

Dear Sir,

I've been reading "Beat Instrumental" and before that "Beat Monthly" since it started. I'd just like to say how pleased I am that you have always given the Shadows a good "look-in". They certainly deserve it. How

excellent and I have noticed that they often bring out the fact that only talent stays the course in the pop business. Thanks again.

T. Martin,
Stourbridge, Worcs.

Dear Sir,

I have been a fan of the Chicago blues men for many years. Buddy Guy is my god, Rush and Junior Wells, his angels. I feel that I must register a very strong protest about these so-called British Chicago-style blues bands. How often have we heard the phrase, "They play in the Chicago style". Whoever "they" are, they are not playing in the Chicago blues style—they are murdering it. They don't seem to understand that blues comes from inside, not from an extraordinary ability to copy great blues men note for note. What's the world coming to? The blues world that is.

"Chicago bound",
Tottenham.

Dear Sir,

I must ask for a few lines space in your mag. so that I can put a plea across to group drummers. Every group I have seen lately has had a drummer who thinks he is Keith Moon. I watched carefully and it all made me sick. There are good and bad "Moon" drummers. They all use the extravagant arm gestures, they all knock their kits about, but the mark of the true "Mooner" is the ability to extend his tongue just far enough to achieve a perfect semblance of the Who man and not overplay.

It's all very well, Keith is a superb showman and a good drummer, but can't these



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Name

Address

ERIC THE SOUL PURIST IS DEAD!

ERIC Burdon is on the move and gathering momentum rapidly. He's left the Animal days behind, although reporters still insist on bringing them up, and he's even left a part of his own image with 'em. No longer can we talk of Eric Burdon—soul purist.

He told me, "In my act with the new group I've been doing 'If I Were A Carpenter' and 'Paint It Black'. I used to be caught up in the scene where people talked about guys who'd 'gone commercial' or who sang, 'genuine down-home blues'. Now I've got a better attitude. To my mind, music is music no matter who wrote it. I've been greeted by boos and yells when I've done 'Paint It Black' once or twice but it's only the Stones fans who give me any trouble and usually they go quiet, then applaud at the end once I'm over the first few bars.

NEW TREATMENTS

"I've kept a couple of Animal 'pops' in but we've given them brand new treatments. After our version of 'Rising Sun' people often come up and tell me that they prefer it to the original. We have no organ now so we have to work things out for just two guitars. I've got Johnny Weider and Vic Briggs on lead guitars and they both read and write music. I'm still doing numbers like 'Shake, Rattle and Roll' and 'Jailhouse Rock'. It's always been my aim to get back to the roots of music, the very basis of it. I like to think that with this set of numbers I'm breaking down prejudices."

The team which is helping Eric Burdon break down these prejudices consists of the afore-mentioned guitarists Johnny and Vic, Danny McCullen on bass and of course, Barry Jenkins on drums. This group had only a week of rehearsal before they were thrown in at the deep end with a trip to Paris. It says

BY KEVIN SWIFT

a great deal for their musical ability and Eric's leadership that they not only played competently but added to their act great originality. Thanks to Johnny Weider they were able to feature violin. Said Eric, "Everyone uses strings in the studio and we thought that if we could use just one violin, but put it through echo chambers and things, we'd get a big sound. Johnny gave it a try but it wasn't very effective. We tried it without the extra gear and the empty sound came across well. This is one of the reasons we went down so well in Paris. I don't mind admitting that I was nervous about it all because the French audiences are very hard to please, but with that violin we went down a storm. Now Johnny's waiting to get an attachment made by one of the big manufacturers, which splits the note of any instrument into two, the original and the harmonic. He's been talking to them about it and we should have the first one made.

EXPERIMENTS

"We'll be doing a lot more experimenting with things like this, if we can get the chance. It's always the same problem. We get so little time. Especially in these first stages, we practise a great deal and we are all writing like mad for a new LP. The first one, using tracks from the States should be out in January, all being well, but I've had a lot of trouble getting the tracks across here. They've been arriving in ones and twos. The office was distraught. Most of the tracks were cut under Tom Wilson in the London studios. He gave me some discipline, which is a thing I've needed for quite a time. I've been so used to singing just the way I wanted. Tom wanted the numbers sung properly and he'd say, 'Look, Eric, are you going to sing this properly or should we forget



it?' The scheduled LP for the States is going to be called 'Fragmentations' so it will probably be called that over here, although they used to change the Animal titles quite a lot".

POETRY AND HUMOUR

Eric has plans even beyond the second LP for which he is now writing with the help of a giant four track stereo recorder. "I want to do a 'poetry in sounds' album," he told me. "I've been talking about it with Vic Briggs, I mean a proper album, not just a collection of weird electronic sounds. I also want to bring some humour onto the album. It'll be something like the Mothers Of Invention I suppose. I like them very much. They are good musicians and also have a sense of humour which is creative.

"Of course, this album could be a complete waste of time and money because the record company might not accept it even if we got round to doing it. Another of my projects is to make a sort of informal album with all my friends on it. I'd have people like Georgie and Zoot, I think it would be very funny".

Perhaps this plan isn't too far off realisation. The news is that Eric will be appearing at the Scotch on both Christmas Eve and New Year's Eve. He is going to turn both dates into party occasions and if that four track machine goes along it could well be that before long we'll see a two part album called "Burdon and Friends at the Scotch".

THE MISUNDERSTOOD BAN DRUGS

RIGHT now, everyone is waiting for a "new sound", a new concept in pop music. I say they are waiting but possibly they're waiting in vain, perhaps they have missed the start of the next "big happening".

PROPHETS

From California, home of the Beachboys, the "Misunderstood" arrived, and they did their arriving with all the drama of the prophets of old. They claim to be the prophets of new, if such a phrase can exist. They have many, very relevant views on present day life and its myriad of problems. People jump at the chance to call 'em "yet another Psychedelic group".

Perhaps they would go along with this terminology if only other groups had not got there before them and left around the scene a rather disturbing odour of drugs. L.S.D., daddy of 'em all, seems to have taken its position as head of the new "Freak-Out Scene". The "Misunderstood," who I consider to be sincere and hard-working without the use of such mind twisters, are faced with the terrible choice of being unknown or, on the other hand, being known via the channel of drug taking, which has seized people's imaginations.

NO DRUGS

When I spoke to them recently they were very careful to avoid the mention of

drugs and, even when they were touched on in passing, they quickly followed up by saying, "But that's not our scene. We have nothing to do with drugs, we do not need drugs to say what we have to say". From here things became a little confused because they attempted to fill me in on the true nature of their music. Singer Rick Brown and steel guitarist Glen Campbell were delegated to do the explaining.

THE TRUTH

"We have no set message, no path to offer," said Glen, "We just hope that our music will help people towards a better awareness of the world around them. We hope that it will help them find the truth in life". I asked if they could tell me anything at all about the truth. "The truth," said Rick, "is freedom from such man-made evils as fear, hate and envy. When awareness is complete throughout the world these are abolished and love is left. That's what our music is, 'love music'. Over here the Who are playing hate music, which is exactly the opposite of our style".

NO LIGHTING

With the explanation semi-lodged in my brain I later had the opportunity to hear and see them playing. Before they started they told me that they were a little nervous as some of their gear had blown and their intricate light system refused to work. "Usually we couple lights to our amps so that as we play the lights respond to the different frequencies," said Glen. "We found this was the best system, other groups used lights in the States but very few of



The Misunderstood—“We do not need drugs to say what we have to say.”

tion to the music, as ours does".

They went on stage and to be quite frank, yes, they were exceptional. Glen, the steel guitarist is a wild little feller who seems possessed as he pours forth intense, highly creative screams from his instrument, singer Rick has just the right sort of personality to capture attention, drummer Rick More plays with such enthusiasm and abandon that his drums take on character, bass player Steve Whiting is unorthodox in his sound and methods and occasionally uses a steel and the sole Englishman Tony Hill from Sheffield plays fierce guitar. They appear to have the whole free-form scene sewn up. Their music is sometimes terrifying, it does reach you and it does bring you out of yourself. It builds to crashing crescendos then fades to acoustic guitar work which suggests utter peace. They are a good group, sincere, both on and off stage

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF BRITAIN'S TOP TWENTY FOR THE FIRST TWO WEEKS OF JANUARY, 1962

- | | |
|---------------------------------|----------------------------|
| 1. The Young Ones | Cliff Richard |
| 2. Let There Be Drums | Sandy Nelson |
| 3. Stranger On The Shore | Mr. Acker Bilk |
| 4. I'll Never Find Another You | Billy Fury |
| 5. Johnny Will | Pat Boone |
| 6. Happy Birthday Sweet Sixteen | Neil Sedaka |
| 7. Moon River | Danny Williams |
| 8. Midnight In Moscow | Kenny Ball |
| 9. Multiplication | Bobby Darin |
| 10. So Long Baby | Del Shannon |
| 11. Run To Him | Bobby Vee |
| 12. The Twist | Chubby Checker |
| 13. Language Of Love | John D. Loudermilk |
| 14. Walk On By | LeRoy Vandyke |
| 15. Toy Balloons | Russ Conway |
| 16. Son This Is She | John Leyton |
| 17. Goodbye Cruel World | Jimmy Darren |
| 18. Peppermint Twist | Joey Dee and the Starlites |
| 19. Tower of Strength | Frankie Vaughan |
| 20. The Lion Sleeps Tonight | The Tokens |

Records Entering The Top Twenty During The Last Weeks of the Month

- | | |
|--------------------|-----------------|
| Forget Me Not | Eden Kane |
| Crying In The Rain | Everly Brothers |
| The Comancheros | Lonnie Donegan |
| Lonesome | Adam Faith |

'Beat Instrumental' Polls 1966

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Spencer Davis Group

JEFF BECK of the Yardbirds...



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