

12 WAH-WAHs TO BE WON

BEAT INSTRUMENTAL

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Editorial

Remember all those headlines in the weekly musicals a couple of years ago? "Beat Boom Is Dead", "Groups Finding It Tough Now" etc. One glance at the weekly charts which are appearing in the same papers now proves just how wrong they were. At the time they appeared, "B.I." was the sole publication which said that the forecasts were wrong, for one big reason: who is going to play pop music if it is not pop instrumentalists? The old type pit orchestra? The Carol Calores String Quartette? Victor Sylvester? At the time, the music papers put forward the theory, which, of course, varied from month to month, that (a) female singers were taking over the charts, or (b) male vocalists were moving in a big way. As we forecast, nothing of the sort has happened. For the very simple reason that there is nothing which can substitute for a group of instrumentalists in the pop world.

It's also interesting to see the way in which former group members have rocketed to fame in other spheres. Ex-Animals bass player, Chas Chandler, is the man behind Jimi Hendrix; Mike Hurst has steered Cat Stevens to chart honours; to take two outstanding examples. And instrumentalists who were told by so-called music experts that they could barely twang a guitar properly four or five years ago, are now respected as arrangers and managers. In fact, they are moving into every sphere of the recording world. The results of this new influx are there for everyone to see, and are already echoing round the Top 20's of the world.

We are offering 12 prizes to the winners of our new competition. The Wah-Wah is a new piece of equipment which has caused a lot of interest amongst instrumentalists, and this is your chance to win one. The competition, full details of which are on Page 18, has as its subject, the most controversial LP on release at the moment, "Sgt. Pepper's Lonely Hearts Club Band".

The Editor.

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JIMMY PAGE

PLAYER OF THE MONTH

JIMMY PAGE is widely acknowledged to be among the best of the top group guitarists. He is a pleasant, friendly guy who speaks modestly for one who is so respected.

Says Jimmy: "I took up guitar at the age of 16. I was especially impressed with all the rock records which seemed to be flooded with guitar sounds. Next I moved on to the blues. I played City style mainly but I did touch on the country variety. I went to classical guitar lessons later on but I was at Art College and couldn't afford to go very often. The session work that I did was very good training for me because I played a sort of cross section of all guitar styles. One day I'd play with Johnny Dankworth, the next I'd be doing folk and blues stuff which is a type of classical style.

"Next step was the Indian thing. I had a Sitar years ago, I take Indian music very seriously. I am fascinated by the mechanics of it. For example, when you are playing an ascending run you have to follow a strict set of notes and when you are playing a descending scale you must not touch on any of the notes which you play in the ascending run. I get very annoyed when I find that I am doing something on the Sitar which I can't do on the guitar. So, usually I put down the Sitar, take up guitar and try to do the same on that. On the new Yardbirds LP I have done a piece with just acoustic guitar and Tabla.

"I am always experimenting. I think that all groups should. I hate to get in one bag, I like to play all styles of guitar. I couldn't, for instance, play the blues all the time. We've had this sort of audio-visual stage act some time, I've read that some other groups have started to use tapes on stage now for sound effects but we have already done several tours of America with them. I think that audiences like sounds more than anything else. They don't know what a good note or a bad note is. We'll go on stage for a few numbers then we'll bring the sound effects in. All of a sudden the audience will be hearing a Chant, then it seems as if a motorbike has come roaring across the stage.

"Now I'm working on my tutor. It's something I've wanted to write for a long time, I just need the time to get down to it. I'm about two-thirds of the way through at the moment. It's going to be simple, I mean, after all, when someone buys a guitar they want to play it right away. I'll show them a few simple chords to catch their interest. I'll probably follow up with a more difficult tutor. Who's going to publish it? I am, that's another thing I believe in, group members should have a business sense."



WARM (CLASSICAL) SOUNDS

IT WAS quite a team on "Birds and Bees", the Warm Sounds debut hit disc. Producer Mike Hurst (ex-Springfield), arranger Art Greenslade who is never short of an idea or two, and the boys themselves . . . South African-born Denver John Gerrard and Middlesex man Barry Raymond Younghusband.

The record became a hit mainly because it had a fresh sort of approach—sounded almost like a madrigal, something from Victorian England, with a string quartet very much in charge of the backing sounds.

The two 21-year-olds have been mates for 18 months but only comparatively recently got together. They have their own publishing company, Smash Songs, but so far have written separately rather than together. Barry wrote "Birds and Bees" . . . and they hope to collaborate soon, now they are ironing out the basic differences in the way they think about music.

THEORIES

But they've got some interesting theories about the business. In an effort to get a different sound going on stage, they use amplified bongoes (played by one Candy, real-name John) who soon becomes a legitimate THIRD Warm Sound . . . and they use a drummer.

Says Denver: "There's a great sifting out process going on in music. England will be right back there at the top . . . they'll get ideas from America and then perfect them. The Americans aren't perfectionists—they'll try something and just get it done. In Britain, groups want everything done exactly right".

Barry felt that it was the American group scene which provided the initial inspiration, nominating the Turtles and Harper's Bizarre. Denny felt, quite adamantly, that it was the composer who set things going . . . quoting Paul Simon on "Feelin' Groovy". But their joint feel-

ing was that the Americans were currently kicking in the ideas . . . and that the British would later perfect them.

Denny regards Jimi Hendrix as being a real British coup. "He's going to be the most fantastic of them all. A brilliant performer and composer. The only really loud group sound that I've actually liked. He is really original. But he had to come to Britain to perfect it. . ."

CHOIR BOYS

The boys agree that they feel some classical influence on what they are writing. Said Barry: "When it came to finishing off 'Birds and Bees', I thought back to the days of the classics, and imagined I was living in those times. When I listen to classical music, it is all very emotional for me. It's an indirect influence, though—a matter of thinking back to something I've heard before and then adapting it for myself."

And Denny said: "Most of us have been choir-boys at some time or another. That influence is there too. You sort of pigeon-hole various sounds and then call on them when you need them. If you want to write a Country and Western song, you just go to the file marked 'C and W' in the memory . . . then call on it".

BEATLES

They believe groups must progress to live. They're convinced the Beatles have progressed beyond the understanding of many of the fans. Say Denny and Barry: "The fans realise this. They know the Beatles have gone far ahead. But they are now worshipped for being incommunicative, for being hermits. And really it's only fair. For the Beatles gave everything for a long spell. They don't owe anything. They're entitled

to develop and work as they want.

"But for our part, we believe that too many groups today use guitar as the lead

instrument. They say the instrumental sound is most important, and the vocal is purely coincidental.

"With us, the voices are most important. We do Swingle Singers sort of treatments on songs—usually splitting an act between 50 per cent of our own compositions and 50 per cent of songs which are well-known, say standards, but are not current hits.

BEST FRIEND

"Actually we made our real public debut some time after the record came out, though the two of us had earlier done television. We're pretty busy now in cabaret and one-nighters, mostly in the North. But what really kicked us off was Mike Hurst. This bloke is a really fantastic positive character—he knows what he wants to do and then just goes out and does it. It's like having your best friend as manager.

"The string quartet sound on 'Birds and Bees' came about after one session which failed—we used French horn and harp on it. But it needed this madrigal sort of approach . . . the song had that 'feel' about it".

Denver, who had three months in Tangier before getting together with Barry, says: "I like songs to be self-contained lyrics that evoke a reaction rather like painting a vocal picture".

And Barry believes that songs should never be fixed, or fenced, by preconceived ideas. He speaks fluent French, plays a most curious sort of bass guitar which appears to be acoustic but isn't, and designs lamp-shades commercially as a side-line.

Together, they're determined to be as professional as possible. Which ain't a bad ambition.





THE Tremeloes, a good group in the true sense of the word, professional musicians each and every one of 'em and a friendly bunch to cap all this. But before we consider any other aspects of the Treds let's have a look at their selection of gear. Believe me, it's well worth a shuffy.

We'll kick off with lead guitarist, Rick West. He uses an immaculate, black, shiny Fender Jaguar. Beneath its dazzling surface he has installed a tiny fuzz unit, and it works very well indeed, what's more there are no tell-tale chips and scratches to give the secret away because the whole area over the fuzz unit is covered in a gleaming steel plate. Rick uses a Fender Showman unit with a Marshall 4" x 12" speaker set-up, and now and again enlists the extra assistance of a Tone Bender.

MUSICAL PEAR

Alan Howard is primarily organist for the group but he has a "guvnor" guitar. I couldn't make out what it was when he first produced it from a battered case, it looked something like a cross between a giant oyster shell and a musical peardrop. He explained the circumstances of this instrumental mutation's birth. "I had a light blue Strat," he told me, "but the neck was getting worn so I bought a brand-new Telecaster. But I still loved the sound of the Strat so I got Jim Marshall to do a

GOOD GEAR... THE TREMS BACKBONE

conversion job for me. What he did was this; he took the Strat pickups off and fitted them on to the Telecaster body, then he carved the Telecaster about and re-sprayed the whole thing black". Alan uses another Showman unit and cabinet.

Bassman "Chip" Hawkes hasn't been anything like as adventurous as his fellow group members. He has stuck to a Telecaster bass, and a Bassman with two speaker cabinets, each with two 12" speakers in. "I have the 15" cabinet as well," he told me, "but I use that in the studios, not on stage".

Dave Munden? Well drummers don't have much they can chop about but he does do a lot of the vocals and he's proud of the set-up the Treds use for P.A. "We use two 50 watt Marshall

units," said Dave, "but they both go to different speaker set-ups. On each side of the stage we have a column with four 10" in it and also two Marshall cabinets with four 12". What happens with the mikes is this. We use four of them. One goes into both amps by means of a split lead, the other three go through a mixer and then into both amps by a split lead". The Treds showed me the "mixer" later. It consists of an A.I tobacco tin, three inputs, one output. They are very proud of that too. Must be about the only thing that isn't by either Fender or Marshall. But the Treds have been linked with these two names for a long, long time. Said Alan, "We have had Fender gear ever since we started. Do you remember Cliff and the Shads with their first Strat? Well our first lead guitarist Graham went to see one of their shows and afterwards asked Cliff what Hank was using. Cliff said that he used 'A Fender'. Graham hadn't heard the name before, of course, so he went round all the shops asking if they stocked 'Afender' guitars".

"I came up one day," said Dave, "and got all the gen for the blokes. Graham bought one almost right away, it was the second Strat in the country. As for the amps, well, we liked the sound of them as soon as we first tried them". "Later," said Alan, "we had this idea for a sound system in which everybody was separate but at the same time were all combined in a stereo effect. Jim Marshall was a great help with this idea. On the Marshall speaker units the top of the second cabinet is sort of bevelled so that the top two speakers face upwards while the bottom two face frontwards. This was our idea. At one time we had it working so that Rick was coming out of the top two while my guitar was coming out of the bottom and the same, in reverse of course, on his side".

ATMOSPHERE

All that gear hasn't left much room, but for a general run-down on the group's present policy, let's end up with a quote from Alan Blakely: "At last we're doing what we always wanted to do, getting the audience going. When we were with Brian, Dave and I would do some double-numbers but as soon as any atmosphere started up back came Brian with one of his ballads. Now we do just the one ballad, 'Silence Is Golden', but we can't even get through that without breaking out into laughter. You see that's the way we are. We enjoy a laugh and like to include humour in our act. Right now we are getting the audience going, we're jumping about making 'em laugh, getting an atmosphere going. As long as we don't forget how to play then it's great!"

Things YOU should know..

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Van check-up on route.. .. .	£2.0.0

£129.14.0

NET EARNINGS—£20.6.0

TO the majority of amateur groups, the thought of turning professional means lots of lovely loot. Your local gigs have been paying about £15 a night, so it's bound to be doubled, or even trebled when you turn pro. Isn't it? We've mentioned in previous articles that the glamour of show business only comes with a hit record, but very few groups are content to wait that long before they take the plunge. Dave Clark did, and he's been reaping the rewards ever since. A hit disc will put your nightly earnings into the three-figure bracket,

but without it, unless you've got a fantastically original act, the highest you'll get will be around £30-£40. Let's presume that you're an average four-piece group without a record. You get good receptions in your local area, and decide to take the gamble for fame and fortune.

If you're lucky, your agent might be able to get you a week's ballroom tour. Great! You'll be shaking his hand and saying what a wonderful fellow he is. But don't rush out and put a deposit on that Jaguar just yet. We've spoken to a few group members, and

have worked out exactly how much it would cost you to undertake such a tour. Yes, how much it would cost *you*. Don't think that every penny of your hard-earned loot will go straight into your pocket, because it won't. In fact, you could well lose on the deal. Many of the expenses you see mentioned won't affect you. I mean, you may not have a road manager or you may not drink—unlikely, but possible

town. The first date is Aylesbury, then Birmingham, Hull, Manchester, Bristol, Maidstone and Peterborough. Roughly, a 1,000 mile trip. Now let's look back at the expenses:

Out of the original £150, you're now left with £20.6.0. Just £5.1.6 each. But don't be discouraged, because you can do some of the things we've listed more cheaply. As I've said, the money will vary with each individual group, so figure out which expenses you will incur, and deduct them from the original fee. You may think that our tour has meant a lot of travelling, but what about the groups who play in Carlisle one night and



—and it's obvious that groups such as these will get more money than others. By the time you reach this stage of your career, most, if not all of your gear should be paid for, so we won't include that in the list. If you've got a manager who's taking 20% or more, then he should be paying out as well.

It's rather hard to work out exactly how much a group would get for seven consecutive days' work, because it will differ with each group. A good fee would be £150. It might sound a lot, but it's only just over £20 a night. Anyway, it's about average, so we'll imagine that's what you'll get. The tour? In this instance, you're starting in London, but it could be any

Brighton the next? Some of them say that promoters work their tours out by throwing darts at a map of England, but that's rubbish. You have to play at a certain town when the promoter wants you to play there, not when you want to.

Experience will enable you to find the best of the cheaper hotels, but in many cases you'll find it better to travel back to London. Once you've got the touring bug, you'll be hooked for a couple of years. In that time, the experience you gain can prove invaluable in later life. You won't make a fantastic amount of money to start with, but you can practise, get an original sound and act, and then think about that Jaguar.



You must allow something for equipment repairs.



DEL'S A HANDY MAN

DEL Shannon is a dream subject for people who have to interview him. The guy is the last word in professionalism. He actually keeps tabs on everything he's ever talked about with any particular journalist. This way he makes sure that he doesn't repeat himself when he meets up with an interviewer for a second or third time.

When we met recently Del remembered what we had talked about last time and headed for a completely different subject. With Mr. Shannon you don't have to ask, you just listen. The subject this time was Shannon the Handyman. "I've got this knack of fixing things," says Del. "I'm no electrician or anything, but if something needs fixing, I always seem to be able to do it. The other day I was at the bank. I parked my car outside and slipped the key in my pocket. When I came out

I found that the key I had was only the boot key and I'd locked the car key in the car. I went back to the bank and asked for a wire coat hanger. When I got it I unwound it and slipped the wire through a gap in the window and pulled the handle up with it. I've done that quite a few times, so now I go round with the coat hanger hung onto the front of the bonnet.

FIRST GUITAR

"A little while back I had to repair my very first guitar. A guy wrote to Liberty records and asked if they could have it to show at Expo '67 in Canada. The Liberty guy came through to me. I said 'sure' and looked the old box out. I fixed it as well as I could with Scotch tape and where there was a crack in the neck I put some wire to straighten it out. Then I took it along to Liberty. Trouble was, we didn't have the name of the guy who wanted it. The letter

had been lost. We got on to everybody we could think of at the Expo but we just couldn't track him down. This went on for a week or two and the guitar was just lying there in the offices. People would come in, pick it up and have a blow. Then I thought that even if we did find out where exactly we had to send it, it might have got lost in the post. I'm much too fond of it for that. I'm thinking of putting it in a glass case".

Memories of the box that started it all led on to nostalgia. Del recalled the early days when he was learning to play. "I used to travel miles to see the good guitarists. When they first saw me watching them they were pleased, but later on they realised that I was watching what they were playing and learning from them. Then they turned away from me to play their solos. Still, I was the same with the kids when I got back home, they'd ask me to show them a certain bit and I'd play something entirely different. You know how you are when you're young. I was so excited by the guitar, I still am, I love it. I used to drive hundreds of miles just

to play two numbers with a band, for nothing! That's the way you have to be. You must love your instrument".

PRIVATE SHOW

Del proceeded to demonstrate his love of the guitar. We were sitting in a semi-crowded hotel lounge but out came his acoustic from its case and I was treated to the sound of Del's golden tonsils. Other residents didn't quite know what to think but they had been prepared for something like this to happen. The sideburns and the deer-stalker hat had already intimated that this was no ordinary American. One man clapped. Perhaps it was because he was one of the staff and was told to be friendly at all times. Del said, "I would like to have recorded an instrumental but I haven't wanted to gamble before now". I asked Del if he could give me some idea of how it would go, and he did. A splendid musical offering. The interview drew to a close and I took my leave looking forward to seeing Del some other time, in front of a more appreciative audience.

THE JACK BRUCE



COLUMN

America is still fresh in our minds. I can't get over the strange union system they have over there for musicians. And believe me the union does work hard for their members. To get into the union you have to have a proficiency test and, depending on how you do in that, you are given a grade. This is where the segregation starts. A certain grade of musician can't play with another grade. Grade "A" musicians, for instance, don't play in clubs, which have been given a "C" grade. I don't really understand how it works but I know that whatever grade a musician is the union looks after him. Sometimes clubs must pay a band at regular intervals even if they are not needed to play at the club.

Some people have been writing to ask for info on the people who have done the painting on our amps and some of Eric's guitars. As you saw a month or so back in "B.I." they are a Dutch couple called Simon and Marajke. We met them last Christmas. Since then they've designed our stage clothes and the front of the programme which was on sale for our Saville show. They are a pair of talented people. They've painted Paul McCartney's piano and they are doing John's at the moment.

After that last four days long recording stint in the Atlantic studios the LP is finished but we haven't finalised the order of tracks etc. just yet. In fact we are still waiting for a couple of tapes to come over from the States.

We've been having a bit of trouble lately although records and things are going O.K. Our road manager, Ben, is going back to his former trade of Wood Carving. He was a good bloke and we'll miss him. It's so hard to find good road managers.

This is my last column for "Beat Instrumental" and I'll be going on holiday for a month or so soon. But, in the meantime, I'll just wish you all the best with your own groups, and say that I hope to keep in touch with you through the pages of "B.I." from time to time.

JACK.

MINOR CHORD SHAPES

By THE TUTOR

In last month's "Beat Instrumental", I explained how all the Major chords could be formed just by moving three chord shapes up the fretboard. Now let's move on to Minors. The only difference between a Minor and a Major chord is one note. To be technical, it's a flattened third. Say you want to play F Minor (Fm). All you do is play the normal F Major chord, and change the note A (2nd fret of the 3rd string) into A \flat . To do this, you have to barr the top three strings at the first fret. As with the Major chords, you can play all the Minors with just three chord shapes, those of Em, Dm and Am.



Em

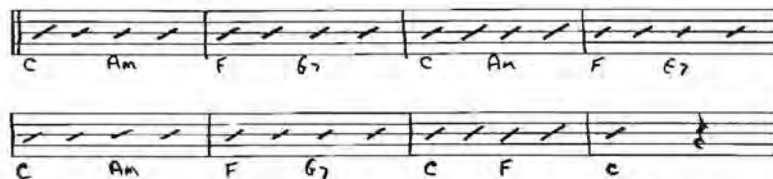


Am



Dm

Remember that when you move the chord shapes of Em and Am up the fretboard, your fingers have to cover the strings that were previously open ones. In other words, they must take the place of the "nut" at the top of the neck. You already know the three-chord trick, so let's add a minor, and turn it into a four-chord trick. Nancy Sinatra's "Sugar Town" was based around this sequence, as were many of the old hit records such as "Teenager In Love", "Poor Little Fool" and "Diana". Try this little exercise—written in the key of C Major—and you'll see how easy some of the hit records are:



If you wish to play in a different key to C, then the easiest way to find the corresponding Minor is like this. Say you decide upon the key of A, then find the note A on the fingerboard, and move down three frets. This is F \sharp , and the Minor will be F \sharp m.

One of the biggest advantages of using this sequence is the fact that it is very simple, and very melodic. No matter which particular key you choose, you will still get the same effect. Once you have learned the majority of the Minor chords, try experimenting. This way your ear will become accustomed to the various chords and you will automatically know which chord goes with which. The most important fact to remember is to change the fingering when you move from Em to Fm and Am to B \flat m. Stick with the four string chords when you get higher than the first fret. In fact, it might be better in some cases to use three-stringers. Even if you can't play the full chord, you will learn what they sound like.

Next month, we'll move on to Sevenths. You already know many of them, but only in the three-chord sequence, so I'll show you how they can be used as "lead-in" chords.

THOSE big touring complete-show presentations, for example James Brown or the Turners (Ike and Tina), usually centre around coloured entertainers. But the very white Mitch Ryder, hailed rather generously by his publicists as "King of Soul", is planning the same thing—10-piece band, 30,000 dollars worth of lighting effects, the most powerful amplification.

GROUP SPLIT

Which means, too, that Mitch has split with the Detroit Wheels, a group which caused quite a lot of interest both sides of the Atlantic. For a start, they were a white group who got full acceptance on the coloured radio stations in the States. And they also hit on the idea of having two songs, running into one another, on one side of a single . . . samples: "Too Many Fish In The Sea" and "Three Little Fishes"; "Devil With The Blue Dress On" and "Good Golly Miss Molly".

Explains Mitch: "I'd like to say there wasn't a rift between the Detroit Wheels and myself but I must admit there was. I wanted to get more sound, more musicians, more dancing into the stage routines. I knew it'd cost me a whole lot more to run such a presentation but I didn't want to feel restricted to just four guys, good though they were. So I told them my plans and they said NO. They said we'd had a lot of success and more was to come. We just had to split up".

RICHARD STYLE

But Mitch, with his James Brown-type new show, starts with the advantage of being big with the coloured sections in the States as well as with other disc-fans in America and Britain.

He told me, during his recent promotional trip to Britain: "I copied the coloured stars early on. Little

A BIG BAND FOR MITCH

Richard was the guv'nor and I know that a lot of his style seeps through from me when I'm on stage. I figured that if you want to get on a blues kick, a rhythm scene, then you might as well follow the leader. So when my records got played on all-coloured stations, obviously I was very flattered.

"But perhaps you don't know that the Spencer Davis group has the same sort of scene going in the States. Mind you, it was Steve Winwood's voice that got them acceptance on these stations. Now he's gone to form his own group . . . and I don't know whether the new Davis outfit will have the same success back home.

NEW IDEAS

"Nowadays I try not to copy anyone. Certainly I've demanded brand-new ideas for the touring shows. If it looks like it could be compared to James Brown or Ike and Tina . . . out it goes. What I wanna do is find acceptance fully in Britain. Aside from 'Jenny Take A Ride', I haven't been too pleased with my disc sales—though I know the fan-following is there on account of the letters I get. I've had four different record labels but now I'm with Bob Crewe at New Voice and this is a great set-up.

"Mind you, for a while I could have been with Tamla Motown—I used to have a group with David Ruffin of the Temptations and I was in real close with Berry Gordy, who really only had a couple of attractions in those days. I used to get in on sessions, the

only white boy in all-coloured groups. Folk thought I was crazy or something but I've forced 'em to take me seriously now. Anyway, that is the way to learn . . . to study the roots of music and then adapt them to suit your own style.

"Same with the Beatles. My very first group was called Billy Lee and the Rivas and we came right in on the Beatle wavelength. Our only trouble was that we didn't have a sound of our own. We just listened to other people's records and did the self-same thing. Our manager Alan Stroh sorted us out properly. Now I guess there are a hundred groups in the States alone trying to copy the later sound of Mitch Ryder and the Detroit Wheels. Well, they can get on with it. I've changed direction completely. They'll have to catch up again".

STORM

Some of the foregoing may make Mitch seem a bit on the conceited side but in fact he's a pugnacious bloke of around 5 ft. 9 in.—but the fighting talk stems from a strong belief in his own talents. Certainly on stage he whips up a tremendous storm, involving total audience participation. He wants, desperately to bring his ten-piece orchestra to Britain but he knows he needs a giant record to attract enough business to cover the costs.

He says: "The best thing about today's scene is the excitement. I watch some of the ballad singers and they're happy with polite hand-clapping applause. I don't see this. I like to see an audience on its feet, hollering, yelling, waving their arms. The performer has to experience the same thing as the audience at the same time. Elvis had this, years back. We can get even nearer that with the new set-up".

In the Detroit Wheels, Mitch had some top guys but he has left them all behind now. They'll be okay, whatever they do. So, I'm sure, will the talkative Mitch. He's got his new scene going, down Detroit way. And it's spreading already.

PETE GOODMAN.





ERIC MUST FOLLOW THE AUDIENCE

ERIC Burdon looked tanned and healthy when I met him. He certainly didn't bear much resemblance to the pale, lost, Newcastle blues-shouter that we once knew. But, you get more sunshine in America and that's where his scene is now.

MISQUOTED

Eric wanted to clear up a certain point when I saw him. He had been misquoted in a newspaper as having said that he'd like to live in America. "I'd never like to live anywhere but London," said Eric, "but this is the point I was trying to make; an artist has to go where his audience is and at the moment mine is over in America. In Britain the audience are way behind the groups. They were progressing O.K. then, suddenly, they seemed to stop right where they were a couple of years back. Take this Beatles LP for instance. O.K., so people like it and buy it but they just won't listen to the message which is behind it. The Stones are another group which have developed phenomenally. Now the audiences have dropped out, they are catered for

by people like Dave Dee, Paul and Barry Ryan, etc. But, good luck to 'em I say, they have created their own scene.

"You see everybody is frightened of the word 'Psychedelic'. Well I don't know about you, but I think that Psychedelic means, 'mind-expanding'. The Beatles expand my mind, so do Simon and Garfunkel. They broaden my outlook. Years ago no one wanted to know about R & B. At that time that was the music that was expanding my mind. They had to be brought round and eventually started buying but then the press helped. Now they think 'Stones — Psychedelic — drugs!' You see, everyone's frightened over here.

"In America the kids have more courage. They are revolting against prejudice, authority and they are right. No one should ever tell you what to do. They are told to go to war and if they burn their draft cards they are put in jail. They are more courageous because they are up against so many different sets of extremes.

SPOKESMEN

"And back to the Beatles. No one will accept them for what they are doing. They have become the complete spokesmen for the young generation. The people of

'IN AMERICA THE KIDS HAVE MORE COURAGE'

Britain look at them and say, 'Ah yes, look what we have given to the world, "The Beatles". And they put them on a pedestal and say, 'we've awarded them M.B.E.s'. But they refuse to think of them in anything but the 'She Loves You' image. Instead of following the examples of other big artists and going out and riding around in Cadillacs all day or on Harley Davidson motor cycles they have carried on with music. They are trying to give something. Tell me, who has gone up to them and said, 'What are you doing? What are you trying to say?' If they did they'd probably get an answer.

"The same kind of thing is happening in the States. The

Mothers Of Invention LP is really good but all people want to do is listen to the 'Freak Out' tracks for a bit of a laugh. The whole LP is worth listening to. It's a stepping stone. It's an exercise for every other group to follow, in sound, lyrics, humour. They say Dylan has disappeared for good from the scene, but, he'll be back. He's working very hard even now. He's going to have a great deal to say when he returns. I think a lot of it will take the form of films.

LOVE

"The basis of everything that they are standing for is love. It means that if love was universal there would be no more wars.


"Over in the States, I agree, the new love movement is drug-orientated. It's becoming pretty wide-spread. I was told about a naval base where half the guys tripped out. They lost all interest in war and even wrote anti-war slogans on their submarine and missiles. The police raid the kids and confiscate their drugs but then they see that the kids are happy and contented and wonder what it's all about. They try for themselves and before long they want to leave the force".

MIDDLE EAST

It was a strange picture that Eric was painting.

Whether it was black or very colourful I can't say, but there seemed to be a weak spot in the "hippy philosophy" which he was explaining to me. The smoking of hash has been wide-spread in Middle Eastern countries, and in some regions legalised, for some time. There isn't much love there at the moment, but perhaps they haven't had time to spin the Beatles latest—what with all that fighting.

GUITAR STRINGS



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EPISODE SIX TRY AGAIN



EPISODE Six's fifth record **WILL** be a hit. Who says so? A 25-year-old dynamic blonde publicity girl, Gloria Bristow. And she's going about ensuring it's chart status with a one-girl campaign of almost frightening intensity. And when you sum up her background, you realise that she's most probably right.

Gloria used to work at Philips Records in the Press Office. She handled the early Dusty Springfield publicity. Did a fantastic job in interesting writers in Dave Brubeck and Errol Garner as personalities, not just as jazz men with limited newspaper appeal. Tony Bennett and Andy Williams were other "quality" clients who appreciated Gloria's efforts on their behalf.

Then Gloria left. She set up her own office. For a time she managed ex-Merseybeat Johnny Gustafson, and then took over Episode Six. First record with Gloria was "I Hear Trumpets Blow", then "Here, There And Everywhere", then "Love, Hate, Revenge". And now the one she says **WILL** be a hit, "Morning Dew".

DISC-JOCKEYS

Her warfare started with interesting all the pirate disc-jockeys. Chaps like Mike Lennox and Ed Stewart and Keith Skues were all easily convinced—and started pushing the disc. Producers like Johnny Hamp and Mike Mansfield, or comperes like Simon Dee, were

equally convinced by the sheer force of Gloria's arguments.

So the Episode Six find themselves with maximum exposure and a whole host of good-will going for them. The Whirlwind named Gloria is in action.

The group?

It comprises Graham Carter-Dimmock, guitarist and vocalist; his sister, Sheila Carter, who sings and plays organ; lead vocalist Ian Gillan; lead guitar and singer Tony Lander; bassist-singer Roger Glover; drummer-singer Harvey Shield. They're decidedly different on stage—many shrewd judges have praised them. On record, they've hit on the idea of interspersing their **GROUP** records with solo vocals . . . Sheila's "I Will Warm Your Heart" was the first in this field. Reason for this innovation: "They each have a different approach to music and each has a personal taste", says Gloria.

Gloria has hustled the group into a tour with Dusty Springfield. Into cabaret all over the country. Into the Marquee in London where

audiences normally dig the bluesier-type material but stayed to cheer Episode Six.

They are currently fitting in British dates with seasons in places as far-flung as Beirut and Hamburg. They say: "We want to be established as six equally balanced talents, with each of us performing as a soloist on stage".

PYE CONTRACT

They started as a group in mid-1964, got their Pye Records' contract in August, 1965. Since then, they have steadily built their following. Each of their records has gone into the "pirate" radio charts, but not yet made the National Top Fifty.

And the girl behind it all, Gloria Bristow, believes it all is now happening. Her proteges believe implicitly in her. After five records without a hit, can they make it now?

All I can do is repeat that Gloria says: "They **WILL** make it this time". We'll just have to wait and see. P. G.



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★ IN THE STUDIO ★



A RECENT visitor to the OLYMPIC studios in South-West London was Del Shannon. He recorded a selection of tracks, including many of his own compositions. The engineer was Keith Grant. His current release "Mind Over Matter", was recorded at OLYMPIC during his last visit. Says Del:—"This last session was really great. The session men included Joe Moretti and John Paul Jones and they swung like mad. You'll never hear me say anything against the British studios, because they're some of the world's best".

NEW ALBUM

Soon to be released will be an LP by pianist Harry Stoneham and drummer Johnny Eyden. They swing through a selection of numbers including some made famous by the Beatles. The whole album was arranged by

Harry, and was recorded at the TONY PIKE studios in Putney. Tony, incidentally, is still turning out plenty of cover versions for the Continental, the latest being a German version of "Whiter Shade Of Pale". In a recent copy of "Beat Instrumental", we mentioned that Lloyd Ryan of STUDIO 19 was opening a drum school. According to Lloyd, he's been swamped with replies, which should keep him happy. Especially as many of them are from girls. Could be that he's in the wrong business.

The Beatles have recorded two numbers at the DELANE LEA studios. There were four separate sessions, each A & R'd by George Martin and engineered by Dave Siddle. Of the sessions, Dave says: "The Beatles are very fascinating to work with. The thing that impressed me was their complete co-operation with

each other. They came in with a couple of ideas, and then worked out the actual numbers in the studio. There's never one person who has the complete say of a song. Everyone throws in ideas". The only new person to visit DE LANE LEA in the past few weeks has been Barbara Windsor to record a comedy song called "Don't Dig Twiggy". Apart from that, all the other artists have been regulars. Herman

and the Who have been in to record album material, and Brian Poole and Mark Murphy to record possible single releases.

SHIRLEY'S SESSION

In last month's "Beat Instrumental", we said that REGENT SOUND'S new engineer, Donvé Daxon was still concerned with reductions. But she's started doing major sessions, like the recent one



The Button-down Brass, led by trumpeter Ray Davies, take a break during a recording session at the Olympic studios.

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for film star Shirley MacLaine. It was a voice-over job onto a backing track produced in the States intended specifically for her next film. The next single from the Dubliners looks like being a REGENT number. They went into studio "A" recently to record some album tracks, but one of them turned out so well, that manager/producer Tommy Scott is considering it for their next release. Engineer Adrian Ibetson, is hoping that future records by a group called the Equals will make the charts. "They're a funny group," he says. "Their recent single 'Hold Me Closer', was released here, but meant

nothing, so it was released in Germany and got to No. 4. Then it was re-released here, but again meant nothing.

NEW DECOR

They've been in the studios again recently, and this time we're all hoping that they'll make it in England". Incidentally, if you visit REGENT's studio "B" in Denmark Street, you'll see that it has been redecorated. Pity they haven't got another Donvé to go with the new decor, but the receptionists make up for her. In fact, the only bit of the old style left is engineer Bill Farley. Sorry Bill.



The Who have been busy recording album material at De Lane Lea.

The next from Chris Farlowe could well be the old jazz standard — "Moanin'".

GOOD BUSINESS

This was recorded at the PYE Studios, together with a number of other tracks, and features a really commercial arrangement by Phil Dennys. He's the guy that arranged "New York Mining Disaster 1941" for the Bee-Gees. Since WESSEX SOUND opened their new studios in Highbury New Park (in association with Les Reed), business has been booming. Some of the artists to visit the studios recently were Dave Clark recording some material for his next film, Paul and Barry Ryan to cut their next release — "Claire". Robin Hall and Jimmy MacGregor, Gene

Pitney, Nadia Cattouse, and relatively new group the Loot. And there's the possibility of a new engineer joining the studio in the near future.

IBC had a nice "scoop" recently, when their mobile recording unit went along to the Tony Bennett/Count Basie concerts at the Festival Hall, Rome, and Hammersmith



The first photograph of Donvé Daxon, Regent Sound's new engineer. Don't let her looks put you off, because she's as competent as any male.

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IN THE STUDIO

(continued from page 15)

Odeon. The recordings were done for CBS Records, and it's possible that a couple of albums could result. Pop-wise, the Bee-Gees have been cutting more tracks, as have Gerry Marsden, Billy Fury, Sylvie Vartan and the Turtles. Incidentally, very few people know that IBC are in the same group as Mellotronics Ltd., and any artist wishing to hire a Mellotron for a recording can do so just by contacting IBC. If it's just sound effects that you want, then IBC have a sound effects Mellotron in their studio "B" which supplements their effects library.

NEW DISCOVERY

Last month, we mentioned that Alan Price had been doing something with "House Of The Rising Sun", but



Songs for Dave Clarke's next film were recorded at the Wessex Studios.

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since then, we've discovered that he didn't record it himself. He produced a version by his discovery—Mike Carr. We don't know if it will be released, but the result should still be interesting. RYEMUSE have also asked us to make it clear that their official title is now SPOT PRODUCTIONS LTD. It looks like the name RYEMUSE may well soon disappear completely. After a long wait for their new mixer, the South Molton Street studio "A" has now been opened.

Australian group, the Human Instinct, decided to record their latest record, "Can't Live Without You", at STUDIO REPUBLIC in Pinner, Middlesex. Says Peter Ballard: "This record stands a good chance of being a hit. It was produced by a relatively new guy, Ken Harvey, and the resulting sound can only be described as 'very interesting'".

STUDIO SOUND

ONE obvious advantage in building a studio outside of London is the fact that you won't get a great deal of competition.

Such is the case with STUDIO SOUND of Hermitage Road, Hitchin, Hertfordshire. Managing director/chief engineer Mike Swain opened the studio about 18 months ago. "I felt that there was a demand for an out-of-town studio" he says, "and there aren't any competitors for miles around". The present floor space of the studio is 30' x 20', but Mike hopes it will be doubled by the end of the year. "It's just a case of



Mike Swain seen at the control panel of Studio Sound in Hitchin.

getting the planning permission".

EQUIPMENT

Apart from Mike Swain, there are three other full time engineers. Their tape machines consist of two Wright and Weare single-track, and two Wright and Weare 2-track. By the end of August, a Studer C-37 4-track will also be on hand. All the 24 microphones are AKG, and the mixer console is a custom-built 13 channel model. The cost of recording is £5 per hour for mono, and £7 10s. per hour for 2-track.



Chris Farlowe recorded "Moanin'" at Pye.

Apart from doing recordings, they also have their own record label—"Hermit". The first release is an LP of a Hammond organ recital by Vera Clare, which will be followed by a folk album from local boy Keith Pearson, and a pop single from a group called the Motown Trinity. Not bad going for such a new studio. The majority of the Hertfordshire groups have used the studio at some time, as have the Barron Knights for recording demos and cutting acetates from masters.

Looking at "B.I.'s" Chart Fax, it's interesting to see that out of the Top Twenty discs, no less than 14 were recorded in British studios. A few years ago, singers would do practically anything to record in America, but now the Americans are coming to us. Says one leading engineer: "The fact that British groups are popular all over the world makes people wonder if the studios have anything to do with it. And, of course, they

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BI's CHART FAX



Left: Roger Cameron at the control desk in the Advision Studios. Right: the Yardbird's caricature of Roger and the mixer. It's one way to gain fame.

do. I've recorded plenty of American stars, who say that our studios are the best in the world. It seems that in the States, the groups are allotted a certain amount of time and have to rattle-off as many songs as possible in that time. When they come to England and record independently, they can have as much time as they like".

Staying with our Chart Fax, the studio which has produced the most hits this month is De Lane Lea with

four chart entries. The most successful engineer is thus Dave Siddle, and the top producers are Micky Most and Chas. Chandler with two hit records each. That should prove that the British studios are tops . . . at least for this month.

If you're a jazz fan, then may we recommend a couple of albums from the Graham Collier group. Both of these are products of the JACKSON RECORDING COMPANY out in Rickmansworth.

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GIVING THE FACTS BEHIND THE HITS

1. **Silence Is Golden** (*Gaudio/Crewe*) The Tremeloes
RP—Mike Smith. S—Regent "A". E—Jimmy Spencely.
MP—Ardmore & Beechwood.
2. **Dedicated To The One I Love** (*Pauling/Bass*)
The Mamas & Papas
RP—Lou Adler. S—American. MP—Maurice.
3. **Waterloo Sunset** (*Ray Davies*) The Kinks
RP—Shel Talmy. S—Pye No. 2. E—Alan McKenzie.
MP—Davray/Carlin.
4. **Then I Kissed Her** (*Spector/Greenwich/Barry*)
The Beach Boys
RP—Brian Wilson. S—American. MP—Carlin.
5. **Pictures Of Lily** (*Pete Townshend*) The Who
RP—Kit Lambert. S—Pye No. 2. E—Alan McKenzie.
MP—Fabulous.
6. **Puppet On A String** (*Martin/Coulter*) Sandie Shaw
RP—Ken Woodman. S—Philips. E—Bill Street.
MP—Maurice.
7. **Seven Drunken Nights** (*Dubliners*) The Dubliners
RP—Tommy Scott. S—Decca No. 2. E—Gus Didgeon.
MP—Scott/Solomon.
8. **The Wind Cries Mary** (*Jimi Hendrix*)
Jimi Hendrix Experience
RP—Chas. Chandler. S—De Lane Lea. E—Dave Siddle.
MP—Jameta.
9. **Somethin' Stupid** (*C. Carson Parks*)
Frank & Nancy Sinatra
RP—Jimmy Bowen/Lee Hazlewood. S—American.
MP—Green Wood.
10. **Whiter Shade Of Pale** (*Reid/Brooker*) Procol Harum
RP—Denny Cordell. S—Olympic. E—Keith Grant.
MP—Essex.
11. **The Happening** (*Holland/Dozier/Holland*)
The Supremes
RP—Holland/Dozier/Holland. S—American. MP—Carlin.
12. **The Boat That I Row** (*Neil Diamond*) Lulu
RP—Micky Most. S—De Lane Lea. E—Dave Siddle.
MP—Ardmore & Beechwood.
13. **There Goes My Everything** (*Dallas/Frazier*)
Engelbert Humperdink
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price.
MP—Burlington.
14. **Sweet Soul Music** (*Conley/Redding*) Arthur Conley
RP—Otis Redding. S—American. MP—Copyright Control.
15. **Funny, Familiar, Forgotten Feelings** (*Newbury*)
Tom Jones
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price.
MP—Acuff Rose.
16. **New York Mining Disaster 1941**
(*Barry & Robin Gibb*) The Bee Gees
RP—Ossie Byrne. S—IBC. E—Mike Claydon/John Pantry.
MP—Abigail.
17. **Finchley Central** (*Geoff Stephens*)
New Vaudeville Band
RP—Geoff Stephens. S—Advision. E—Roger Cameron.
MP—Meteor.
18. **Purple Haze** (*Jimi Hendrix*) Jimi Hendrix Experience
RP—Chas. Chandler. S—De Lane Lea. E—Dave Siddle.
MP—Jameta.
19. **Hi-Yo! Silver Lining** (*Scott English*) Jeff Beck
RP—Micky Most. S—De Lane Lea. E—Dave Siddle.
MP—Contemporary.
20. **A Little Bit You, A Little Bit Me** (*Neil Diamond*)
The Monkees
RP—Jeff Barry. S—American. MP—Screen Gems.

RP—Record Producer S—Studio E—Engineer MP—Music
Publisher

B.I.'S JULY COMPETITION

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WITHIN YOU, WITHOUT YOU
WHEN I'M SIXTY-FOUR
LOVELY RITA
GOOD MORNING, GOOD MORNING
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TO ENTER:

List the 12 titles on a postcard (or on our special reply card) in their order of merit, making No. 1 the song which you feel has the best arrangement, No. 2 the song which you judge to have the next best arrangement, and so on until you have listed all 12 songs.

Send your entry to: Beat Instrumental's July Competition, 36-38 Westbourne Grove, London W.2, to arrive not later than 31st July, 1967.

RULES:

1. Only one entry is allowed for each person.
2. The judges' decision is absolutely final and no correspondence can be entered into after the results have been announced.
3. The winners will be announced in Beat Instrumental No. 53, which will be on sale on 25th August, 1967.



'We're aiming in the same direction as the Beatles...' says **MIKE HUGG**

BEING rather a philosophical "Mann", that fine musician, Mike Hugg was in philosophical mood when we met for a drink and a progress report on the Manfred M. organisation. And the first thing to emerge was a mood of happiness because the Mann men can now spend more and more time on recordings.

Said Mike: "We try very hard to do something different in the studios. Take the Beatles—they're a perfect example of how the music scene has progressed. They've led the progress and the result is a general raising of standards. But they're lucky. They really can spend as much time as they want to get everything on an LP just right. Now we're aiming in the same direction.

"We try to work only two nights a week on personal appearances. We've had the spell of roaring off somewhere every day and in the end it gets a bit too much. I don't mind travelling abroad, for instance, because you really feel you've been somewhere. But I get tired of nipping up and down the M1 for dates.

"Musically speaking, we're

beginning to approach things in a different way. We want to do more and more original material because this makes it all more individual. Your own numbers are more you; the development is easier. We haven't changed much in terms of actual instruments, though we find we're working in different effects from, say, funny little bells or a Mello-tron. But we think it's easy to use these different things just for the sake of it. All these groups using weird effects and they just don't come off. They sound forced. Again, the Beatles are classic in the art of using an unusual instrument and using it to perfection. . . ."

INSTRUMENTALS

He added: "People just chuck in a whine and call it psychedelic. But we don't think our efforts to do more instrumentals, on a jazz line, will make any real difference to the group. Take 'Sweet Pea', which did quite well. It wasn't intended as a single for Britain—but as part of an LP being done specially for

America. I don't know—I didn't really like it. It seemed like Toy Town music to me. I think something better musically would have done just as well. But then I still think there's something about 'Ha Ha Said The Clown' . . . some quality to it.

"As a group, we sometimes have really furious arguments about what we're doing. But mostly, nowadays with the new line-up, we're all after the same thing. We tend to agree—we just have slight differences of opinion on the way to go about it.

"Honestly I'm constantly amazed when a record gets into the charts. Manfred really does the worrying for all of us. But when one of ours hits the charts, we all go 'It's done it again!' Genuine amazement.

PROGRESS

"People ask whether you can go TOO far in musical development. I don't honestly think there is a TOO FAR. Now if you're successful. If you do go too far ahead, you can lose the public and lose your fans. You soon know. But there has to be progress.

"We like these jazz things, sort of trying for a modern classical effect. We want to attempt things where we can use brand-new ideas. It's like a sort of free jazz form. 'Way-out' is the wrong word. But it's music where you don't have to restrict yourself in the arrangements. Oh, I suppose it's just that we're getting more experienced. We feel we can have a go at things as long as we think they are good. But most important is the feeling that, these days, we're not being rushed.

"In fact, I can't remember the last time we did a whole number in one session. Really this is the way it should be. We used to go in to do a specific single and get it done more or less without trouble. Fact that we now take longer suggests that there is MORE in the actual arrangement and that's a good thing. Before, it was all rush here and there and barely enough time to think. Writing material, too, takes time—and Manfred and I are involved in this TV jingle business as well.

"As for the changes in the group, well . . . it's all worked out for the good. We really feel that. We WERE getting a bit stale and there's no point in denying it. But now we've got new ideas and, as I've said, this new approach".

Mike and Manfred, of course, were together (as the Mann-Hugg Blues Brothers) long before the actual Manfred Mann group came into being. They've developed a sort of mental link, musically speaking, that enables them to branch off into different spheres. I've a feeling that it won't be long before they turn to film score writing—something attempted by only a handful of the group boys. And I've another confident feeling that they'll be very good at it. PG.

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SOUNDS I LIKE



JOHN ENTWISTLE

I'm using a Fender Telecaster bass on stage although I have a six-string and also a Precision, which I have modified—it's finished in fur. Amps are two Sound City 100 watt units with 16 x 12" speakers by Marshall. I like a "twang" sound, like Eddy has but more bassy of course, with lots of bass and treble. I buy Rotosound wire-wound string for the twang I was talking about and I like a load of speakers in my set-up rather than a few large ones. I've been through the lot, 15", 18" but I found that they just flapped. It's taken me six years to get the sound I want. It was four years before I could afford the gear that would give it to me. Now I think other groups are catching on to the sound I use.

BY BRITAIN'S TOP BASSMEN

The fourth in our series of quotes by Britain's leading instrumentalists



I might be using reverb in future.

PETE QUAIFE

I try and get as near a double-bass sound as possible. I have managed it on a couple



of tracks. I tried to play the double bass once but my wrists weren't strong enough. Really my hands would be better suited to a rhythm guitarist. I'm using a Gibson S.G. Special at the moment with it a Vox Solid State 100 watt amp. A bassman I admire is the one who plays with Jacques Lucier, don't know his name, I've just heard him on record. Personally, I don't rate myself as great. There are many better bassists round, probably quite a few of them are in newer groups. Trouble is I never get the chance to hear them.

BILL WYMAN

I play the Framus 5/150 a great deal but I found that it was a little large, although the neck was superb. I have very small hands and not much of a span. I tried a smaller version of the Framus,

finished in a sort of humbug style. Vox made me a special bass bearing my name with a special tiny pear-like body and now I'm ringing the changes.

I used to go through a couple of 100 watt units and T.60 cabinets but quite a few of them went in those large stadiums in the States where I had to give them a real bashing. I don't like to use a plectrum unless it's really necessary. The sound I go for is a booming bass with enough treble to carry it. I don't like

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a thin treble sound unless it's for studio work. There, of course you can do what you like. I've tried all sorts of different sounds recording in the States but on stage I stick to the one. Now I'm using one of the big new Vox Solid State amps with different effects all built-in.



PAUL McCARTNEY

I have had a Hofner Violin bass ever since I first started. I've got three or four models but the ancient one is still my favourite. It's seen so much work that some of it is held together with sellotape. Its pickups are the ones that came on the guitar and I haven't souped any of my basses up. The only difference in any of them can be seen on the one that Selmers had made for me, that has gold pickups. In the very early days we had amps that were specially made for us by a former member of the Big Three called Adrian Barber. He was so good that when Joey Dee and the Starlighters came over he went back with them as their electrical man.

Since then it's always been Vox gear, the latest being the Solid State amps. I go for a very bassy but cutting sound. It's got to drive everything along. I like the separate notes to be distinguishable. Now that we lead more of a recording life I find that the piano and acoustic guitar are

detracting a little from the bass but I feel that it's always going to be my first love.

JACK BRUCE

I use my Fender Six string which I have had for a very long time. It just feels like part of me now. I have used a couple of other basses but the six string is the one that I am most used to. I know the positions instinctively. I had it adapted in the States and it now incorporates a different pickup circuit. The six-string is inclined to be a little trebly but my sound is more on the treble than the bass side. I'm using a Marshall 200-watt set-up and I like quite a bit of volume. In the States the Americans were amazed with the Marshall amps. Over there the amps tend to be clinically perfect without any guts, in fact if you go over a set volume then the sound is automatically cut off until you bring it down again. Bit unfair I think, allowing an amp to dictate the volume that you play at.



Jack Bruce.



KLAUS VOORMAN

I use a Fender Precision bass on stage with a 100 watt Marshall set-up. I like long-scale strings because they give me a deeper sound. They are so much cleaner, although a little harder to play. I use my fingers when I'm playing because I hate the plectrum on bass. I play very basic things, nothing complicated. I'd say that I am "A servant of an overall sound". On the amp I turn a lot of the bass off to get a trebly sound, not too trebly, but clean so that you can hear the individual notes rather than a continuous booming. I never play very loud. In the studio I like the sound of an 18" speaker, but they are so clumsy on stage and you would need about four of them. I also have an eight-string guitar which is being modified at the moment, it's got four bass strings tuned just as a bass guitar with four guitar strings tuned one tone down so the stringing is like this. The top E becomes D, the B is A, the G is F and the D is C. It is very difficult to play because one must use the classical guitar style of fingering. It has such a thick neck, but you can invent some beautiful chords.

PLONK

My guitar is a Harmony, a special model which I bought from St. Giles Music Centre. It's the only one of its kind in the country. It was sent across for the Trade Fair and I snapped it up. I used the old

model for so long it was falling apart by the time I changed. I've had the new model rewired recently to give me an even more trebly sound. I don't like a deep bass. The sound I want is chunky and sharp. This stems from the old days when I didn't have very good gear. The only way I could get any sound at all was by adding all the treble I could. As I bought better and better gear the volume increased and the treble sounded so good that I stayed with it. I'm using a 200 watt Marshall with two cabinets. I put one each side of the stage to give me a stereo effect. Steve does the same so that we get a well balanced sound. As far as my style is concerned, well, it's simple stuff played with a thump. I always use plectrum just to add power to my playing.



Plonk Laine in action with his old-model Harmony.

GUITAR STRINGS

OTOSOUND

RS41 "Scene King" Roundwound. Chrome steel. Ultra light. Tough "soft" set. Ideal for R'n'R. All the rage in U.S.A. 20s. 8d. set.

AFTER fifteen months of professional work, the Herd finally made a record. Called "I Can Fly", it created interest in the group, but their fans—and they've got quite a few—didn't exactly fly out and buy it.

Considering the reputation they've built up in the London clubs, this came as quite a surprise to many people. So what went wrong? Says bassist Gary Taylor (he's the one that looks a bit like Scott Engel)—"We needed a record, and as Ken Howard and Alan Blaikley seemed to be at their peak, we decided to go ahead and record 'I Can Fly'. I don't like to use the word psychedelic, because the record wasn't psychedelic. In actual fact, it was a 'lust' song. We've decided now that our next disc *must* be a quality one. We've got to set a trend. A trend towards quality singing and quality backings. Apart from that, I can't tell you much more about it. We don't know anymore ourselves".

COMEDY

It's obvious that the record hasn't hindered the Herd, because they're one of those groups who don't have to rely on a hit to get work. They play their own musical form of R & B, and also incorporate some very funny comedy routines on stage. One is when drummer Andrew



BREAKTHROUGH FOR THE HERD!!

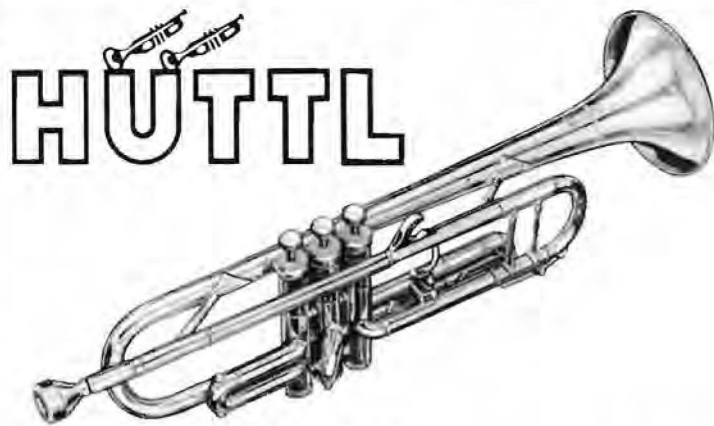
Steele walks to the front of the stage, the lights dim and he proceeds to recite his own version of "Snow White And The Seven Dwarfs". It has to be seen to be believed. Another gem is the boys' version of a gospel song, which doesn't seem to have a title. Apparently, this started out as a straight gospel number, but one night the mikes went wrong, and immediately the whole group became

comedians. Gary thinks that some form of visual entertainment is essential to an act:—"If you can get some sort of routine going, it will lift the act out of the ordinary. Unless you've got something a bit different, then the kids won't bother to come and see you a second time".

INDIVIDUALS

Stage-wise, the Herd have "made it" in London, and are

now starting to conquer the rest of the country. They've each got very individual personalities, and they're very competent musicians. During a performance, it's not unusual to see them swapping instruments. Something else that lifts their act out of the ordinary. As I've said, they can work without a hit, but if they had one it would make them a force to be reckoned with. Continues Gary:—"We are getting a bit better known up North. The publicity we received from 'I Can Fly' has got us known in places we were never even heard of before. The fact that our agent—Danny Betesch—is based in Manchester is also a good thing. So all we can do now is to hope that our next record is a hit. But even if it's not, I think the Herd will be around for a few years to come".



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INSTRUMENTAL NEWS



MORE STARS USE MELLOTRON

Although it looks like an organ, the Mellotron contains 72 pre-recorded triple-channel tapes, which store over 1,250 different sounds. A very small selection of these have already been heard on many hit records including—"Strawberry Fields Forever" (the weird backing sounds), "Semi-Detached Suburban Mr. James" and "Ha! Ha! Said The Clown" (the flute solos), and a number of tracks on "Sgt. Pepper's Lonely Hearts Club Band". Apparently, the Bee Gees' first album will include a Mellotron solo, but as yet, we don't know which sound was used. Just a few of the many sounds are vibraphone, electric and Spanish guitars, flute, piano and trombone. By mixing some of these sounds, really weird effects can be obtained.

Apart from the individual instruments, you also have the choice of 17 different rhythms to use as backings. These vary from a raving rock sound to a slow waltz and have proved invaluable to many of today's top song-writers. It can also be hired for a day's session, but you must give plenty of advance notice. A few actual owners of the Mellotron are John Lennon, Graham Nash, the Stones, the Beach Boys, Peter Sellers and even King Hussein. The instrument is so simple to play that anyone with a reasonable sense of rhythm could sit down and write a song a day. For any further information regarding demonstrations, prices and deliveries, contact Mellotronics Ltd., 28/30 Market Place, London W.1.

NITE PEOPLE ARE MUSICIANS

Between them the five Nite People play 11 instruments. Based on the South coast, they claim to be musicians first and a pop group second. Says Jimmy Warwick: "We all started on a jazz kick, then discovered that the only way to make money was to go commercial. Now, the nearest we get to jazz is with some Jimmy Smith numbers". Their first disc created a bit of interest, but failed to make the grade. Now they are

planning the release of a self-composed song featuring cellos and a flute. They did, in fact, write the "B" side of their first disc—"Stay As Sweet As You Are"—but didn't realise that it had the same name as the famous standard. Continues Jimmy—"Surprisingly, there weren't any problems. We made some copyright enquiries, and were given the OK. But next time, we'll check the title before we record it".

CAT'S GROUP SPECIAL OFFER

BY AKG

Cat Stevens has now finalised the members of his backing group. They consist of bassist David Ambrose, organist Peter Kelly, lead guitarist Ray Russell, drummer Micky Waller, saxist Robert Thompson and trumpeter Barry Noble. The group—as yet unnamed—are going into the studios with Cat in the near future, and will be heard on his next single.



D 1000

SOLO PENNY

Lionel Morton is trying for success as a solo singer following the break-up of the Four Pennies. His first is a beautiful ballad called "What To Do With Laurie" and was written by Leiber and Stoller, the American songwriting giants. This number came to light on a French LP by Gilbert Beaud. The finder of this musical gem was Marie Reidy, the same Marie Reidy who first started the Four Pennies on their career from her record shop, which they used as a base.



AKG, the makers of high quality studio microphones, will soon have their D1000 on the market. This has been designed specifically for musicians, and will be available in all frequencies. By flicking a switch, the sound of the mike can produce either a beat frequency, a flat frequency, or a sweet frequency range. The D1000 will have excellent front-to-back ratio and, therefore, very little acoustic feedback. The retail price will be below £30. We understand from AKG, that they will make this microphone available to groups and musicians who wish to try it. For further details, contact Politechna (London) Ltd., 182/4 Campden Hill Road, Kensington, London W.8.

JAMES HOW INTRODUCE THE ROTOSOUND RHYTHM-LIGHT

James How have added P.A. and a 70 watt amplifier to their already established Triumph range of amplifiers. They also announce that they will very soon be distributing a new line called the Rotosound Rhythm-Light. It is a revolutionary lighting system which is worked by the sound of group instruments. It will cost only £36 15s. 0d. More details will appear in the next issue of "B.I."

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WAH - WAH ON DISC

Jennings have introduced the Wah-Wah pedal to give groups in general a new sound. The first artist to use it on disc is Eric Clapton. To be precise, on the "B" side of their latest hit—"Strange Brew". Says Eric—"I picked it up in the States last May and immediately saw the possibilities of it on record. At the time, I thought it was strictly an American gadget, and imagined I'd be first in on it. We've also used it on one LP track — 'Ulysses' — and I think it could be a big seller".

Other groups using the Wah-Wah include Jimi Hendrix and the Stones. Priced at £16 10s. 0d., supplies are now available at most Vox retailers. But don't forget to enter for this month's competition, you might be one of the 12 lucky winners.

NEW MUSIC FORM

The Artwoods have been approached by Hans Bregel of a major German Symphony Orchestra to work in Frankfurt. The idea is to create a completely new form of music. The group will be incorporated into the orchestra for at least one date next December, and, depending on its success, could well stay for a few months.

Another club group, the Syn, have started to compose pop operas for use on stage. Apparently, each opera lasts about 15 minutes and features three of the group.

CHICAGO FAIR

June 25th was the opening date of yet another Chicago Trades Fair. Frankfurt have already had theirs, and the English one is in a month's time. The Fairs have world-wide appeal, and the Chicago Fair will see representatives of all the leading

EVERLY'S REVIVAL

Steve Rowlands, Dave Dee's A & R man, tries for success in his own right with the Everlys' "So Sad". While he was in the studio the publisher of the song Nick Firth came in with an American gentleman. Being friends they exchanged greetings and Nick asked what Steve was recording. "So Sad", The Everlys number," said Steve, "we're going to knock the stuffing out of their version". Nick Firth smiled, and, turning towards the American gent he had brought with him said to Steve, "That's interesting, perhaps you'd like to meet Mr. Wesley Rose, he produced the Everlys session". But there were no hard feelings and the session turned out O.K. Whether or not Steve's version surpasses the Everlys you can judge for yourself, it came out on 23rd June.

BALDWIN DISCOUNT

Baldwin Burns are staging a "Discount Special" this month. There are large discounts on their PA gear when it is bought in sets. The Stage One System with two columns is down from 132 gns. to 99 gns., the Stage Two down from 165 gns. to 135 gns. and Stage Three down from 283 gns. to 250 gns. The month was to last to 30th June but after this date Systems bought by dealers in the Discount Special period will be subject to the same discounts.

FILM FOR TOMORROW

"My White Bicycle" didn't do much chartwise for "Tomorrow" but they must have been noticed by somebody because they are currently filming in "A Smashin' Time" which is to star Rita Tushingham and Lyn Redgrave. They have also been in the EMI studios a great deal recording their first LP.

BOBBY BARE CHOOSES HILLSIDERS

The Hillsideers are acknowledged to be Britain's leading home-grown Country Music group. The Merseyside group backed Bobby Bare on his recent tour and the American star was so impressed that he has decided to make an album with the boys—in Nashville. Bobby told "B.I.": "Whilst over here I've had a chance to look at your Country Music scene and I'm completely amazed, in fact the people back home in Nashville just won't believe it's all happening.

"As soon as I get back home I'll see Chet Atkins and make arrangements for the Hillsideers to come to Nashville and cut an album with me, probably in September or October. While they're over here I'll also fix it for them to appear on the Grand Ole Opry".

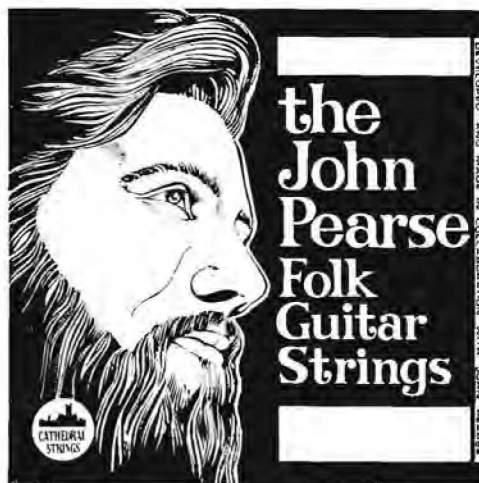


UNIT FOUR'S QUALITY SHOWS

Unit Four + Two have a Bee Gees' composition for their next release. Called "Butterfly" it was chosen by Fontana as most suitable for the group's harmony treatment. Between releases the group has been doing some good work showing that they represent quality

despite their recent lack of chart success. Drummer Hugh "Pigmy" Halliday is going to return to acting so there is to be another personnel change. The replacement has not been decided yet but it looks as if it will be another ex-member of Joe Brown's brothers.

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the publicity curtain

IT'S not only in world affairs that there is an Iron Curtain. There's one in pop music and it drops with just the same sickening thud! It's a publicity Iron Curtain—a device which suddenly ensures that a big-name star group is cut off from the fans and from the Press, in terms of interviews or stories.

And it's not something that has just started. It's been going on for ages. It's true the Beatles, for instance, went virtually into hiding. It's true they've taken the rap for lots of things that went on before they even hit stardom. But this whole business of the publicity Iron Curtain deserves closer investigation. And here's where the investigating starts.

We all know that when a group starts out on the road to fame they are most anxious to meet everybody connected with the business. They turn up for receptions, phone journalists on the dot at the appointed time, respect the every whim of photographers, who can be very difficult fellows indeed. But the aim is to get the name or names into print. "And if you can squeeze a picture in as well, we'll all be forever grateful". That's the routine.

BEATLES CALLED

So far, everything is fine. I can remember the Beatles calling round to an office in which I worked. I can remember the Rolling Stones urging me to find them a record company interested in their wares. In those early stages, an artist, or group, is only too anxious to fall in with whatever you want . . . in return

for the tiniest mention. The first write-up, all artists agree, is the sweetest. That's the first prong of recognition.

But then comes the second prong. This is to get a full-time and probably well-paid publicity agent to work on behalf of the group. This becomes necessary after phase one is completed—simply to organise the Press requests and to make sure that things go smoothly. And to release the right stories at the right time . . . the release of a new record, say, or the opening of a new tour.

Often the publicity man, justifying his expense, lays on too many interviews and too many picture sessions. The artist, or group, feels he is hemmed in . . . too many questions and too little

creative work. So they get fed up with the routine. They start turning up late for appointments, or not turning up at all. The publicist is harassed. Eventually, a decision to move on to phase three is made.

VANISH

And this means, more often than not, that the artists vanish for months on end. Contact with the Press is lost—and, through that, contact with the fans. Now in most cases this is the final straw. The Publicity Iron Curtain has dropped. The fans get to know about it and feel thwarted. They lose interest. The artists lose the fans. And phase three comes to a sticky end.

This not only HAS happened . . . it's still happening.

Take the case of the Rolling Stones. When things were building up for them, they were always available. Then, as they became really big stars at international level, they cooled off. They were advised not to be TOO available. But the newspapers and magazines who had earlier supported them found this a bit too much. There was a leader column in *Fabulous-208* in which the Stones were given a right old walloping. The writer pointed out that many, many readers wanted new pictures and stories of the Stones. "We want to help—to provide what you want," said the writer. "But it has become impossible. . ."

NOTHING NEW

Impossible because the Publicity Iron Curtain had dropped with a dull thud. It had become impossible to get the Stones together for up-to-date pictures. They were seldom available for interviews . . . unless a new record was on the way. This isn't being cynical—just factual. And this fan magazine had the courage to point out to its many readers just WHY they couldn't get the right sort of coverage on this particular group.

On a recent Beach Boys tour here, journalists were invited backstage to meet the artists. But which artists! NOT the Beach Boys, who more often than not were protected at the stage door, or at dressing-room door, by people under instructions not to let journalists or fans through. I watched the Publicity Iron Curtain drop on three separate occasions on this tour. True, the Beach Boys did SOME interviews. But they did a darned sight more when they first came to Britain and were not in the position of having been voted top world male vocal group!

ANOTHER BI SPECIAL



Contact with the press is lost!

One has to have a go at the publicists over a lot of this. They start off pushing a lot of highly contradictory stories at journalists about groups, or artists, who don't really merit much space. Then the group becomes BIG. The journalists then chase the group, which leaves the publicist in the position of being a sort of organising clerk.

TOP TROUBLE

Then the group becomes THE BIGGEST. So they farm out the job of answering queries to the publicist. Fine. Just as long as the publicist DOES go to the artist concerned to get the answer.



The Rolling Stones held press conferences in the swimming pool during their Australian tour.

Nobody minds not actually talking to the artist as long as they get a truthful form of reply to questions.

And on to the last step. Which is, as with the Beatles recently (until the release of the Sergeant Pepper album), for the group (or artist) not to be available at all. "No inter-

views . . . sorry but you know how difficult it is to arrange things" . . . so speaks the harassed publicist. The complete change of position has been made. The Press, at one time sought out for whatever help can be given, is suddenly beyond the pale.

In fairness, you can corner a Beatle or a Beach Boy or anybody else and you can usually get, direct, a good and helpful interview. But it's better if they are by themselves. A publicist, acting on orders, merely lowers the boom . . . otherwise the Publicity Iron Curtain. Mr. F. Sinatra, who had his fair share of sensational newspaper publicity on the way to world recognition,

is notably difficult to pin down on actual Press interviews.

Now why does this happen? Well, every artist has a breaking point. A point where they get fed up with answering the same old questions. And they also have a strong point over the sensationalism of some newspapers.

Generally speaking, it is the musical press who "discover" an artist and start the ball rolling. Now the writers on these papers have to watch themselves; have to play the game with the artists concerned. In many cases, the reporters become genuine friends with the stars and therefore watch their interests with a sort of brotherly affection. But for the artist it is also important to "woo" the daily newspapers.

And the dailies, bless 'em, are noted for making errors of judgement when it comes to pop music. The slightest controversial quote is splashed into massive headlines. The dailies, bless 'em, don't have to worry about the future. Or their relationships with the stars concerned. Give 'em a hint of something really hard-hitting and they will have a right old go.

Having been bitten a few times in this way, the really BIG stars employ their publicist more to keep things out of the papers rather than to get things in. You go through the publicist to get answers to queries . . . and like as not the publicist will give you a short ad-libbed answer, but without bothering even to contact the star concerned. That's the explanation of that thump we hear so often: the Publicity Iron Curtain has been lowered again. At speed.

Then the only thing left to the journalists is to attack the group . . . "ungrateful people, the so-and-so's. We built them up and now they don't want to know us". Not entirely true, of course—the real artist has talents which would win through with or without

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masses of publicity. But publicity is the short cut to stardom . . . it makes the whole quest much easier.

And this, then, is the time-without-number formula of the whole business of publicity. Grab at it in the early days; relax and let it happen in the next era; then scrub round it altogether when really big stardom has been achieved.

It's easy to assume this is basically directed at the Beatles. Wrong—but it's right to assume that they are the biggest of the recent examples. One of my favourite party-piece imitations is that of the manager saying: "Help us with a little story and we'll never forget you when we make it big". Oh yeah? Brother, they'll be off chasing somebody else the next day . . . and when they want the facilities to stop, for stories or pictures, they'll just stop them.

Of course there are arguments both sides. But facts are facts: and there IS a Publicity Iron Curtain. And it's a bit of a drag when it drops, both to journalists and to fans. One knows artists can't be available all the time. But they can ensure that they are available SOME of the time.

PETE GOODMAN.

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KINKS GO BACK TO VILLAGE GIGS

IN a recent Sunday newspaper, there was a report about a girl who stood in Trafalgar Square and asked some male passers-by if they would marry her. Apparently she couldn't work in England unless she was a British subject, which meant she had to get married. Any male that accepted her would receive the sum of £50. This newspaper reported that one of the men she stopped was a member of the Kinks. Judging by a photograph it looked remarkably like Pete Quaife. But it wasn't. Says Pete: "I'm afraid it was Stan, our road manager, but I wish it had been me. He'd been to a conference with Ray, and was walking through the Square, when this girl stopped him. But because he was married already, he turned the offer down. What we can't understand is why he didn't phone any of us. Apart from the publicity, I wouldn't say no to £50. And she was a little darling".

Judging by the Kinks' latest date-sheet, they seem to be doing many more ballroom dates than most hit-parade groups. "We decided to lay-off them for a while," said Pete, "but now we're back in full swing. And doing a few weird halls. Small village gigs on the Welsh border, that kind of thing. These kids appreciate us because we take the trouble to play in their area when many groups only do big dates. But we're still very selective. Some of the big, luxurious halls are out. Even with 2,000 people in them, they look empty. And there's no atmosphere. This is one reason why we're doing some of the out-of-the-way places. The kids get a really great atmosphere going. We're also doing a few student gigs, and seem to be going down very well. Because we were students ourselves, we can talk to them and even take the mick. They don't mind, and we enjoy ourselves".

JAZZ FESTIVAL

"One thing we're looking forward to is topping the bill at the next Windsor Jazz Festival. We did an open-air thing at Norwich recently, and drew 10,000. Mind you, Chris Farlowe was on the bill, and he helped. Admittedly the sound isn't very good in the open, but then our sound isn't very good anywhere". Very modest is our Mr. Quaife. I wondered if they were getting a bit fed up with all these rumours about Ray leaving? "If people don't know Ray better than that, then forget it". Continued the now serious Pete. "The papers printed it because it was news, but I think it was originally intended as a publicity thing. You know, with the new record and everything it would be nice to get something going. But I think it's worked in reverse in some respects. I mean, we've had promoters

By **TONY WEBSTER**

ringing up and asking 'How much for the Kinks?', and then 'How much for the Kinks with Ray Davies?' It could have done us some harm. Admittedly, Ray is doing a lot more songwriting, but he won't leave".

As if I needed to tell you, the record Pete's been talking about is "Waterloo Sunset". It's been met with the usual mixed feelings, so I asked Pete what he thought of it. "It's not bad". He smiled. "But I sing out of tune on the first lot of 'La-las'." I said that I hadn't noticed it. "Nor has anyone else, but I'm terribly flat. The bass riff? Yes, it is reminiscent of some other numbers, but Ray likes to keep some sort of thing going with all our records. He does the arrangements himself. Sure, we chip in with the odd idea, but he thinks of an arrangement at the same time as he writes a song. And he's doing a lot more producing. I don't think it'll be too long before he does the lot. In many circles, he's a very underrated guy".

SOLO TRACK

Even though the Kinks have been spending a lot of time in the Pye studios, they don't know which song will be their next "A" side. "We're off to Pye again tonight" said Pete, "and I'm singing lead on one track. No, I haven't got a good voice, but it'll be nice to hear the finished result. The number I'm doing is Tim Hardin's 'How Can You Hang On To A Dream'. It's a beautiful song, but I'll probably ruin it. It's the first time I've sung solo."

Gear-wise, Pete has just purchased a new Gibson S.G. Special. He says he'd like a bass version of Dave Davies'



"Flying Arrow", but they don't make them. "There's a very interesting story behind that weird guitar", said Pete. "When we went to the States, we were wandering through this guitar place. Dave suddenly let out a yell and rushed over to a pile of rubbish and pulled out this fantastic-looking guitar. It was about 13 years old and made by Gibson. Apparently they only made a few, but no one bought them. Thing is, if Dave hadn't been looking for a new guitar—someone had nicked his other one—he'd never have found it. Now he loves it, and uses it nearly all the while". As the Kinks seem to be calming down a bit, I wondered what Pete thought would happen to them eventually. "Who knows. I think we'll stay as we are, doing the same things, for as long as possible. We have had some offers of cabaret, but I can't really see us doing it. Mind you, people say we've changed and could do it, but we're not sure. We can only go on what we're told. It's taken a long while for people to persuade us that we're really accepted in the pop field. Sure, the kids scream and all that, but it doesn't mean we've really made it. We'll just have to sit back and see what happens".

YOUR QUERIES ANSWERED

SPINNER CLUB

Dear Sir,

Could you please send me the name and address of the Spinners' folk club in Liverpool? Could you also send me information on any folk magazines and circulars that are available in England, please? Finally, could you tell me about the association which I think is called the English Folk Song and Dance Society?

J. COY,

Doncaster, Yorks.

ANSWER:—The Folk Club is called the Spinners' Folk Club and is situated at the Gregston's Well Hotel, 127, Brunswick Road, Liverpool. The secretary is, in fact, a member of the Spinners, Tony Davis. Write to him for further details at 34, Thirlmere Drive, Wallasey, Cheshire.

The English Folk Dance and Song Society is at Cecil Sharp House, 2, Regents Park Road, London, N.W.1. This is the hub of the British Folk Scene and the society will supply a list of publications concerning folk, on request.

CLAVINET

Dear Sir,

I would like to know a little about the Hohner Clavinet. How much does it cost and how easily available is it? Does it have its own amp and speaker, and is it played like a piano or an organ?

B. FLETCHER.

Eastham, Cheshire.

ANSWER:—The Hohner Clavinet costs 125 gns. with a 5-watt amp and a small speaker built-in, or 115 gns. without. It can, of course, be plugged into any external amplifier. This instrument is revolutionary inasmuch as the notes played can be directly intonated by the pressure of the player's fingers, as on a piano. It sounds very much like a spinnet and incorporates piano-like stringing.

LICENCE

Dear Sir,

Could you please help me over the following point:

I have considered using my hi-fi equipment for record playing at occasional parties, weddings and clubs etc. for a small charge to cover expenses. Do I require any licence or payment to anyone for this and if so,

who, please? Any idea how much per year also? Many thanks.

D. W. BRIGGS,

Burton-on-Trent, Staffs.

ANSWER:—The Performing Right Society say that if you are using the set-up for parties and weddings then these are termed "Domestic functions" and as such do not necessitate your obtaining a licence. If, however, you play in a club the premises should have the Society's licence for music. Even in this case the licence would not have to be your responsibility.

GINGER'S HI-HAT

Dear Sir,

I have seen the "Cream" several times and have noticed that the Hi-Hat which Ginger Baker uses is set extremely high. I was very pleased to see this as this is what I've been after for a long time. However, when I came to try out a leading Hi-Hat set up I found it to be no higher than the Premier which I have at the moment.

Does Ginger use a special fitting, and if so is it obtainable anywhere?

STEVE HARRIS,

Mansfield, Notts.

ANSWER:—Ginger's Hi-Hat was especially made for him by Drum City. He had a great deal of trouble with other models which constantly broke under the strain of his heavy foot work. The Hi-Hat is basically a Trixon model but the footplate has been strengthened. It is made up of strips of metal which are set edgewise, these bars are then secured by horizontal strips of metal. Drum City say that the Hi-Hat was the normal size when it left them but Ginger has obviously added an extra section from his case-full of accessories. The pedal is very similar to the Ludwig Miracle Hi-Hat.

MAY WE REMIND READERS THAT A STAMPED-ADDRESSED ENVELOPE HELPS US CONSIDERABLY IN GETTING A SPEEDY REPLY TO YOU

Instrumental Corner

DON'T BODGE

IN the world of group electrical repairs there is a time-honoured practice known as "bodging up". "Bodging up" describes the action that ingenious group members take to avoid hold-ups on stage when their equipment plays them up. "That'll do for now," says one as he emerges from behind an amp having fixed a fuse with silver paper.

It happens all the time. "Making do for now" is a fine art and almost a necessary skill. Amps are sometimes cured with a kick, wires are bunged in holes with screwdriver and matches, guitars are kept together with shoe laces and sellotape. There is, however, one instrument which just won't stand any "bodging", that is the organ.

The organ is a marvel, an electronic achievement. It's a young computer with extremely intricate workings. But fully fledged computers don't have to put up with half that an organ is subjected to. Computer programmers are hardly likely to use the top of their marvels to rest pints on nor are they likely to dance on top of it. Computers, while similar to organs in their intricate design, would never be left out on a pavement in pouring rain until the van came to pick them up.

Damp is the worst enemy of anything electrical, as is excessive heat at the other end of the scale. Damp, once it reaches the printed circuit boards, can form a mould and play havoc with all the contacts.

The generators and the tone dividers are susceptible to damp, heat, dust and vibration. Dust will manifest itself by continuous crackling and if there is a lid on your organ and you are having a lot of trouble you can get at the parts which are dust laden and apply switch cleaner. However the manufacturers would rather you never went inside their marvels. Said one, "We have stopped printing circuit diagrams in the manual which we give with each organ. The reason is that many people did themselves and the organ a great deal of harm by trying to put things right without enlisting proper help."

The answer to all organ problems is to have it properly serviced at regular six-month intervals. The dealers will often send someone to you to save transport trouble. And the cost? Very little compared with the trouble regular servicing saves.



SAN FRANCISCO: new "spiritual" home for a million young American music fans. Haight-Ashbury: the dead centre of the hippie area. And the groups tugging in thousands of thrill-seekers every single week include: the Grateful Dead, Love, Smokestack Lightning, the Sons of Adam, the Seeds, the Love Movement, the Mandala, the Peanut Butter Conspiracy.

And Jefferson Airplane. In a city of unusual groups, this particular group is as unusual as any. And perhaps the most likely to make an instant breakthrough in Britain.

They're unusual because they have a girl lead singer. Her name is Grace Slick, she's 22, she seems bored to tears most of the time—coming alive and alert when she's actually up there on stage singing. She and her husband used to form a vocal team, the Great Society. Now he operates with another group.

Grace, high-educated, was once a model. She grew tired of the world of fashion, with the "frizzeries" and the "money-mania". She let her dark hair grow unfashionably long and lank and cut out to try singing. She fitted instantly, she says, into the free-wheeling West Coast scene. "It was rebellion against ordinary things—but done selectively", she says. She writes songs, then sings them in a dramatically resonant style. Hear a Jefferson Airplane record first time and she could be a high-pitched man, rather than a low-pitched woman.

LINE-UP

She's the daughter of an investment banker who doesn't understand what his girl is up to . . . and doesn't particularly WANT to know, either! She spends her off-stage hours digging sounds in ball-rooms like the Avalon and the Fillmore.

Let's just meet the rest of the group. There's Jorma Kaukonen (25), whose father is in the U.S. Foreign Service—Jorma himself has a degree in sociology from Santa Clara University. His mate Paul Kantner (24), guitarist-banjoist, now mostly on rhythm, persuaded Jorma to join the group. Drummer

THE UNUSUAL AIRPLANE

Spencer Dryden (23) wasn't a drummer at all until he was told there was a job with the group if he learned—which he did in double-quick time. Bassist Jack Casady is in some ways a steadying influence. And the founder and leader is Marty Balin (23), born in Ohio and brought up in California—surprisingly a one-time singer and dancer in musical comedies before switching to rock groups some four years ago.

JAZZ CONTENT

The group plays a curious mixture of different brands of music but it was surely the jazz content which first impressed noted critic Ralph J. Gleason, who has contributed sleeve notes for some of the most *avant-garde* modernist albums. He heard them in the 'Frisco night-club the Matrix and immediately got them a contract with RCA Victor.

So far, the Airplane has had somewhat limited success on records. But their influence is spreading fast. Their debut LP "Jefferson Airplane Takes Off" was released only six months ago and sold well in their home-town area. The second "Surrealistic Pillow" is a much bigger hit. "Somebody To Love", their debut single in Britain, is from that second album.

But from this distance it is hard to judge the actual ability, musically speaking, of these outlandish West Coast outfits. That single, for instance, doesn't seem much more than a re-jigged version of group sounds that have been going on for years. What obviously cannot come across is the actual environment, the visual excitement, of this fast-moving West Coast alliance. "Somebody To Love" has just a slight raw-edged excitement, and

Grace's voice is unusual, and the guitars are somehow more resonant than usual . . . but in other respects it doesn't stand out.

My opinion, purely, but it's shared by people like Hollie Graham Nash, who has studied the San Francisco scene at first-hand.

Other singles of these "progressive" outfits have been similarly tame . . . presumably because they can't expect too much too soon from British audiences! But at present the West Coast is the centre of psychedelic happenings and is attracting whole new areas of talent . . . even Del Shannon, for instance, has set up a representative office down that way. It's a hippie, druggy, freak-out scene and there are many British enthusiasts who want to know what it's all about.

INTELLIGENCE

Records like "Somebody To Love" don't really help. They just scratch ineffectively at the surface. The West Coast has been strong musically, starting with pop-folk in 1950, and on through the Beach Boy revolution, but now it is difficult to pick out the real talent from the mushrooming growth of groups with weird names.

Those who have seen Jefferson Airplane claim that this is perhaps the outstanding new outfit. They say the group allies intelligence to excitement and the result is unpredictable but astonishing. The West Coast is their spiritual home. Probably they'd die a death in Britain . . . at this time! But if we get to hear more of the REAL 'Frisco music—well, anything can happen. Even the Jefferson Airplane.

PETE GOODMAN.

SONG- WRITER'S COLUMN

Keith Reid and Gary Brooker, the "Whiter Shade Of Pale" composers, intend to set aside a few days this month with the intention of writing new material. It's highly likely that the Procol Harum's next single will be one of their compositions.

Not many people realise that "Silence Is Golden" was originally recorded by the Four Seasons and written by the team of Gaudio/Crewe, who have been responsible for many of the Four Seasons' hits. Apparently, the album containing the song was sent along to the Tremeloes' producer, Mike Smith, and everyone flipped over one track—"Silence Is Golden". Bob Crewe, one half of the songwriting team, is the same Bob Crewe who wrote and recorded the instrumental version of "Music For Watching Girls By".

Currently in production is "Mrs. Brown, You've Got A Lovely Daughter" starring Herman's Hermits. The majority of songs in this film will be written by Geoff Stephens, Graham Gouldman and American Kenny Young. Graham, incidentally, composed "No Milk Today".

"Please Let Them Be", Gerry Marsden's first solo release, was written by Tony Sheridan. Yes, the same Tony Sheridan who was once backed by the Beatles. Of course, that was back in the old Hamburg days. Because Tony has always been thought of as a rocker, it's a bit surprising to find he's written a ballad, but it just goes to show that a true songwriter can write any sort of material.

It's interesting to note that eight of "B.I.'s" Top Twenty songs were written by the groups themselves. At one time, people thought that groups could never write for themselves, but luckily this was proved incorrect. If it hadn't been, how many hits would the Kinks, Jimi Hendrix, Cat Stevens, etc., have had?

THIS month's Session Man is Ray Davies. No, a certain Kink hasn't gone out and bought himself a trumpet. This, at least in the session world, is the Ray Davies. The trumpeter who played that fantastic solo at the end of Petula Clarke's "Downtown". The trumpeter whose playing sent "The Legion's Last Patrol" rocketing up the charts. Born in Swansea, Ray Davies has been playing the trumpet for 28 years, ever since he was 11 years old. He doesn't know why he chose the trumpet, it was just something he fancied.

Says Ray: "My parents made me take piano lessons when I was seven, and I hated every minute of them. But now I realize how invaluable they were to my career. Then I joined a Sea Cadet's band playing tenor horn. That was my first attempt with any form of brass instrument. Thing was, this all happened during the war, and somehow, all the band's instruments were blown up. It was then that I decided upon the trumpet, and talked my Dad into buying me one. Since that day, I've never looked back".

FIRST JOB

After studying at the Royal College of Music, Ray's first professional job was with the Teddy Foster band in Birmingham. That was in 1943, and he played third trumpet. At the end of the war, he came to London, and began doing palais and night club gigs with the touring bands of the day. Usually, Ray was the only trumpeter. Soon after this, he began freelancing and doing the odd session. Now he's one of the busiest sessioneers around, doing three sessions a day, seven days a week. "Sure, it does get you down sometimes," continued Ray, "and so I always make sure of getting a couple of good holidays a year. Around Christmas, I disappear to Austria for a few weeks skiing, and in the summer go to my villa on the island of Minorca". Just goes to show that if you're good, you'll get your just rewards.

If you can't remember "Downtown" or "The Legion's Last Patrol", you can still hear Ray's trumpet on "Top Of The Pops" every week, leading the Ray Davies' Orchestra on "Breakfast Special" every morning, and with the Button-Down Band on "Swingalong". When Henry Mancini or Burt Bacharach visit these shores, the trumpet player they ask for is Ray Davies. As do such artists as Ella Fitzgerald, Tony Bennett and Mel Torme. And he's not just a trumpeter. If you've seen "Casino Royale", then you've heard Ray Davies playing the flugel horn solos. And he's still branching out. This time into

THE SESSION MEN

No. 22

RAY DAVIES



arranging and conducting for both EMI and RCA Victor records. Talking of records, Ray's just finished his first album, which will consist of many of his own compositions plus instrumental versions of past hits like "Matthew And Son" and "Sloop John B.". The whole album has a pop "feel" to it, even with a combination of instruments like harpsichord, two oboes doubling flute, a cello, organ and rhythm section.

If you want to become a session man, then listen to what Ray has to say on the subject: "You must experiment by playing as many different types of music as possible. There is always a shortage of good musicians, so don't think the whole profession is a closed shop, because it's not. If you're good, then no-one will be able to keep you out".

MIKE Hurst "arrived" not very long ago, thanks to a near-classic of a pop record called "I Love My Dog". It was a natural for success and soon Cat and Mike were big names in the business. It happened suddenly, the rewards were large. A touch of "overnight success" you might think. But no, not on your life. As is always the case, this overnight success took years to arrive.

After the Springfields break-up Mike tried to make it as a solo artist. He had the looks and indeed the talent but, somehow, Lady Luck didn't fancy him much. Nothing happened and the Hurst bank account was taken ill. Says Mike, "I knew I had to do something. My wife was getting fed up with bringing no money home and suggested that it might be an idea if I stopped moping about and went out and did something. But I was too proud to be a dish washer or anything like that and I decided to turn to producing. I had to stay in the business that I knew and at that time I had this idea that I could produce a hit record straight off. All singers think that and they are wrong!

LEARNED WITH MICKIE

"I went with Mickie Most for a while. He was starting to have success with the Animals at that time. I learned a lot there and it gave me some valuable studio experience. Next, I did a couple of records for Andrew Oldham to release in the States. Looking back, those records were horrible. I might have been looking at them from a singer's point of view. When you like a voice sound you listen to it and bring it to the foreground. At the end of the record someone says to you, 'yes, great, but what happened to the 500 trumpets?' Of course the engineer won't let on that you are making a mistake because he's probably thinking that you are an idiot and beyond help anyway.

"Next I worked for Jim Economides. Jim had been an engineer for Capitol records, and I stress 'engineer'. I don't think that any engineer can be a good producer because he tends to look at a record from a technical angle while the producer will look at it as a sound. I made a lot of mistakes with Jim, but there again it was experience. The first record I made which I was proud of was called 'Simplify' by the Majority.

"When Jim went bust and returned to the States I looked up Cat who had already been round to see us but had been turned down. I signed him. I knew all along that 'Dog' was going to be a hit. I know it sounds conceited but ever

PEOPLE BEHIND THE STARS

No. 7 Record Producer MIKE HURST



since he first came in I had been turning the song over in my mind. It was my brainchild. I had that all important thing, faith. I must always have faith before I do anything. It's the same with the artists I manage now. I just wouldn't have anything to do with them unless I felt something for them as people. This management side of things is strange. I never, ever thought about the business

angle of what I was doing. But when Cat made it, I thought, well we can't just mess about running in and out of studios. We'll have to make it a business. My partner Chris Brough and myself worked from my flat, then Chris's Dad's place (Peter Brough) and finally here".

NO 'BIG TIME'

"Here" is a couple of floors' worth of tastefully furnished building off Oxford Circus. Mike doesn't seem to have got used to it yet, he's certainly not trying to be the "big time operator". He's also endowed with some good sense. He says, "I'm going to stay with the pop music business, I'm not going to branch out. That's a grave mistake. You see these guys who make their money then try and go into films, they lose it all. I'm not going to be adding any more staff either. People say, 'well, you need an office boy for the post, a receptionist, a secretary, etc., etc.' If you followed the conventional pattern you'd land yourself with a £160 a week debt, just for staff".

But what about the Hurst sound, which has been the cause of all this success? Mike says, "You know, people tell me I have a particular sound but I don't think so. It beats me. All I'll say is that I love cellos, love 'em. And if all my records so far have had cellos in the backing well. . . .

"I don't think that my arrangements could be written down musically speaking, not exactly anyway. I have written parts when I go into the studio, but there's no guarantee that the finished track will be exactly what is on them. I get the session men to play it through once or twice and while they are playing I am adding to the arrangement in my head. Then I tell the M.D. the change and the session men alter their scores accordingly.

"I like the British studios. I don't see why people make such a big production out of American studios. Their eight track machines interest me a great deal but that's about all I can say. I think perhaps the Americans are more prepared to experiment. They are more adventurous in their choice of material. I mean look at the stuff by the Left Banke and the Association, marvellous, and as for 'Pretty Ballerina' well, that is great. Yes, they have some good sounds but, you know, there's some very good stuff right now in Britain, the Procol Harum's record for instance, although I couldn't see that doing a thing when I first heard it. Just shows how wrong you can be sometimes". But, to remind Mike how right he can be at other times, there's that string of Cat Stevens hits. A Hurst brainchild, every one of 'em.

DENNY CORDELL TALKS ABOUT

PROCOL HARUM



Pale" took place at the Olympic studios with engineer Keith Grant. Says Denny: "I don't like to stick with just one studio. The engineer gets to know too much about your way of thinking". I mentioned that Micky Most seemed to be all right at De Lane Lea. "Yeah, but Mickie's on a completely different scene to me. I use the studio that I think can give the best sound for a particular record. This is one reason why I'm taking Georgie Fame over to the States to record."

POETRY

"On stage, the Procol will be quiet, not loud, and you'll listen to them. You're not going to see the Procol Harum for a raving evening, you're there to dig some nice poetry and music. And they definitely won't be a one-hit team. They've got so much going for them it's unbelievable. This record proves that nothing is too way-out for the record buyers. They will accept anything they can understand. I mean, Denny Laine's record is a bit way-out musically, what with all those strings, but the kids can understand it. It's only when you get down to weird rhythms that the troubles start. 'Strawberry Fields' was a bit too weird. Personally I loved it. Really great, but the weirdness might have prevented it reaching the top of the charts. But who knows".

As a record producer, this record by the Procol has really made Denny Cordell into a name to be reckoned with. What ambitions has he left? "Mainly to see Denny Laine become the super-star that he latently is. To see a New Breed record label. To make the Procols into a top group, and generally have a ball with life".

TO say that the Procol Harum are a phenomenon would be an understatement. It takes quite a bit of doing to get your first record into the charts, but when you do that very thing within one week of release, then you've really arrived. "Whiter Shade of Pale" is the first record by the Procol, and their first hit. Many people wonder about its success. Why has it smashed the charts wide open? One person who can give some clues is their recording manager, a young mustachioed gentleman called Denny Cordell. That's right, the same Denny Cordell who has produced hit records

for such artists as the Move, Georgie Fame and Denny Laine.

A RELIEF

"You get a lot of records that just sort of leap out of the loudspeaker and hit you. A really hard sell. Then this record comes along with a sort of cool, mellow and serene sound. It's such a relief. It all started about 18 months ago, when the only group on my books were the Moody Blues. Keith Reid came to see me with some lyrics written on a scrap of paper. He couldn't sing a note, but the lyrics looked good, I suggested he tried to get a tune together. Anyway I didn't see Keith again for a while, but David Platz, my partner in the music company and New Breed Productions did. By now, Keith had joined forces with ex-Paramount Gary Brooker and completed

some songs. David flipped over the combination. They'd recorded some demos and made a beautiful match. The demos were tremendous. So tremendous that money was found for them to get a group together. Gary Brooker—vocals and piano; Matthew Fisher—organ; Ray Royer—lead guitar; Dave Knights—bass; Bobby Harrison—drums—all very competent musicians."

ANOTHER REASON

Take Matthew for example, he's just completed a three-year course at the Guildhall School of Music studying classical organ. Denny thinks that another reason for the group's success is the fact that everything was recorded spontaneously. They didn't resort to multi-tracking and consequently achieved a much closer-knit sound. The actual session for "Whiter Shade Of

CARL Wayne is by way of being a thinker. Centre-piece, performance-wise, of the Move, he's Birmingham-born (on August 18th, 1944), blessed with a mass of nervous energy, backed by no less than 10 "O" levels in the G.C.E. Blue-eyed and a shade under six feet tall, he looked set for a University career and an executive position in business.

But he wanted to sing. So he sang. He always led his own groups, the last being Carl Wayne and the Vikings. He got fed up with what he was singing, feeling he was getting stereotyped. So he recruited members from other groups and formed the Move.

Now even his manager, Tony Secunda, says: "He's worth his weight in gold to the group. He's not leader—it's a fully co-operative outfit—but he looks after every detail, including the insurance stamps. He's also got an accountant looking after things. Not many groups can be so well organised. I tell you, if anybody on the pop scene is going to make money and keep it . . . then Carl is your man".

FALSETTO

Musically, a lot stems from Carl, too. He's been singing for about five years and has easily the highest falsetto in the group. As a rhythm guitarist he's well above average. His background has made him well aware of the importance of proper sound projection. The Move now use two 100 watt amps, from two mikes . . . and before any show you'll see the worrying, persistent Carl adjusting the equipment to get maximum sound reproduction. Sometimes it takes him half-an-hour while the others may be having the glass of whatever lubricates. . .

If there is any trouble within the group, you can rest assured that Carl will sort everything out. He is a figure standing for order among chaos . . . and there's about as much chaos as possible in the Move's way of things. That's not to say he hasn't been through the mill, as they say. He worked in places like Frankfurt and Cologne where a singer might have to keep going for 10 hours through the night. You don't easily forget that sort of training. . .

He's also a useful drummer. He came into show business at the age of 16, his TV debut being on "Teenagers Only" and his radio first-time on "One Night



Stand", in the Midlands. He dresses smartly . . . almost like the accountant figure that he might yet end up being. He's mad about the Four Tops, especially Levi Stubbs. He regards Curtis Mayfield as being "a composer and a half".

Of course, it's old news that the Move have slowed down somewhat in their destructive attitude to a stage presentation. But Carl argues strongly about the critics who say his movements on stage are "disgusting". He says: "Older people read the wrong things into what we do. I'm not provoking anyone to do anything. We simply

present our material in the way that comes naturally to us. When adults have a right go at us, I try to remind them how they went berserk outside theatres when Johnnie Ray was appearing. Or Donald Peers. Or Rudolph Valentino".

Yes, a thinker is Carl Wayne. Tony Secunda sees him as the centre-piece of a massive archway. "Take him away, and the whole thing collapses". Carl just grins. What interests him is purely seeing the Move do well—and get organised—and get the most out of it, financially. Anyone blame him?

PETE GOODMAN.

LP REVIEWS

MONGOMANIA



MONGO SANTAMARIA]
C.B.S. 62956

You may, or may not, have heard of Mongo Santamaria. But his music has probably come your way via the steam radio and disc decks in groovy discotheques. Hard to describe is Mongo's music, the nucleus is a heavy Cuban style beat, but round this fly bits and pieces of other forms of music, there's a liberal dose of soul in there.

Mongo is a drummer man who was born in Havana. He formed his own band in 1961. All his men have distinguished jazz careers behind them, but their sole purpose on record is to swing in a groovy and funky manner. The tracks are a variety of Latin Beat, Afro Jazz and just plain, pleasant listening.

Side One: I Wanna Know; Mongo Nova; Old Clothes; The Goose; Mamacita Lisa. Side Two: Mongo's Boogaloo; Bossa-Negra; Fuuny Man; Melons; Cuco And Olga.

SATURDAY NIGHT AT THE APOLLO



ATLANTIC SPECIAL
590.007

If Saturday night at the Apollo is anything as exciting as this album, then we in England are missing something. Recorded "live" in 1963, Atlantic have captured

some of the most exciting acts on earth performing at the Apollo—their theatre. The album opens with the Falcon's rendering of "I Found A Love", and continues with pounding performances by Otis Redding, Doris Troy, Rufus Thomas, The Coasters and Ben E. King. And the finale . . . that's somethin' else. All the artists get together for a raving "What'd I Say". Compere King Coleman introduces each act and manages to generate nearly as much excitement as the artists themselves. Most of you will probably have some of the songs already—"Walkin' The Dog", "Stand By Me", "T'ain't Nothin' To Me" etc.—but now you can hear them performed as they should be—"live".

Side One: I Found A Love (The Falcons); Alabama Bound (The Falcons); Pain In My Heart (Otis Redding); These Arms Of Mine (Otis Redding); Misty (Doris Troy); Say Yeah (Doris Troy); Rockin' Chair (Rufus Thomas). Side Two: Walking The Dog (Rufus Thomas); T'ain't Nothin' To Me (Coasters); Speedo's Back In Town (Coasters); Groovin' (Ben E. King); Don't Play That Song (Ben E. King); Stand By Me (Ben E. King); What'd I Say.

FINCHLEY CENTRAL



NEW VAUDEVILLE BAND
FONTANA TL-5430

The New Vaudeville Band are, to say the least, different. But, as this album shows, they do record some good material. Many people say that once you've heard a Vaudeville number, you've heard the lot. And on first hearing, this does seem to be the case. But listen again and you'll discover some good arrangements played by some good musicians. And the New Vaudeville Band are good musicians. Let's face it, not many groups could get a 1920's sound out of an electric guitar.

The best songs are undoubtedly those of Geoff Stephens—"Finchley Central", "Peek-A-Boo", "Shirl" and "Rosie". Other numbers, like "Shine On Harvest

Moon", don't really suit the Band. Thing is, they're a modern group playing modern material in an old-fashioned style. That was where the Temperance Seven went wrong. They dug back into the past for songs. Unless you're a true fan, you won't find any outstanding tracks on this LP, but you won't find any duds either. Whether you like them or not, the New Vaudeville Band will be around for quite some time.

Side One: Finchley Central; Shine On Harvest Moon; Peek-A-Boo; Shirl; I Wonder Who's Kissing Her Now; Sadie Moonshine. Side Two: So Tired; If I Had A Talking Picture Of You; Reflections; Rosie; Waiting For Wendy; I Was Lord Kitchener's Valet.

THE BLUES IS WHERE IT'S AT

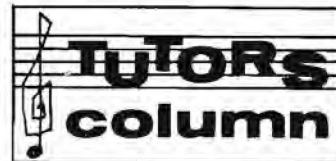


OTIS SPANN
H.M.V. CLP 3609

Otis Spann is the man to listen to, long and hard if you have aspirations toward playing "dem dirty ole blues"! On this circular foot of preaching wax Otis (Mr. Piano) Spann-derson is joined by a gentleman by the name of Waters and sundry other lesser known exponents of the blues. The blues in this case was played at an informal gathering in Chicago. The sleeve notes inform us that Whiskey, Vodka and similar catalysts were supplied in plenty but the performance nevertheless retains a remarkable coherence throughout. The audience consisted of some invited, other not-so invited guests and the general impression is that a ball was had by all. At one point the harmonica player leaves the stand and goes to get beer for the ladies, elsewhere on the album his playing is prominent if not to say strident.

But party atmosphere or no, the music is just fine. Spann operates the 88's with his usual alacrity and overall flow-along rhythm is constant. Guest artistes provide some pleasant B. B. King style guitar and Muddy Waters treats us to his earthy vocalising. The blues is King on this deck, the musicians are competent in its execution.

Side One: Popcorn Man; Brand New House; Chicago Blues; Steel Mill Blues; Down On Sarah Street. Side Two: T'ain't Nobody's Biz-ness If I Do; Nobody Knows Chicago Like I Do; My Home Is On The Delta; Spann Blues.



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.

Grade Guitar School (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 pm). WAN 0687.

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

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

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

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

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

Peter Sander (JAZZ PIANO/ARRANGING), 73 The Avenue, London N.W.6. WILlesden 1781.

Graham Willeard (DRUMS), 39 Harmer St., Gravesend, Kent. Tel. Gravesend 5687.



YOUR LETTERS

Dear Sir,

I have read a great deal lately about certain groups leaving the fans behind. Personally I feel that these groups must progress to keep the scene moving. "Nothing Ventured, nothing gained" is an old adage but one which certainly still rings true.

Groups who fail to make an effort on albums just disappear. Let's face it, we've seen hundreds of 'em haven't we? They churn out the same dreary Tamla standards and inferior original material, which they think is going to make them rich. What people don't seem to realise is that when an album is released and they buy it, by the time they have listened to it and talked about it, the group is back in

the studio working on a brand new record, which must be even better than the last. They are leaving the fans behind in a sense, but only for a little while.

Congratulations to the forward-thinking groups, but, for the critics, one final thought; If nobody was allowed to try anything new then we'd still be hearing these records on a machine with a handle.

K. Ullyet,
Swansea.

Mr. Ullyet wins two LPs.

Dear Sir,

I am sorry to see that the writer of "Instrumental Corner" is under the impression that all we guitarists have to do is to go out and buy ourselves a Gibson Les Paul in order to emulate Eric

Clapton "without much extra effort". What an insult to Britain's greatest blues guitarist! So guitarists have it easy compared with saxmen. Did Clapton get where he is without effort? I too work a lot at the guitar, but I am not quite in the Clapton class! Maybe I ought to take up the sax.

T. R. Dixon,
St. Annes-On-Sea.

The "Instrumental Corner" to which you refer stated that it was easy to get the SOUND of such greats as Clapton, given the same gear. We made no reference to the subject of proficiency on any instrument.
—Editor.

Dear Sir,

When I was in London recently I picked up a copy of "Beat Instrumental" and enjoyed it a great deal. I'm very interested in music as I own four guitars and play in combos and the like. There is no magazine in the U.S.A. which is not printed with the screaming, fan-club type 14-year-old girl in mind. I was

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wondering if there would be any chance for me to subscribe to "Beat Instrumental" even though I live in the United States. I would certainly appreciate it if you could send me a subscription form to fill out.

Jimmy M. Gawley,
San Francisco,
California.

Of course you can subscribe to "Beat Instrumental" Jimmy. The mag can be sent to any part of the world. It will cost you five dollars for a year's subscription. Just send this amount by cash, cheque or money order to "The Subscription Department" at the address on the inside front cover.—Editor.



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HOLLIES TOP OF U.S. DIVISION 2

I DON'T want to sound too much like a publicist, but the Hollies' image is talent and quality. When the kids buy a Holly record, or go to a Holly show, they know they're buying quality." So says the Hollies' publicist, Allan MacDougal. While listening to the group's latest album—"Evolution"—we spoke about many aspects of the Hollies, including their image. Allan thinks that as individuals they have, at long last, brought their personalities to the fore. "Nash is the terrible hip cavalier-type, Clarke is the sexy boozier, Tony Hicks is the little-boy-lost that everyone wants to mother, Bernie is the quiet one, and Bobby, well he's just the best drummer around. Actually, Bernie has been a terrific acquisition to the Hollies. On this album, he plays organ, harpsichord and [piano. And on 'Carrie-Anne', he shares the steel drum honours with Bob".

When you listen to "Evolution", the first thing that strikes you is how much the Hollies have progressed. The famous Clarke/Nash harmonies are still there, but now have some great arrangements behind them. These were the work of ex-Manfred Mann, Mike Vickers. The standout track on the album is undoubtedly "Lullaby To Tim", an Allan Clarke composition sung by Graham Nash. When this was recorded at EMI, Graham's mike was put through Tony's amp on reverb and then fed into the control room. The effect is astounding. A completely new sound. If you think that a lot of feeling has been put into the lyrics, it's because Allan wrote the song while he was singing his son, Timothy, to sleep.

WHAT NEXT?

What's next for the Hollies? They seem to have conquered most of the world's markets, and are now breaking big in the States. "According to an American journalist, the Hollies are top of Division Two in the States. Obviously... the Beatles, the Stones, Dono-

few great things. Tony can do a sort of song-and-dance, and they'll feature Bobby at long last. It's still very much at the back of everyone's minds, but the boys would love to do it. Thing is, where does one go next? 'Carrie-Anne' will be the boy's sixteenth consecutive hit.

TAKE TURNS

"This single is rather different to their previous ones. Not many people will be able to pick this out, but they all have solo spots. It starts off with the usual three voices in harmony, then Nash breaks off and sings the 'Hey! Carrie-Anne' bit. Next comes the first verse sung by Clarke, followed by the three of them for the chorus. The second verse is Tony Hicks—for the very first time—and then it's back to the chorus. The middle-eight is Allan Clarke double-tracked, and then there's this Trinidad steel drum bit by Bern and Bobby followed by the chorus. The last verse is Nash, and the ending comprises of Hicks followed by Nash, followed by Clarke. Finish. Why? Simply to make a good record,

because after so many hits, they keep wondering when the flop will come".

Gear-wise, that Swedish P.A. is still the pride-and-joy of the Hollies. Continues Allan: "Nobody is allowed anywhere near it except the road managers. They did lend it to Spencer on the last tour, but it's still a big secret. I don't think the Hollies know how it works themselves". I mentioned that quite a few interested parties would love to get out their screwdrivers and have a peer inside. "You can't, because it's all padlocked. Seriously. The road managers each carry a key around their necks. It's really the big 007 thing. And Nash has bought a Mellotron. He reckons it's paid for itself already with some of the songs he's written. No, it's not used on 'Evolution', but it will be on the next album".

WRITING TEAM

It's a known fact that the Hollies are concentrating more and more on song-writing. But they've also teamed up with other writers, mainly Nicky James and Curt Duncan. These two write songs with Nash, and Nash and Clarke, and with Clarke and Hicks, and with Clarke and Nash and Hicks. According to Allan, they're turning out some terrific stuff together. Seems that even when their days as a group come to an end, the Hollies will have plenty going for them.



1957

THE YEAR OF ROCK

BEAT INSTRUMENTAL LOOKS BACK TO THE YEAR WHEN ELVIS WAS KING OF THE CHARTS



IN an age when most pop stars release a maximum of three or four records a year, it seems unbelievable that one artist could not only release 13 discs, but also push the COMPLETE 13 into the Top 30. But it happened! The artist was Elvis Presley. The year 1957.

Many of these records—such as "Rip It Up" which entered the charts at 27 one week, and disappeared completely the next—cannot be classed as "smash hits",

but I can think of many groups today who would be only too happy with such a situation.

Out of the 13 records, Elvis had only one No. 1. That was "All Shook Up". But during the week ending October 9th was in the enviable position of occupying numbers 10, 11, 12 and 13 in the hit parade AT THE SAME TIME! The discs that made this possible were "All Shook Up", "Let's Have A Party", "Paralyzed" and "Teddy Bear".

Finally, to dispel all possibility of a fluke, the following week saw the arrival of "Gotta Lotta Livin' To Do" in the same chart, making a

total of FIVE records in the Top Twenty at the same time. Who says 13 is unlucky?

To the ardent fans of Rock 'n' Roll, 1957 is remembered in much the same way as historians remember 1066. This was the year that created more "overnight" stars than any other. Apart from the Elvis phenomenon, it heralded the arrival in the charts of such artists as Paul Anka (remember "Diana"), the Crickets ("That'll Be The Day"), the Everly Brothers with "Bye Bye Love", Tab "Young Love" Hunter, and Jerry Lee Lewis with "Whole Lotta Shakin' Goin' On".

With such established record sellers as Bill Haley, Little Richard, and Guy Mitchell in the hit parade, it's not really surprising that the majority of the newcomers were Americans, but they didn't have it all their own way.

Donegan, and Paul Anka respectively.

LONG GONE

In the 10 years since 1957, many of the then-famous names have faded from the disc scene—hit-wise at least. Who can remember Sonny James, the Tarriers, Patience and Prudence, the Teenagers, the Hilltoppers, Charlie Gracie, Russ Hamilton, Sal Mineo, Billy Ward, or Johnny Otis? Not many I'll bet.

The number that do still make the charts can be counted on one hand. They are Elvis, the Everlys, and the occasional visits of Shirley Bassey and Andy Williams.

Apart from the ones already mentioned, the chart-toppers of this legendary year were Guy Mitchell's "Rock-A-Billy", Andy Williams' "Butterfly", "Yes, Tonight Josephine" by Johnny Ray, and a song that was No. 1 for seven weeks—"Mary's Boy Child" by Harry Belafonte.

The biggest seller that year, however, was Paul Anka's "Diana". A hit on both sides of the Atlantic, and destined to become one of the biggest sellers of all time.

Before we leave that memory-laden year of 1957, it's interesting to see that old favourite "White Christmas" enter the charts for about the fifth year running. But like everything else in that year, it was a surprise. The singer was Pat Boone. Not Bing Crosby.

TOP TWENTY—FIVE YEARS AGO

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

- | | |
|--|------------------|
| 1. I Can't Stop Loving You | Ray Charles |
| 2. I Remember You | Frank Ifield |
| 3. Come Outside | Mike Sarne |
| 4. A Picture of You | Joe Brown |
| 5. English Country Garden | Jimmy Rodgers |
| 6. Good Luck Charm | Elvis Presley |
| 7. Ginny Come Lately | Brian Hyland |
| 8. Here Comes That Feeling | Brenda Lee |
| 9. I'm Looking Out The Window/
Do You Want To Dance | Cliff Richard |
| 10. Our Favourite Melodies | Craig Douglas |
| 11. Yes, My Darling Daughter | Eydie Gorme |
| 12. Don't Ever Change | The Crickets |
| 13. Speedy Gonzales | Pat Boone |
| 14. Last Night Was Made For Love | Billy Fury |
| 15. Ain't That Funny | Jimmy Justice |
| 16. Sharing You | Bobby Vee |
| 17. Right Said Fred | Bernard Cribbins |
| 18. Green Leaves Of Summer | Kenny Ball |
| 19. Stranger On The Shore | Mr. Acker Bilk |
| 20. I Don't Know Why | Eden Kane |

Records entering the Charts during the last two weeks of July, 1962

- | | |
|--------------------|---------------|
| Ya Ya Twist | Petula Clark |
| Little Miss Lonely | Helen Shapiro |
| Cindy's Birthday | Shane Fenton |
| Things | Bobby Darin |
| Let There Be Love | Nat King Cole |

TWO HITS

During this legendary year, Lonnie Donegan topped the charts twice with "Cumberland Gap" and "Gambling Man", Frankie Vaughan slammed home with "Garden Of Eden", and Tommy Steele had good tries with "Singing The Blues" and "Butterfingers". But apart from this, British artists generally had a bad time chartwise.

Sure, there were entries by David Whitfield, Shirley Bassey, Laurie London, Jim Dale and a few others, but none of them strong enough to really topple the American chart supremacy.

Apart from being the "birthdate" of many now-famous singers, 1957 was also a "shock" year. Not only did a "square" melody called "Around The World" shoot up the hit parade, but there were FOUR versions in at the same time. None of which were by an artist any self-respecting Rocker would dare associate himself with.

The four different versions were by Gracie Fields, Bing Crosby, Ronnie Hilton, and Mantovani.

The song in question was in the charts for 16 weeks, but not one version ever reached that elusive top spot. That was left to Andy Williams, Johnny Ray, Lonnie

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