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# BEAT

MONTHLY

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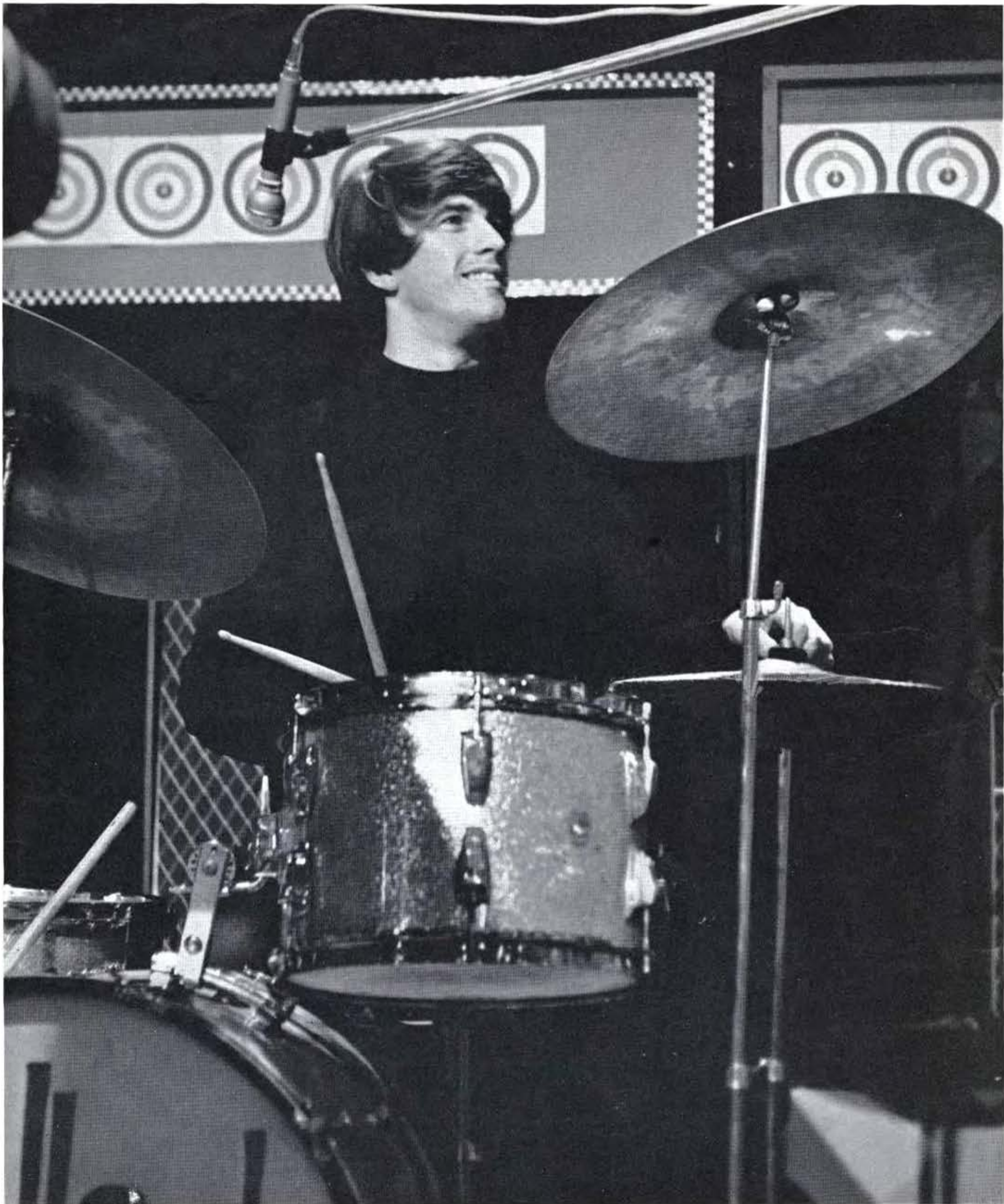
# INSTRUMENTAL

OCT 1965

No. 30







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*of The YARDBIRDS on his Ludwig Kit*





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# BEAT INSTRUMENTAL

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### Editorial

The production side of the recording world has been turned upside-down over the past two years. The old system of a dozen or so A. & R. men working for a few giant recording companies has disappeared almost over-night, and in its place we have literally dozens of record producers, some experienced, some raw.

But, as a result, any artist or group seeking a recording contract has a much larger number of doors on which to knock, giving them a better chance of succeeding.

And even if no record producer, either big or small, will give them the chance, then they can always take their fate into their own hands and record themselves. The independents have proved that it is not great technical experience which is required to produce a good record, but ability and originality.

No one knows what changes will take place over the next two years. They said that pirate radio-ships would never succeed. But they have. Now they are saying that no small, local record company will ever make the grade. But the experts could be wrong again. I hope, they are, because local Scottish, Welsh, Irish, London or Manchester record companies would introduce a whole new aspect into the record scene.

And, incidentally, give a lot of local talent the chance to show what they can do.

We've got several special features this month, including a full report on the new instruments which were introduced at this year's Trade Fair.

And The Beatles talking about the American Scene. They, more than anyone else, can see the trends that have taken place over the past couple of years. After all, it was them who started the big trek of British artists across the Atlantic.

The Editor.

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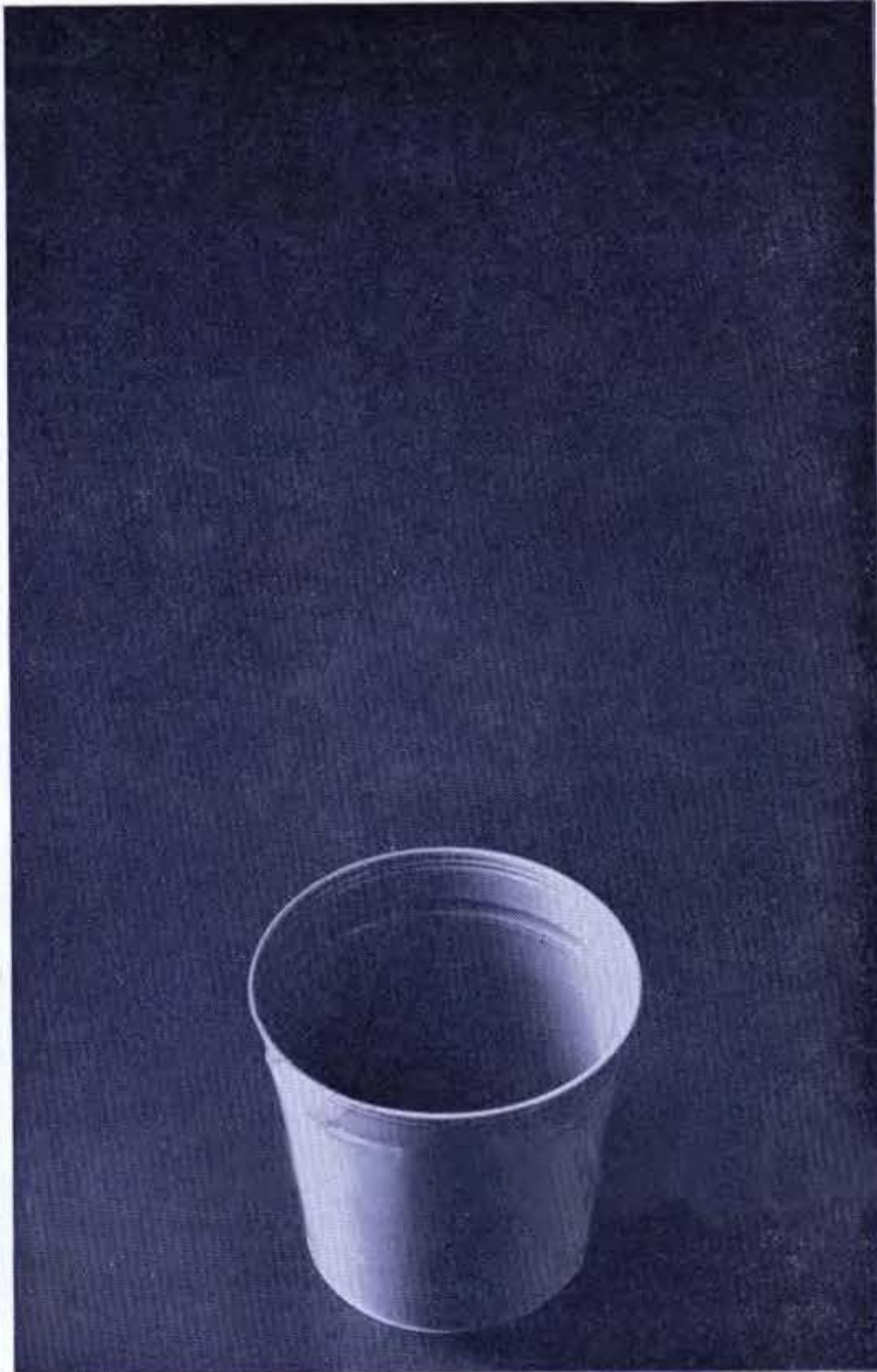
## FRONT COVER

Our cover pic this month shows Graham Nash and Allan Clarke of the ever-consistent Hollies, performing their latest chart-smasher "Look Through Any Window" in Rediffusion's Wembley studios during "Ready Steady Go!"





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## BOBBY ELLIOTT

# PLAYER OF THE MONTH

**B**OBBY ELLIOTT, fair-haired and blue-eyed, is now very much part of the beat-group scene—his solid drum technique is much admired by other percussionists and is a very important part of The Hollies' consistent triumphs. He likes the "poppier" kind of music . . . but his first interests were in modern jazz.

Our Player of the Month says: "When I was at school, I didn't do much in the way of music. Just listened to records . . . Woody Herman, Benny Goodman, then on to Gerry Mulligan and Dave Brubeck. I had a bit of an itch to become a drummer, while I was still at Nelson Grammar School, but the nearest I got to it was bashing away to records on different-sized biscuit tins. As my dad had a grocery shop, I never ran out of tins. . . .

"But gradually I built up a spare-part kit and took it a bit more seriously. While I was still a semi-professional I worked in a local jazz club at Rawtenstall—our trio backed stars like Don Rendell, Ronnie Ross, Eddie Thompson, Bert Courtney and so on. I was definitely jazz-mad. I listened to all sorts of drummers, but particularly liked Mel Lewis.

Bobby joined Shane Fenton and The Fentones. Then The Hollies announced they needed a drummer, so he took over. "I sometimes feel I'd like to try something different to develop. But I'm happy with the group and I'll go on until, or if, things get a bit bleak.

"I've been through different drum-kits, but now I stick to Premier. They give me the sound I want. Incidentally, I've painted the insides of the drums, which makes quite a difference in tone. Also I use what's called a "ching-ring" on top of the hi-hats—makes it look like a space-ship. The thing is that it's the same as having a tambourine on the cymbals, broadens the sound . . .

Any advice for up-and-coming drummers? Says Bobby: "Listening—that's the secret. Even when you start working with a group, listen to the other fellows. There's always something to learn. I do read music—not as well as I'd like. Most groups use head arrangements, but if you want to broaden your scope, you must be able to read".

Bobby, just an inch under six feet, drives a Morris 1100, but usually travels with the others in a chauffeur-driven car. Nice, he says. He finds that very few of the other groups are interested in modern jazz. "The Animals really ARE", he says. "But lots of people just say they're keen for the effect." He'd like to handle recordings, having got the "basic knowledge of it". And about The Hollies' distinctive sound, he says: "I think it's due to Graham's high voice. I'd say he's got the highest voice in the business, without going into falsetto."

Bobby's current musical tastes? Apart from pop, he goes for the coloured outfits . . . like Charlie Mingus, Thelonius Monk and Johnny Griffin.

Burnley-born on December 8, 1942, Bobby Elliott went back to bed. To listen to some more world-class drummers from his disc collection. PETE GOODMAN.





# BILL WYMAN'S COLUMN



There's a certain point in your career when you stop being "a beginner", and start to be a learner. It's the time when you have mastered the basic stuff and have the knowledge that you're "doing all right". This is when confidence is needed to bring out the best in you. There are some things that you just can't attempt on your own, but with a group they'll probably come off—given the right atmosphere and the faith of your colleagues. So get with a group and build on your knowledge. Try to steer away from the same old riffs. I remember my breakthrough came at the Station Hotel, Richmond. We were doing Muddy Waters' "Put A Tiger In Your Tank" when things suddenly just clicked. I went off into runs and slides and all sorts of things. What's more, it all came out just fine without any slip-ups. The other Stones told me afterwards that it had sounded great and, of course, I really felt good. That's the big thing about a group, you have a sense of responsibility towards the others and when you play your part well, they don't hesitate to praise you.

You're always meeting daft types in this business, but the one that I think is the silliest is the guy who says that he doesn't like going to watch other groups because seeing really good instrumentalists makes him want to give up. What a stupid attitude. No matter how good a player is now, you must remember that once he was at exactly the same stage as you, ability-wise. He's only streets ahead of you now, because he either started playing earlier or else he's had more time or better opportunities than you to learn.

I used to go and watch Ricky Fenster, who was bass guitarist with the late Cyril Davies. He was very good, but I used to say to myself, "He's Ricky Fenster, let's see what you can make of Bill Wyman". I didn't want to be the second Ricky Fenster but I did want to learn things from him and get fresh ideas. You will find that whenever you go to see a group the bloke who plays the same instrument as you will have something, no matter how small, to interest or instruct you.

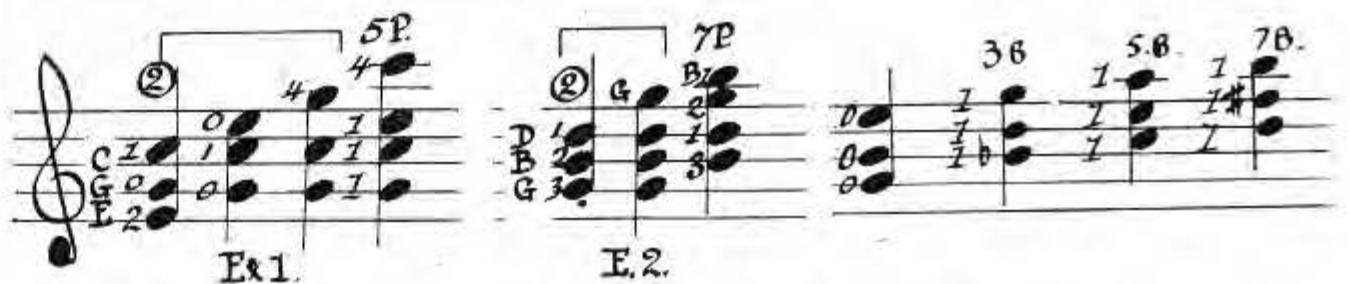
See you next month,

BILL.

# Reading music on guitar

by THE TUTOR

Exhortations to "practice regularly" and statements about people being "self-taught" are often seen in music magazines dealing with the current scene. But practice without a plan often ends up with the player going over and over the same ground. The phrase "self-tuition" can be misleading. No one is self taught, and paradoxically, everyone is self taught. You do the actual work yourself, but you pick up bits and pieces from others. The standard of guidance you acquire varies according to your contacts. The above "opening number", will, I hope, induce you to plan your practice so that you are always progressing and so help you to learn to read music. Most group players have a good knowledge of chord shapes and with a little thought this knowledge can be used to recognise the "dots". Take a simple chord like "C" . . . the major chord of C which you all know is made up of three notes; C, E and G. Have a look at the "inversions" of these three letters. In the example below (Ex. 1), you find the root of the chord "C" in the top voice. The fingerboard position of this note "C" remains constant throughout the first three chords which are all in the same position. The fourth chord in the example has "C" in the root position on a different string. This is your key to learning the fingerboard; from your chord shapes you know the notes. With a little thought it should be possible to find them on the fingerboard and on the "dots".



Now consider the chord of "G" major. Formed in the same way . . . notes three and five added to the root G:

G	a	B	c	D
1	2	3	4	5

The first chord on the music staff (Ex. 2), is in the "Root" position, the order in which it is built up. The bracketed inversion leaves the three bottom notes in the same position and adds an octave "G", or, in musical terms, doubles the root to make a four note chord. In the third chord ALL the notes move on to different strings. This method of examination gives you a lead to locating notes on the fingerboard.

A further simple method of note location is to consider the barre shapes which give minor chords. The minor chord has a flattened third degree. The shapes shown start with the E minor chord (E, G and B), and the open strings, where the barre is made by the top nut, give the inversion G, B and E. At the third fret you have G minor (B flat, D and G). At the fifth fret A Minor (C, E and G), and at the seventh you have B Minor (D, F sharp and B). And so it is possible by this method to reconcile the fingerboard positions with the "dots".

When you've made a good solid attempt to read, start to WRITE. Pick out a few simple chords and write them down on the music staff. You will be surprised how quickly you will progress. And if you're thinking of doing some songwriting or arranging this is the way to start to learn to put it down on paper.



# ZOOT Slams RECORDING TECHNIQUES



Zoot Money, tipped to follow his stable-mate Georgie Fame into the charts before long, feels that recording techniques in this country are all wrong. "They are just about getting the hang of how to balance a six or seven piece band", he says.

"When they get a biggish line-up in the studio all they do is fix the settings and that's it. There's no lifting or raising any particular part of the band—not even for solos. I've had no end of arguments over this".

Zoot doesn't blame the A and R man individually or the engineer, but says it's a combination of both.

"I think an A and R man—before he records you—should consider it part of his job to come along to a gig and hear you play the number live to get an idea of what instruments to bring out at different times."

Zoot certainly has a point. A and R men seem very set in their ways and generally work to a stereotyped pattern.

Now who, for example, would have balanced The Stones "Satisfaction" the way it was? Mick Jagger's vocal is drowned on the disc which is completely against the rules of "Stereotype" recording.

Now back to Zoot. "With the exception of Andrew Oldham and a few others, they are all uninspired and

tea-break minded", he added.

"Georgie Fame experienced the same things as I have done. Now he's had a number one it's different—but he had a heck of a time in the studios before that.

"Listen to 'All About My Girl' on one of his earlier long players. I happen to know there was a tenor sax and a baritone sax solo on that track, but put it on a record player and you wouldn't notice either.

Zoot, at last, however, seems to have got his own way. After starting with Decca he has since moved to E.M.I. and is now under A and R man Tony Palmer.

"I think he understands now that I want to learn", says Zoot. "He knows I feel strongly about the bad balancing of big line-ups such as ours, so for my new single he let me do the final mixing".

It's an Otis Redding number titled "Something Is Worrying Me" and is most definitely his strongest single to date. When he did the final mixing, he lifted the saxes above his other instruments to create what he calls "A block of sound".

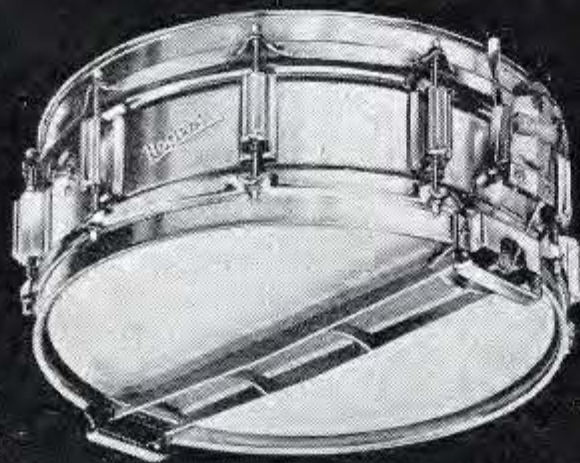
If the term puzzles you, then I can define it by saying the brass section sound very much like that in Wilson Pickett's "In The Midnight Hour" which is becoming very popular with groups.

JOHN EMERY.

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# THE BOOKER T CULT...

**B**OOKER T. is just coming up to the age of 21. His birthday is in a few weeks time on November 12. Amazing isn't it? We seem to have had "Green Onions" on our list of ever-players for many years and it only seems natural that the bloke whose name the label bears should be "getting on". Of course it's an illusion, after all, how many people know the Booker T. biography off by heart? How many people have ever realised that Booker T. does in fact have a body, a home, a job? His name is really synonymous with a sound, a tremendously moving record, a cult.

The M.G.s are not a group in the true sense of the word. You won't find them topping the bill at the American equivalent of the local Palais. Their world, is the recording world. Their scene the disc scene.

The musical and to some extent spiritual home of Booker T. and the M.G.s is the Stax Recording Studio, Memphis, Tennessee. This is where both the disc "Green Onions" and the group was born.

Situated in the negro quarter of Memphis, Stax has made quite an impact. Out front there's a record shop—at the back are the studios.

And into these studios Booker T. and his soul associates walk almost every day, because they are and have been for some time Stax Session Men.

They back people like Otis Redding, Wilson Pickett and their great friend Rufus Thomas who is not a full time pro singer, he's better known as a deejay.

A bloke called Jim Stewart is the owner of the Stax Record Co. and an informal method of working is the basic of his recording policy. His releases are all "Soul" records and there must be plenty of atmosphere about them if they are to go out on his label.

In Britain you will hear Stax recordings on London American or Atlantic labels. Lend an ear to any one of these and you will feel the atmosphere which the Memphis company pours into all their tracks.

Although the Stax studios have such a casual approach, they turn out highly professional work. If you hear a distorted guitar passage or incoherent mumblings on a Stax track you can rest assured that they are included for a purpose—they are no accidents!

"Green Onions" was definitely the studios' greatest triumph, chartwise, at least. On that session there was Booker T. on organ, Steve Cropper on guitar, Lew Steinberg on bass and Al Jackson Jnr. on drums.

They had gathered to back Rufus Thomas, but he was unable to come along. In the studio with instruments at the ready the four session boys couldn't resist the opportunity to have a jam-session. Booker T. lay down a 12 bar riff and off they went. They did a couple of nondescript pieces, then came upon that very familiar riff. Off they went again. It was intriguing and very moving. Of course it was the birth of "Green Onions".



Yes it does sound corny doesn't it? But that's the way it happened. You'd be wrong if you are now expecting me to follow up with, "Luckily the engineer had left the equipment 'on record' and thus captured for posterity the sound of Booker T." The engineer in this case was owner Jim Stewart and if he had not noticed that the equipment was recording he would soon have had his attention brought to the fact by the bobbing needles, when that fantastic Steve Cropper lead break came round. Jim Stewart quickly saw the potential in the impromptu 12 bar and started balancing for a take. The "take was took" and all was well. Especially in the following months when "Green Onions" took root in the top regions of the American charts. The name on the label of that immortal disc was, Booker T. and the M.G.s "The Four Stax Session Men" would hardly have been suitable. Booker T. had already arrived at his name by pinching it from the founder of his high school, Booker T. Washington a great American negro leader.

The M.G.s simply took the initials from the term which they thought described them properly. They were a Memphis Group. That was enough for them. Four experienced session men, who would have laughed themselves sick at a name like "The Stax Soul Four" or "Booker T. and his Raving Stax Swingers".

Although the name Booker T. somewhat dominates the group many of the M.G. followers feel that guitarist Steve Cropper is the main contributor to the group's big sound. They say that the Booker T. sound is not elevated to individuality by B.T.s organ, but by that raw, vibrant, sometimes erratic, but deeply moving, guitar which sails in out of the blue to shatter the throbbing flow-along rhythm of the typical Booker T. offerings. Certainly Steve is an outstanding guitarist with a style of his own, but with his type of soul, he must have stimulation. Booker T. and the other two certainly seem to give it to him. It is a very pleasant change to meet up with session men who are allowed to create just what they like without the restrictions of music.

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# New instruments report...

## A B.I. survey of all the new instruments and equipment at the 1965 TRADE FAIR

**O**N show, the British Musical Instrument Industry. The spectators, thousands of potential buyers from home and abroad.

The week commencing Monday, 23rd August, was a testing time for the industry. This was the first opportunity for everyone to see what the British manufacturers had come up with for the new year.

In many respects, of course, it must have been a very worrying time for everyone with new products to show. It is possible to foresee trends. It is possible to predict the success of new lines by remembering the sort of reception similar products have been given in the past, but it's the order books that give the facts, and if the manufacturers' spanking new creations are shunned by wholesalers, dealers and you, then they have flopped, no matter how "fab" they're made out to be.

It was evident, from the first stand to the last, that the British manufacturers had not been resting on their laurels. They have been busy with a capital B for British, but it seemed that they had been making structural improvements to their goods rather than going out of their way to cause sensations.

For news of trends or tendencies we sounded out the wholesalers. They are constantly aware of what is selling, so it's easy to get a general impression of the scene by looking at the equipment which they are stocking. This year they are lining their shelves with finger-style guitars—jumbos, classical guitars and especially 12-stringers. "These", say the wholesalers, "are the best sellers", but they all shared the opinion that people have become extremely interested in the fiddly things, the novelties, the accessories: kazoos, jaws harps, harmonica harnesses, harmonicas, strings, nuts, tuning forks, variable-note pitchpipes, to name only a few. In the slightly dearer range, auto-harps have also been doing very good business.

### SURPRISES

Nothing at the Fair was greeted with loud "ohooos" and gasps of astonishment. Instead, the key exhibits brought appreciative nods and the occasional smile. Naturally the manufacturers of organs, drums and brass, always start at a disadvantage when it comes to making people sit up and say, "amazing". The electronic boffins obviously have the edge here.

In the research dept. of the British Musical Industry they certainly have been busy. Last year the Guitar Organ was the talking point and it was back again this time in much improved form. There were three models at the fair. The Menitone (a private venture), the Vox, Guitar Organ, and the Watkins, Fifth Man. They are all pretty different in appearance. The Menitone doesn't have a price as yet, but the Watkins and Vox models cost £204.15.0d. and £194.5.0d. respectively.

Large organ manufacturers Livingstone Burge offered the Tubon, a revolutionary new instrument which was conceived by a Swedish designer, who has sold L.B. the rights to his creation. This battery-operated, keyboard-instrument is designed to give the user a wide range of tonal effects in the lower octaves by the selection of four stops, which are contained in the recess provided for the left hand. The Tubon is carried over the shoulder like a guitar and is designed to work with any amp. Cost will be £95.

Fuzz boxes were surprisingly plentiful. Watkins showed their Pep Box at 16 gns.,



The Vox Guitar Organ

Barnes and Mullins had the Tone Bender at 14 gns., and Vox showed what they call a distortion booster, one of a range of input attachments which they have recently brought out. As well as the distortion booster, there is a bass booster, a mike booster and a treble booster all at 4 gns. Evidently echo is *not* dead. Arbiters' Soundimension Echo unit has been on sale for some months, but this was the first time it was shown at the Fair.

It's a 61 gn. job using a continuous rotating magnetic drum instead of the usual tape.

Fenton Weill have made two new reverb units. They both work on the spring principle, are transistorised, and sell at 25 gns. and 14½ gns.

Also from Watkins, famous for their Copicat Echo Units, the Powercat—a 30-watt amp plus a 12 in. speaker with a new improved Copicat built-in. Price—75 gns.

Sidney Bird and Sons were demonstrating the prototype of their "Chorus Generator", a transistorised pre-amp unit which is built to enhance the tone of an organ or any other electrical musical instrument. It can produce tone colours between the two extremes of a

church organ and a hurdy gurdy. There is no price fixed for it as yet, because Bird were waiting to see how it was received before going into production.

Although it is possibly just a little out of our sphere you might be interested in a new device which Boosey and Hawkes were demonstrating. It's called the Orgaboard and is for teaching music. It takes the form of a blackboard but has moveable metal notes which can be placed in any position on two sets of lines (staves). When these notes are touched with the attached metal pointer they sound the note which they represent through a speaker to the left of the board. This is a Japanese invention for which B. & H. have obtained exclusive distribution rights.

### AMPLIFIERS AND SPEAKERS

The magic number is now 100. Watts of course. Most of the manufacturers are putting out 100-watt units with matching speaker cabinets or P.A. columns.

Relative newcomer, Marshall, demonstrated their complete range of amps which are now in a new steely-grey finish. They were particularly proud of their 100-watt unit and heavy-duty column speakers. The unit is 98 gns. and the columns, which each contain 4 x 12 in. speakers, cost 160 gns. a pair. Marshall are also doing a couple of 18-watt amps. One with a 12 in. speaker at 55 gns. and another with two at 70 gns. New also is their 60-watt transistor unit.

Vox had their 252 gns. Beatle A.C. 100 at the head of their display plus several other interesting lines. For instance, the new 40-watt column speaker/amp set-up. It's a 4x10" column with both amp and pre-amp. The latter slots into the back of the column and can easily be slipped out and carried over the shoulder. Price has not been fixed yet.



The Tubon



New P.A. units of 100 and 150 watts were also on show although their casing will probably be changed in the near future. With these units Vox hope to work a system whereby wattage can be increased in steps of 50 watts by adding small units to the existing amps. Reverb is optional on these models. The 100 unit costs £150.10.0d. and the 150 £183.15.0d.



The larger of the Fenton Weill Reverb Units

To go with the big wattage P.A. units Vox have new L.60 speakers at 60 gns. each and a set of folding line source speakers each of which have four 12" speakers and a tweeter. These will take 75 watts each and cost 160 gns. a pair.

Watkins showed their 160-watt reflex speaker-cabinet at 80 gns., and a set of new 60-watt units. The V.R.60 is for vocals at 86 gns., the B.R.60 for bass at 80 gns. And there's a unit called the P.R.60, which combines with the existing Watkins G.R.60 to give 120 watts. This costs 65 gns.

Burns had their Stage II P.A. system at the fair and they also had some news about their Stage III, 100-watt system. They say that at the moment they are unable to meet home orders for it as the demand from abroad is so great.

Also on the Burns stand was the Cabinet from the forthcoming International set-up. This resembles the Orbit range of amps and has three 12" speakers. It can handle 100 watts, but will be put out with an 80-watt unit. The International will cost 171 gns. with reverb, and 146 gns. without.

From Selmer, came the new-look range of amps and speakers with several additions. Their latest Treble and Bass 100 watt was on show with one of its partners in the 100 range, the Goliath 100 speaker. As its name suggests

this is a new version of the Goliath built to take 100 watts. The Treble and Bass costs 82 gns, and the Goliath 100 is 75 gns.

Selmer are also making an all-purpose speaker cabinet containing two 12" speakers, at 65 gns.

Moore Randall, the firm who have been criticised in the past for being too practical and not sensational enough, showed their non-nonsense products.

For instance, their chunky P.A. amps and speakers. They have their M.R. 30 amp at 52 gns. or 94 gns. with two columns each containing 4x8" speakers and there are the larger 3x12" columns which are 42 gns. each. Moore Randall also make a range of organ tone cabinets and although these are standard models they will take orders for special features to be included.

Their M.R. 25-watt cabinet with 1x15" speaker is 105 gns., whilst their 30 watt and 50 watt models, which include 2x15" and 2x12", and 2x15" speakers respectively, are 130 gns. and 165 gns. All of these models are available with reverb.

The range of B.E.L. amps was on the Boosey and Hawkes stand and the outstanding model was the new chunky 60-watt bass speaker and amp set-up. Price will be 160 gns.

Fenton Weill showed their P.A.50 unit which costs 47½ gns., and Coppock Ltd., of Leeds, showed their new range of Antoria low wattage amps.

Other manufacturers retained their established lines.



A section of the Marshall display

## GUITARS

What was going on guitarwise? Naturally, all the guitars one would expect to find at a trade show were there. No manufacturer or wholesaler missed the chance to display his full range or at least the best part of it.

Arbiter, who have recently become the sole Fender agency in this country, showed some interesting new models from the Fender range, including their Solid Electric 12-string with four separate pickups and a shape like the Jaguar, the Fender semi-acoustic, and of course, the long awaited Fender jumbos. No prices have been fixed for these models as yet.

Vox have modernised their Phantom models and also added some completely new guitars to their range. The Bill Wyman bass and the Spitfire Mark IV, are shaped like the Phantoms, but have semi-acoustic bodies. The Bill Wyman is £73.10.0d. and the IV costs 80 gns. Vox were also showing their new solid Escort 2 pickup guitar. This is very similar to the Fender Telecaster and Esquire, and costs 75 gns.

Making its first appearance at the fair, although it has been out for some months, was the £145.5.0d. Guild bass which Besson say has caught on very quickly.



Part of the B.E.L. display featuring the new Bass 60

Burns were extremely proud of their G.B.66 guitars. The standard model costs 120 gns. and the bass 125 gns., but the price of the De Luxe model is 136 gns. This one includes a density control, which Burns introduced with their Virginian, and employs a pickup system which produces a wide magnetic field all round the two pickups and the space between them. The Burns Baby Bison also made an appearance at the show. This is a straightforward two pickup guitar with sharp lines, and again, a density control. Unfortunately, the Baby won't be available in this country because it is being made solely for export to America.

Rose Morris had several new guitars to show. At 240 gns. they had a Luxury Levin with gold-plated metal parts, and De Armond pickup, a Levin Classical guitar at 51 gns. and a version of the Levin Goliath with a pickup in the treble position at 69 gns.

From Eko there were two electric 12-strings. One a Jumbo at 40 gns. and the other a semi-acoustic at 79 gns. They are also bringing out a new 6-string Jumbo at 35 gns.

Besides a wide selection of semi-acoustic, acoustic and solid 6- and 12-stringers, Dallas showed, for the first time, the new version of their Framus Star Bass.

Additions to the Grimshaw range of guitars were at the show. This year Barnes and Mullins, who handle Grimshaw guitars, had the Troubadour De Luxe Electracoustic guitar at £87.10.0d., a fine new semi-acoustic 12-string, the £112 M.S.12, and two very handsome electric/acoustic guitars with full bodies and "half oval" sound holes. The Troubadour bass costing £77 and the electric 12-string Jumbo at £94.10.0d.



New lines from Fender on the Arbiter stand



The Orgaboard





*The Burns' Mini Bass*

The Epiphone range now includes the Howard Roberts model, a single cutaway guitar with a small oval hole. The acoustic version is 165 gns. and the electrified model 196 gns.

At the Watkins stand the old favourites, the Rapiers, shared space with the new range of Sapphire guitars. The 6-string models with two and three pickups cost 47 gns. and 50 gns. respectively, and the 12-string solid costs 65 gns. There is also a bass at 55 gns.

Selmers demonstrated their double cutaway Barney Kessel Gibson at 310 gns. but were unable to show their new Everly Brothers Gibson acoustic because of a hold-up in delivery from the States.

Hofner were showing the Verithin double cutaway at 80 gns., or 90 gns. with Bigsby unit, the new Ambassador at 60 gns., and the restyled President and Senator guitars. The new acoustic Hofners also made their debut at the fair. There are two models—the Jumbo and the 12-string, and each is available with pickup. Prices are: Jumbo 35 gns. and 45 gns. with pickup, and 12-string, 38 gns. and 48 gns. with pickup.



*Part of Rosetti's guitar display*



*A Dallas executive demonstrating their Autolok fittings*

### PERCUSSION

It was the first time that Beverley Musical Instruments Ltd. had presented their own display at the fair although their drums have been shown in the past. This firm makes a very wide range of top quality drums. Their major kit is the Powerhouse outfit, which costs £114.1.2d. in a white finish and £116.11.0d. in



*The Beverley drums display*

any of Beverley's other eight finishes. Beverley have a complete range of accessories and also sell Krut cymbals.

Premier showed their new multi-purpose stool. It is basically a drum stool, but can be heightened for the use of a keyboard player or any other seated artist. Price will be only shillings more than the standard stool. The popular 10/6 nylon-tipped drum sticks were on the stand as well as the company's tambourines which now have plastic Everplay heads, guaranteed to stand up to the wildest punching during any performance.

There is a Green Silk Pearl finish for the Olympic range of drums, and a kit with this eye-catching finish was on display.

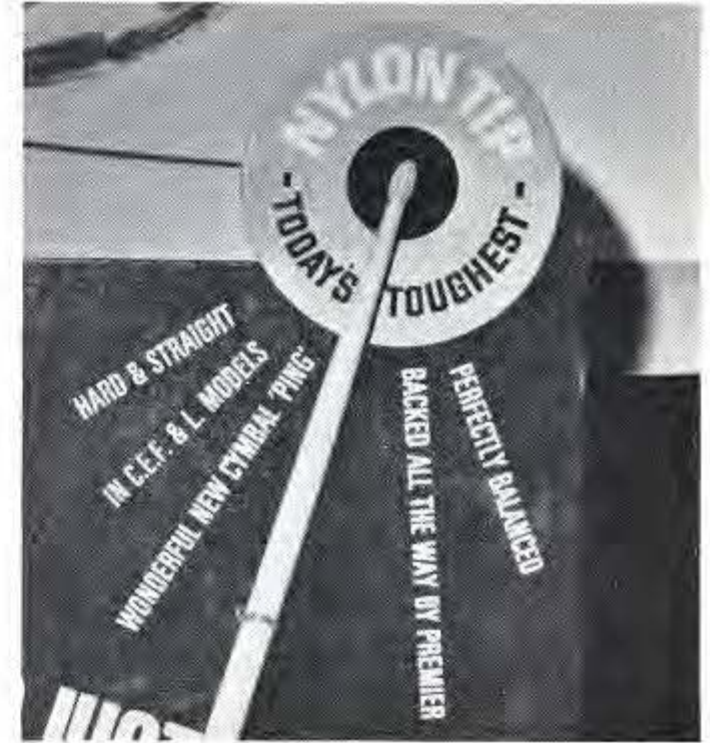
Still on the subject of finishes, Hofner displayed the new fire and fade resistant finishes which are now standard on their Sonor drums.

At last Dallas had a chance to demonstrate their Autolok fittings which they are supplying with every Carlton drum kit. "These fittings", say Dallas, "greatly reduce setting up time and do away with 'fiddly' nuts and screws." Also on show, of course, was the miniature

marching drum which we described in the September issue of "Beat Instrumental".

At the Besson stand the Rogers Dynasonic snare drum was on show. Besson explain that they will now be making many of these snare drums as they have succeeded in building up a stock of Rogers kits and so have more time to concentrate on the Dynasonic itself. Price is £48.

All Edgware drums are now being supplied with plastic heads and Boosey and Hawkes are handling a brand new range of "Impact" drum heads.



*Premier's new nylon-tipped stick*

### KEYBOARDS

Keyboards of all shapes and sizes were at the fair. From the beginners' reed organs, right through the scale to the mighty church and theatre organs.

Hohner showed their new large dual manual organ, the Symphonic 761, which costs £1,512.0.0d., but they also gave the little 'uns a look in with the Symphonic 30N. This they say, is the smallest organ in the world. It is transistorised, portable and has a single keyboard. Cost is £208.19.0d.

Large organ manufacturers Livingstone Burge, included smaller models in their display besides their famous church organs. For example, their Countess model with two 37 note keyboards and a special facility for tilting it at almost any angle to facilitate playing, is very suitable for the home or group. Price is 215 gns.



*The Hohner 30N—"the smallest organ in the world."*



Sydney Bird had most of their organ range on show including the very popular Duplex, but introduced their Homebird, a dual manual job with a wide selection of tone colours. Its generators provide five octaves of divisions on the solo division, four on the accompaniment and two on the pedals. Price is 299 gns.

On the Arbiter stand was the Bauer portable, low-cost organ, which features one four-octave keyboard with a 12 note bass register which can be extended to two octaves. It has ten flick-action tone switches, and is easily transported. Price is 165 gns.

Rose Morris demonstrated the Japanese Yamaha B.3. organ. This model has a balance control for its dual keyboards and costs 320 gns.

The big boy in the display of Thomas organs was the Celebrity organ, but there was also a good selection of models which would Fair. From the beginners' reed organs, right suit groups. The V.L.3A Symphonette De Luxe is probably the organ which the group would choose from the Thomas range. This two manual organ has a built-in Leslie system as well as its own main speaker system. This produces some good stereo effects from the powerful dual channel amplifier. Cost is £700.1.9d. Thomas also featured their separate unit "Band Box" which produces percussion effects such as rolls, rim-shots, bass drum work and cymbals at the touch of a button. The Band Box can be attached to any organ and costs £88.4.0d.



*A Thomas organ with the front panel removed to show its intricate wiring*

Hammond U.K. Ltd. exhibited Georgie Fame's old M.100 and also showed the M.102 which is the 100 with a different casing. Price is 614 gns. Hammond's own Tone Cabinet was also on show. It has an output of 40 watts and contains 2x12" and 2x15" speakers. Price is 224 gns.

Kimball Organs were exhibited by Monington and Weston, who say that their Theatre Spinet 1510 is probably the most suitable model for groups who need top quality sounds from an organ without it being too heavy to transport. The 1510 costs 755 gns., but the less expensive Super Continental is also ideal for groups and this costs 319 gns.

The Farfisa Ballata was the main representative of the Farfisa range. This dual keyboard instrument is a handsome organ with a special knee-operated tone booster, which sharpens tone and increases volume. The Ballata, which incorporates two heavy-duty Jensen speakers, costs 325 gns.

Lowrey organs featured their "Listen 'n' learn" system which is being incorporated in their Starlet and Hilton models. This method employs a tape deck which is built into the stool of each organ. This plays recorded instructions through the organ's own amplifying system. The Starlet costs 249 gns. and the Hilton 319 gns.



*The Kimball Super Continental*

Leslie tone cabinets were both displayed and used in the Lowrey organ room.

Philips had the Philicorda on show, and demonstrated its recording and playback facilities. The special rhythm record which is supplied with the Philicorda was played through the organ while a demonstrator played along with it. The organ was also plugged straight into a tape recorder and the clear-as-a-bell recording was played back. At 176 gns. the Philicorda is selling extremely well.

From hand organs to mouth organs. Hohner have recently brought out a Chordomonica. It's too complicated to be shoved in the harmonica category, and of course, it's too small to be put in with the organs.

There are two models. The 8301/40, which has ten holes, and the 8302/48 which has 12. The principle of the Chordomonica is the combination of chords and notes. You cannot produce a discord because the notes are so arranged that wherever you blow the surrounding notes will form a backing chord which blends in perfectly. A slide lever allows the selection of chords. The ten-hole Chordomonica is £2.10.0d. and the 12-hole is £3.6.0d.



*The Hammond M.102*

Saxes have proved to be very popular throughout the past year and there were many models at the fair. As the sax is a well established time-perfected instrument, it was no surprise to find that the old proven favourites were still at the fore of all the ranges on show.

Britain's large string manufacturers were in attendance, British Music and Tennis Strings, and General Music Strings Ltd.

Both firms are making proper 12-string guitar sets of strings but advocate C rather than E tuning because of the tremendous pressure which the top octave G is subjected to by the E method.

The two firms are also catering for the Bass guitarist at the present. General Musical Strings are making nylon covered bass strings in large quantities and British Music are making bass strings for both long and short scale instruments.

## MIKES

Rose Morris are now handling, in addition to their Electravoice range, S.T.C. mikes. S.T.C. have been making studio mikes for some time now, but have only recently set out to cater for the group scene. Their key model for groups is the 4113 ribbon model which costs £11.11.0d.

There are several new mikes from A.K.G. There's the D.X.11, the mike with the built-in reverb at £30.10.0d., and the D.202.C.S., a mike which A.K.G. claim almost completely eliminates feedback. This will cost around £30.

Vox, who have been making their own range of mikes for quite a while, have decided to include a switch on their V.L.3 mike.



*A demonstrator playing the Philicorda directly into a tape recorder*

## SUMMARY

Most exhibitors at the fair felt that business was now on the upgrade. There have been changes, certainly, but where a particular instrument or type of instrument has been laid down, another has been taken up just as enthusiastically. And what about export? Here again, British equipment and instruments seem to be in big demand all over the world, and it's a known fact that some manufacturers are wondering whether they have enough time and manpower to meet all their export commitments. But, judging by this year's fair, there should be no instrumentalist in the country complaining that he can't get hold of the right sort of instrument or equipment to produce the sounds that he wants to get in 1966.



# "I thought the electricity had been cut off" says Bobby about the Berries

by John Emery

**I**T really was quite a step for bassman Bobby Thomson when he moved from Cliff Bennett's big-sounding Rebel Rousers to the guitar and drums line-up of The Rockin' Berries. The mellow sound of "He's In Town", the horror sketches and the impersonations The Berries' include in their act were a far cry from the soulful music of Bobby Bland, Marvin Gaye and Ray Charles (all strong favourites of Cliff Bennett).

"When I first practised with The Berries I thought the electricity had been cut off." That was Bobby's first reaction to playing with his new group. "The backing was so quiet I was astonished."

That was four months ago. Since then he has settled in very nicely, although he admits he misses the honking of the saxes and the tinkling of the electric piano alongside him.

Bobby had his first session in the recording studio with The Berries quite recently, from which came their new single "You're My Girl".

Did it go smoothly? "Not on your life", says Bob. "I bet they were all cursing me under their breath. It took ten takes before 'You're My Girl' was finally in the can because my part in the backing harmonies kept sticking out like a sore thumb."

"It wouldn't go right. There's never any trouble on stage but in the studio I caused A and R man



John Schroeder and the boys a lot of extra work."

"You're My Girl", by the way, is not a new number at all. It's a Goffin-King composition that was sent to them on a demo as a possible follow-up to "He's In Town".

And The Berries, had, in fact previously recorded it. But they did it again for two major reasons. (1) To improve upon it generally and (2) because former member Roy Austen was singing on it—Bobby took his place.

## ANOTHER SINGER!

The Berries are generally known as the group with two lead singers, using Clive Lea on stage and guitarist Geoff Turton on disc. Now they have three!

Bobby Thomson has been given a few solo spots in the group's stage act singing one of his own compositions "I Shouted To The World" and "Rainin' And Rainin'," a Fats Domino original.

Bobby, incidentally, is one of the few bassmen (in groups) on the scene today able to play string bass as well as electric. In fact, he told me he plans to re-introduce this instrument shortly for cabaret and recording work, and has been spending a lot of time with John Stokes, his opposite number with

The Bachelors, during their summer season at Great Yarmouth.

"I started off on acoustic bass", says Bobby. "And I'm sure it won't take me long to get used to one again."

He can also play guitar and was taught when he was at school in Liverpool by Kingsize Taylor. They linked up later in The Dominoes (K.T.'s backing group), so called because when they were first formed they stuck mainly to Fats Domino material.

From here Bobby moved to Rory Storme and The Hurricanes, the same time as Ringo was on drums. And they very nearly joined another group together.

"Kingsize wired us from Germany saying he wanted both Ringo and I to join The Dominoes. Ringo agreed and we booked 'plane tickets for the journey. Then just before we were due to leave, he was asked to join The Beatles."

Having to play a Summer show six nights a week, The Berries have had trouble fitting in any promotional dates for "You're My Girl" so they are relying really on their reputation to lift this one into the charts.

## BIG REPERTOIRE

Many groups are going to survive long after they stop getting regular

chart entries and develop as good all-round entertainers, and I'm certain The Berries will be among them.

On stage they are impeccably dressed (they did start out in casual clothes) and their act is extremely varied to entertain anything from a 100% teenage audience to a cabaret set. For example, when they appeared at a late-night charity show at The London Palladium some time ago, Clive Lea's impersonations brought the house down.

And another creditable point in their favour is their repertoire. Many other hit groups feel all they need to know is about two dozen numbers for one night stands and that's it.

The Berries, however, have over 40 numbers for use in ballrooms, clubs, concerts and cabaret, and the latter is a field of entertainment they are particularly keen on.

Bobby, Terry Bond and Chuck Botfield are very jazz-minded and in this type of work you can get away with jazz. It would certainly be too way-out for most ballroom audiences.

"But we are not really qualified in this direction yet", says Bobby. "We haven't got the 'feel'. So at the moment I think it's better to give out with good pop rather than bad jazz."

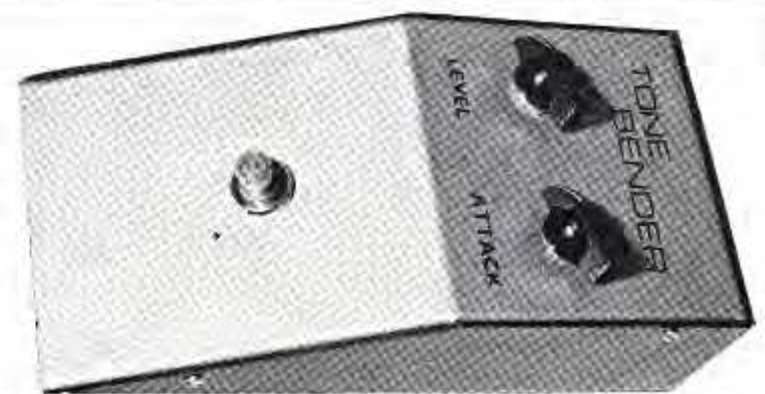
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**I**F it wasn't for the Walker Brothers' sex appeal, watching them on stage would probably be an exciting and satisfying experience. As it is, their act is lost in one big zany conglomeration of ripped clothes, demented fans and wilder than wild bouncers.

Wherever the Americans go they cause a riot and all round the country they have left behind a trail of hoarse and bruised fans. But if that was the reaction to your performance, would you complain?

Of course, fan hysteria is nothing new and it would be ridiculous to say that The Walker Brothers are the only blokes to experience it, but the great pity is this, The Walkers have more to offer than most and I for one would like to see, and hear, them on stage.

It's hard to say what is bad and what is good about a one-nighter. Should the success of an artist or artists be gauged by their ability to drive the audience wild with their presence alone? or should vocal delivery and musical skill be taken into account? I have a feeling that for every 20 screamers at a venue there are 25 who wish they would shut up.

To be fair, The Walker Brothers do try to give value for money. They will not stop singing unless it's absolutely necessary and it must be their wish to put over a good sound because they have chosen Johnny B. Great and The Quota-

tions to back them. Unfortunately, they are almost always foiled by the screamers.

Although it must be delightful to be crushed by adoring fans, there can be very little satisfaction in it.

The Quotations do a good job of setting the scene for the Americans. With their brass and piano dominated line-up they handle numbers like "In Crowd", "Dancing In The Street", etc., extremely well.

After the usual hysterical announcement and light flashing (venue permitting) The Walkers make their way to the stage. Drummer Gary is usually the first to make it and he joins in with the Quots, who by that time, are giving out with the first number of the Walker spot. John and Scott do not play on stage although Gary doubles up with the Quot's drummer and once on stage they grab a couple of hand mikes and launch straight into something like Rufus Thomas' "All Night Worker".

John and Scott have entirely different images. John, the taller of the two makes a rather impressive figure on stage. In true American Western style he "stands tall" and rocklike until he crumbles into the sea of fans.

Scott is an "all go croucher"; he moves about, twists and turns until he is brought down to earth by the many grasping hands.

Naturally enough, The Walker Brothers don't seem to have any aversion to the rough and tumble going on around them, they even tend to encourage it.

The bouncers may have just saved them from losing a limb or two, but they will walk right back to the edge of the stage and even put out their arms for the girls to hang on to.

But what of the music? Now and again during a gap in the screaming, the close-knit sound of The Quotations comes across, but most of the time only the throb of the bass and the crash of the cymbals manage to cut through the audience noise. In the same lulls, snatches of spot-on harmony can be heard, so it's evident that Walkers, Scott and John, are very perceptive as far as following each other and staying in the right octaves, is concerned.

It must be the devil's own job for each to twig just where the other is verse-wise.

While some artists make a one-nighter a promotion spot for record releases past and present, The Walkers give a non-stop act of bounce and drive with very few ballads. They don't feature their recordings on stage for obvious reasons. The Quotations have a very full sound but I am sure that none of the members would like to double on violin.

Material offered? Stuff like Jackie Wilson's "That's All I Need", James Brown's "Out Of Sight", and old standbys like "Money", which will stand marathon treatment when things get so hectic that neither The Quots nor The Walkers can follow what's going on.





# WHERE IS EVERYBODY



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

## THE HOLLIES

October: 1st WEMBLEY; 7th THETFORD, NORFOLK; 8th Gaiety Ballroom, GRIMSBY; 9th Floral Hall, SOUTHPORT; 11th NEWPORT; 12th HIGH WYCOMBE; 13th Cracker Jack, B.B.C. Show; 14th SKEWEN; 16th PETERBOROUGH; 18th-25th MANCHESTER.

## CLIFF BENNETT AND THE REBEL ROUSERS

October: 2nd Burton's Ballroom, CAMBRIDGE; 3rd Rainbow Theatre, BLACKPOOL; 6th SHEFFIELD University; 8th Royal College of Technology, SALFORD; 10th Casino Club, HARRABY; 15th Majestic Ballroom, WELLINGTON; 17th Community Centre, SOUTHALL; 22nd 400 Ballroom, WOLVERHAMPTON; 24th Starlight Ballroom, GREENFORD.

## THE ANIMALS

September: 25th Tour of AMERICA.

## SOUNDS INCORPORATED

September: 29th Winter Gardens, WESTON-SUPER-MARE; 30th R.A.F. FARNBOROUGH.

October: 1st Borough College, ISLEWORTH; 8th Marine Ballroom, MORECAMBE; 9th British Legion Hall, COLEFORD; 14th Community Centre, GOSPORT; 15th 400 Ballroom, TORQUAY; 20th SHEFFIELD University; 21st Municipal Baths, WILLENHALL; 22nd Loughborough College; 24th White Lion, EDGWARE.

## ROCKIN' BERRIES

September: Summer Season at GREAT YARMOUTH.

## THE KINKS

October: 1st-4th MUNICH; 5th-15th Tour of GERMANY; 17th-23rd Tour of IRELAND.

## SMALL FACES

September: 25th BRIGHTON; 26th Bromel Club, BROMLEY.

October: 2nd BIRMINGHAM; 3rd Mojo Club, SHEFFIELD; 4th Town Hall, BASINGSTOKE; 5th HIGH WYCOMBE; 10th Oasis, MANCHESTER; 15th WALTHAMSTOW; 18th BRIDGEWATER; 21st Flamingo Club; 22nd The Dorothy Ballroom, CAMBRIDGE; 23rd Pavilion, BOURNEMOUTH; and Coronation Ballroom, RAMSGATE; 24th MANCHESTER.

## YARDBIRDS

September: 27th "Saturday Club" and "Gadzooks"; 28th "Scene At Six-Thirty"; 29th "Discs A Go Go"; 30th Ballroom, SWINDON "Top Of The Pops"; 2nd "Ready Steady Go"; 3rd Drill Hall, GRANTHAM; 4th "Thank Your Lucky Stars"; 6th "Beat Show"; 7th Witch Doctor, HASTINGS; 8th "Top Of The Pops"; Ricky-Tick, WINDSOR; 9th California Ballroom, DUNSTABLE; 12th Marquee Club; 18th T.V. Hall, WATFORD; 20th STOURBRIDGE; 22nd Central Pier, MORECAMBE; 23rd LEEDS; 25th Queen's Ballroom, WOLVERHAMPTON.

## BRIAN POOLE AND THE TREMELOES

September: 25th DUNSTABLE; 26th Manor House.

October: 8th 32 Club, HARLSTON; 9th MANCHESTER University; 12th-15th GERMANY for B.B.C. Show; 16th-23rd Cabaret in DUDLEY.

## PRETTY THINGS

September: 25th Palais, PETERBOROUGH; 26th Mojo Club, SHEFFIELD; 27th Tour of SOUTH WALES; 30th Astoria Ballroom, OLDHAM.

October: 1st Floral Hall, MORECAMBE; 2nd Royal Lido, PRESTATYN; 3rd Rainbow Theatre, BLACKPOOL; 4th Majestic, NEWCASTLE; 7th-11th DENMARK; 14th CHESTERFIELD; 15th WOLVERHAMPTON; 16th RAWTENSTALL; 17th DONCASTER; 18th-19th SCOTLAND; 23rd PETERBOROUGH; 24th SOUTHALL.



"Do you mind Dad, this is a serious number"

## UNIT FOUR PLUS TWO

September: 29th "Stones" Tour; 30th HOLLAND.

October: 1st Television Show; 3rd-17th "Stones" Tour.

## THE STROLLERS

October: 23rd Talk of the North, MANCHESTER; 25th Beacholme Holiday Camp, GRIMSBY.

## THE WHO

September: 25th On Tour in SWEDEN.

## WAYNE FONTANA AND THE MINDBENDERS

September: 25th Gilder Drome, BOSTON; 3rd Community Centre, SOUTHALL.

October: 7th Glen Ballroom, LLANELLY; 8th Municipal Hall, PONTYPRIDD; 9th Winter Gardens, BANBURY; 10th South Pier, BLACKPOOL; 15th Starlight Club, GREENFORD; 16th Floral Hall, SOUTHPORT; 18th Ice Rink, ALTRINGHAM; 21st Institute of Technology, BRADFORD; 22nd Manor Lounge, STOCKPORT; 23rd King's Hall, STOKE-ON-TRENT.

## DAVE BERRY AND THE CRUISERS

September: Golden Torch, STOKE-ON-TRENT; 27th Grand Pavilion, PORTHCAWL; 29th Town Hall, STOURBRIDGE.

October: 6th Locarno, STEVENAGE; 9th Coronation Ballroom, RAMSGATE.

## IVY LEAGUE

September: Tour of IRELAND.

October: 7th Southern Television; 8th King's College, STRAND; 9th Winter Gardens Pavilion, WESTON-SUPER-MARE; 10th Elizabethan, Belle Vue, MANCHESTER; 11th Tour of SCOTLAND; 17th Thank Your Lucky Stars.

## HERMAN'S HERMITS

September: 25th Filming in the UNITED STATES.

## FREDDIE AND THE DREAMERS

September: 25th Summer Season in BLACKPOOL.

October: 19th "Pop In" B.B.C. Radio Show; 20th "Disc A Go Go".

## ROLLING STONES

September: 26th Colston Hall, BRISTOL; 27th Odeon, CHELTENHAM; 28th Capital, CARDIFF; 29th Granada, SHREWSBURY; 30th Gaumont, HARLEY.

October: 1st ABC, CHESTER; 2nd ABC, WIGAN; 3rd Odeon, MANCHESTER; 4th Gaumont, BRADFORD; 5th ABC, CARLISLE; 6th Odeon, GLASGOW; 7th City Hall, NEWCASTLE; 8th ABC, STOCKTON-ON-TEES; 9th Odeon, LEEDS; 10th Empire, LIVERPOOL; 11th Gaumont, SHEFFIELD; 12th Gaumont, DONCASTER; 13th De Montfort Hall, LEICESTER; 14th Odeon, BIRMINGHAM; 15th ABC, CAMBRIDGE; 16th ABC, NORTHAMPTON; 17th Granada, TOOTING.

## THE ZOMBIES

September: 25th BRIDLINGTON; 26th DURHAM.

October: 1st KINGS LYNN; 2nd Tour of the STATES; 20th STOURBRIDGE; 23rd REDHILL.



# NO AMPLIFIERS FOR THIS GROUP!

By JOHN EMERY



**T**HE bug-bear of any group without a road manager is the lugging around and setting-up of big amplifiers from venue to venue. Then, of course, comes the problem of balance. No matter how good a group is, if the backing is too loud for the vocals then the performance is ruined.

Amps are indeed essential to beat instrumentalists, but there IS one group who have managed to make the top without the aid of any amplification—or perhaps I should say any amplification to carry with them.

They are The Seekers and all they have to look after when they play anywhere is their double bass, two acoustic guitars and a tambourine.

"We don't even have a p.a. system", Athol Guy, the bass player, told me. "We always use the one at the venue and the only instrument we have amplified in any way is mine. I put a microphone inside, which I connect to the house p.a."

The Seekers are a group who suddenly "appeared" on the scene with a chart-topping first disc, and since have achieved a tremendous amount of success. During the Summer season they have been appearing in a variety show at Bournemouth, and I managed to

speak to Athol on the telephone. I asked him if there was one ambition the group have still to realise.

"Yes", he said. "We'd like to do a concert on our own which would mean us being on stage for about 1½ hours. This is because we have been labelled a 'folk' group, but in reality we can play a far wider range of music than people think."

"If this became possible, our act would consist of modern folk material, traditional folk, jazz-influenced gospel numbers and a lot of 'pop' songs that we like and played on the ship coming over to this country."

Athol also mentioned that the group have decided not to do any more one-night stands. "We're thinking of Judith, particularly after her recent illness. The type of work we'd like to do, besides television and radio, are stints lasting about a week. Similar to engagements we have done in the past at places like Mr. Smith's in Manchester and The Savoy in London."

I then asked him a question which has been on the minds of thousands of record dealers all over the country for some time now: Why the delay in releasing The Seekers new single—the follow-up to "A World Of Our Own?"

Athol explained: "The reason for the delay was simply because Judith fell ill just before we were due in the studios two months ago. And we obviously couldn't make a move until she had recovered."

JOHN EMERY.

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**THREE** years ago, Duane Eddy, with a new format of vocal backing from session girls dubbed The Rebelettes, climbed high in the charts with "Dance With The Guitar Man".

The follow-up was "Boss Guitar", and once again featured the girls. Result? A flop. The general opinion is that the fans wanted to hear Duane's pounding guitar way out front and wouldn't have it any other way. In fact, on one of his later singles, "My Baby's Gone Surfing", even the critics complained that you could hardly hear him at all.

**Duane was in trouble.**

Was the man who started it all—he was the first big instrumentalist on the scene—losing his grip on the charts at last?

A tour was organised in conjunction with the release of his next single "Guitared And Feathered", in 1963. With him he brought Rebels Jim Horn on tenor saxophone, Al Casey on rhythm guitar and Bob Taylor on drums. There are six Rebels in all but these three were the basis of the group.

They were all set to really shake their audiences when a storm blew up over permits and so on, ruling The Rebels out of the tour. Duane continued, however, and was backed by a very efficient British outfit . . . but it wasn't quite the same.

The tour completed its three weeks, Duane returned to the States and since, virtually nothing has been heard of "Mr. Twang".

He has had no more hits and there has been very little publicity about him. Yet he is still a phenomenon in the instrumental field.

### VOTED FIRST

**This is shown in a poll held annually by one of the music papers, in which readers nominate their Top Instrumentalist.** Everyone ruled Duane out this year because of his lack of success on disc, but he surprised them all by winning hands down.

This proves he is still very popular here so why doesn't he visit us again—this time with everything organised so that The Rebels can accom-

pany him?

For the answer I consulted Duane's Fan Club Secretary, Roger Gilbert, who lives in Birmingham. He told me that Duane is determined to regain his position in this country, just as The Everly Brothers have done.

"I'm convinced that if he tried something once more in the old vein it would sell. A number with Duane thumping along, backed up by screams and raving tenor sax solos and so on."

**THIS IS DUANE EDDY**—this is how the fans found him.

His unmistakable chunky bass work on the Gretsch that he has since dropped in favour of a Guild with gold machine heads, a gold tremelo arm and a copy of his signature engraved in gold on the black background of the plectrum guard.

The effective yelling in "Rebel Rouser", "Yep!" and many others, which was done by a chap called Ben Demoto, whom they used specially for this job in the recording studio. The Rebels, of course, did the screams on stage.

The superb handling of the tenor sax by Jim Horn, whose solos were outstanding and a big-selling factor on Duane's earlier hits.

They are the three points that made Duane Eddy—a showman on-stage with one of the world's most powerful amplifiers (it was specially made and the exact wattage is not known) but off-stage, just about the quietest person you could meet. He may have changed now, but the last time he was here he deliberately used to change the subject from himself to talking about Chet Atkins, his long-standing idol.

They are now close friends—but at one time the distance between the two was immeasurable.

Chet was making discs in Nashville, while young Duane was selling hot-dogs in local dance halls so that he could watch and listen to musicians at work.

He was born in Corning, New York, and had his first guitar at the age of five. Yet his interest in music at that

# What's happened to...



## DUANE EDDY?

time was mediocre. He didn't really start to concentrate on his instrument until he was 17, when he heard his first Chet Atkins recording.

Duane was discovered in 1958 by his manager Al Wilde and Lee Hazelwood, who has written over 50 songs with Duane. That's besides the 40 Duane has composed on his own.

The result of the meeting was a date in a recording studio in Phoenix, Arizona, which produced "Rebel Rouser"—the first of many successes.

This was released on the London label and in all he recorded 15 singles for the company. Among these were: "Cannonball", "The Lonely One", "Peter Gunn" (with "Yep!" on the flip), "Bonny Came Back", and "Because They're Young".

He then moved to R.C.A. Victor and among his minor

successes here were: "Deep In The Heart Of Texas", "Ballad Of Paladin", and "Guitar Man" . . . which is where we came in.

Duane has switched labels once more, this time to Colpix, whose records are issued in this country through Pye.

Duane's first single on Colpix is titled "Trash", and although it doesn't look as though it will restore him to the charts, it's certainly a step in the right direction. Also, lend an ear to Duane's first LP on the label, "Duane A Go-Go". Besides a number called "South Phoenix", which has an orchestral arrangement, and "I'm Blue", a slow one, he really lets rip.

At the moment Duane and The Rebels are raving away in a Hollywood night club . . . waiting, perhaps, for the news that they have "made it" again in Britain.

JOHN EMERY.



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# HEADLINERS

## did it off their own bat . . .

**F**OR the Headliners, vocal/guitar group from Bracknell, Berkshire, opportunity knocked. They opened the door and in walked success and several scene-cynics.

Some folk just wouldn't accept that the group had found success on their own. There had to be a big brain behind them, directing their attack on the big time. Then the cynics found out that Cyril Stapleton had been managing the Headliners before they appeared on "Opportunity Knocks". Off they went, "Of course, Cyril knows so many people in the business", they said. "Always thought that 'Opp. Knocks' was a put-up job, the viewers have nothing at all to do with it."

It was all rot. The viewers really do say who's going to stay on the show and who's going to go. Remember that bloke with the cha-cha prone muscles? They voted him back time and time again. He squashed his opponents week after week, but no one tried to say that Charles Atlas was bribing A.B.C. And as for Mr. Stapleton, he had nothing to do with the Headliners' "Opp. Knocks" appearances.

Radio Luxembourg have a nationwide talent search going on and Cyril presides over it. This is how he came across the Headliners. They auditioned, he was impressed and signed them up. It's interesting to note that all this took place a good five months after the group had auditioned for "Opp. Knocks".

This is the way the Headliners' story goes. All three members come from the Bracknell area. Dave and Mary Lewis started out as a husband and wife duo but got to know John Mills through his sister Diane, and asked him to join them.

### FIRST AUDITION

Being an enterprising threesome the Headliners decided to have a shot at getting on "Opp. Knocks". They sent for an entry form, got one, filled it in, sent it off and soon got a reply from A.B.C. Television. They had to be at the Star Sound Studios in London on Sunday, February 7th, at 10.30 a.m. for an audition. When the day finally came they sang "Dear John" and a



Kingston Trio number called "Georgia Stockade". Naturally the panel didn't have much to say and after a few questions gave out with the stock phrase, "Thank you, we'll be in touch".

Dave Lewis recalls that they felt quite confident that they had gone down OK because, "The chap before us had been thanked and dismissed after only singing about four bars of his song".

They had succeeded. And a short time later got the news that they would appear on "Opportunity Knocks" on July 24th. Meanwhile they had also given Radio Luxembourg a try and were asked to audition on Sunday, June 20th. They went along to the Luxembourg studios in Hertford Street and this time offered the song which John Mills had just written, "That's The Way I Must Go".

Cyril Stapleton insisted that the group should record the new number and on Sunday, July 18th, the Headliners turned up at the

Luxembourg Studios. But they were not able to start because the bass player that Cyril had laid on for the session was missing. Dave, Mary and John decided to have a stroll before he arrived. They had just reached Park Lane when they spotted him. "There he was", Mary told me, "with a hooked pipe, a deerstalker hat and his string bass, and to top it all . . . he was riding a bike! Brian Brocklehurst was his name, what a character!"

Despite the initial delay the Headliners did a good session. Later, Decca accepted the record for release and it came out on August 13th.

### MIKE TROUBLE

As you know the Headliners first appeared on "Opp. Knocks" on Saturday, July 24th, but they had to be at A.B.C.'s Manchester studios for rehearsals on the Friday morning. Naturally they were rather nervous but they found that everybody concerned with the show

went out of their way to put them and the other artistes completely at ease. The sound balancers were especially helpful. John says, "We were going to take our big amp along, but decided against it. A good job too, because the mikes in the studio are fantastic. We were put in front of these with our guitars and at the end of our number the engineers told us that we were too loud. We had to use felt plectrums and even then we were told that the 12-stringer should be a little softer." Trouble is there must have been quite a few people who saw that the boys' electrified acoustics had not been plugged in and came to the conclusion that they were miming to their record. A.B.C.'s magic mikes must have fooled lots and lots of gen boys.

But despite the enormous viewers vote, up to now, there's been no great demand for the Headliner's first disc from the record buyers. Odd isn't it.



# THE BEATLES on AMERICA

by Frederick James

**D**URING the past 12 months I have made a series of trips to the U.S. and on each occasion I've taken a good long look at the stateside pop scene. Just recently, when I toured America with The Beatles in August, I found four other folk who were as fascinated as I am with the differences and comparisons between the U.K. and U.S. Top Forty lists.



Paul



Ringo (we think)

The whirly-go-round pace of America's pop machinery can sweep you off your guard at first. "On our first visit", recalls George Harrison, "we were knocked out with all the different deejay programmes. We walked about with transistor sets held to our ears. Anybody who thinks Caroline or London is slick and streamlined should listen to those American stations. Everything happens at break-neck speed!"

The deejays are a bunch of hard-sell tub-thumpers. Most of them will do you a good turn only if they stand to do themselves a good turn at the same time. Of course they all wanted to leap aboard the Beatle bandwagon and dub themselves fifth Beatles. Many of the message or "promo" tapes which John, Paul, George and Ringo made on their very first American trip are still in use simply because the boys plugged particular deejays or mentioned stations by name. Later, becoming aware of the cut-throat inter-station rivalry, The Beatles stopped making "promo" tapes and stuck to straight radio interviews which couldn't be used to advertise personalities or programmes.

## HELICOPTER COMMERCIAL

Concerts on The Beatles' tour were promoted or in some way sponsored by local radio stations. In most cities the rival station would try to get into the act too. "When we were halfway through a concert at one of the open-air places we played", confirms John, "I suddenly looked up and in the sky above us was a helicopter showing a welcome sign—and a commercial for a rival station—in moving lights". So John dedicated the group's next number as a request for the helicopter and left it at that!

"The competition is fierce",

comments Paul, "In Los Angeles one deejay came on the 'phone in a terrible state. He was almost weeping. He said he was going to lose his job because an interview he'd got with us had been accidentally wiped from his recorder." In New York one station took over a suite of rooms in the same hotel as The Beatles, broadcast a whole weekend's deejay programmes from there and eventually invaded the boys' rooms with portable transmitters and live microphones at the ready. In one town the boys' Press Conference was broadcast live in its entirety.

## BRITISH RECORDS GETTING AIRTIME

Ringo prefers to tune in to stations specialising in 100% Country & Western music but he heard a lot of the usual Top 40 programmes during the last tour. "A year ago it was interesting to listen to American radio and hear a lot of records which weren't released in England. Now it's different. Over here and over there it's more or less the same set of records which are in the Top 40." While the boys were in Los Angeles the Number One Californian disc was Barry McGuire's "Eve Of Destruction". Otherwise The Rolling Stones, Bob Dylan, The Byrds, Tom Jones and Sonny & Cher were getting plenty of deejay attention.

On America's East Coast—and in New York particularly—British records are still claiming maximum air-time. In Los Angeles and up and down the West Coast there's been an obvious swing back to American material. I got the impression that even The Beatles wouldn't have been getting too many plays if they hadn't been in the area. I asked Paul what he thought of this: "It's to be expected. Pop music goes in cycles just like everything else. It doesn't seem to be putting us down so far as record sales are concerned but a lot of other British groups are being left out of things compared to last year. Mind you, the same goes for our own charts doesn't it? Look at the number of American recordings in *our* Top Forty! But all the right stuff seems to be selling. Dylan, The Byrds and so on. The standard of the Top Forty is higher all round than it was a year ago."

## TWO-WAY EXCHANGE

The coming of Caroline and London has shrunk the space between American and British pop music in that the pirates play U.S. releases and force our record company to bring forward their issuing dates as far as possible so that a false demand is not created for discs which cannot be bought at the local shops. Providing this trend leads on to a two-way exchange of American and British material it can't be bad. I doubt if we shall ever see the same ferocious battles between rival stations over here but even that could come if local commercial radio comes to Britain.

As far as live performances are concerned, a locally popular group can make an excellent living in the States without gaining national fame. Each State is huge enough and holds enough concert venues to keep a successful act in business. Even The Beach Boys rely almost entirely upon West Coast popularity—in California they are loved as much if not more than The Beatles but in New York their success is mediocre and unsensational. Fees for concert appearances are good by any standard so long as a lesser group doesn't demand the luxury-living standards of top hotels and celebrity travel. Local television makes a great medium for pop exposure on a city-wide or even state-wide basis—just as non-networked North of England shows like Granada's "Scene At 6.30" have helped to establish a number of Northern groups over here.

I'll let John Lennon have the final words on it all: "The pace of the scene in America can be all but frightening. You can move up fast—and move down fast. None of us would dream of settling in America but it's great to look at the scene as a sort of interested bystander."



John



George



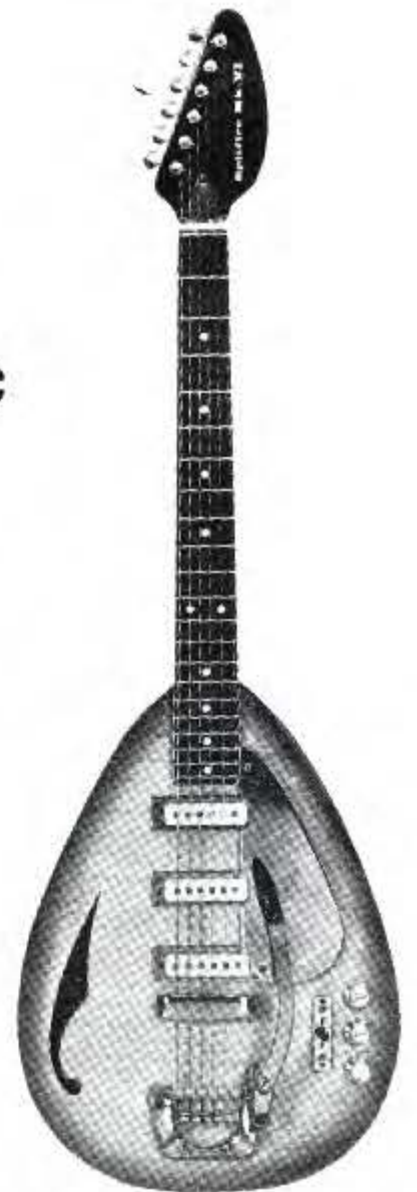


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# INSTRUMENTAL NEWS

## A CHANCE FOR SONGWRITERS

ONE of the most annoying points in the disc biz for a group or artist is finding that after slogging for hours on end in a recording studio, your record has been covered.

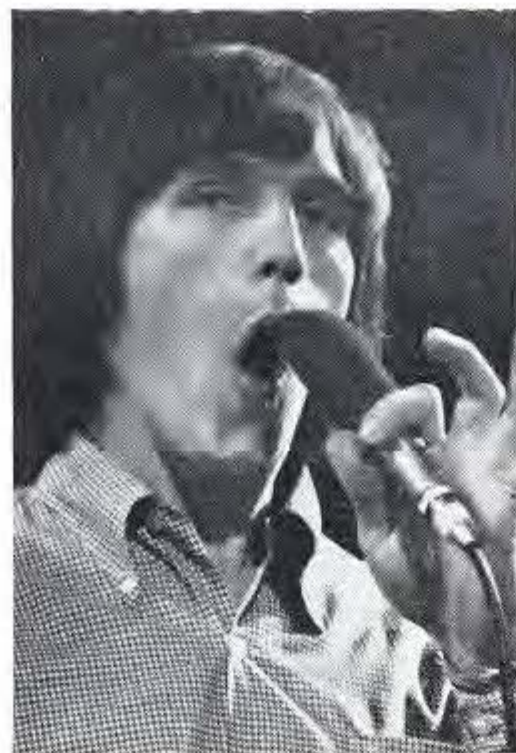
Cops 'n' Robbers have experienced this fate with their new single "It's All Over Now Baby Blue". They are concentrating on finding a good song for their next release. So if there are any budding songwriters reading this, here's your chance!

So send your demos to: Cops 'n' Robbers manager, Rodney Saxon, Studio Jazz Productions Ltd., Studio Club, Westcliff-on-Sea.

## EVERLY TOUR

The Everlys start a British Tour on 8th October. On the same Bill will be Cilla Black, Billy J., the Marionettes, the Alan Elsdon band, and Paddy, Klaus and Gibson. Dates are 8th Granada, Bedford; 9th Astoria, Bedford; 10th De Montfort Hall, Leicester; 12th A.B.C., Edinburgh; 13th Odeon, Glasgow; 14th City Hall, New-

castle; 15th Odeon, Leeds; 16th A.B.C., Blackpool; 17th Empire, Liverpool; 19th Coleston Hall, Bristol; 20th A.B.C., Plymouth; 21st A.B.C., Exeter; 22nd Odeon, Cardiff; 23rd Winter Gardens, Bournemouth; 24th Granada, East Ham; 26th A.B.C., Lincoln; 27th A.B.C., Chesterfield; 28th A.B.C., Wigan.



Two faces in harmony—B.I.'s photographer captured identical expressions on the faces of Herman and Wayne Fontana duetting on "Ready, Steady Go".

## PRIZEWINNER COLLECTS



LORD SUTCH presents June/July competition winner Paul Bonner with part of the Marshall P.A. system which he won. Also in the picture are Maurice Woolf of Rose Morris, distributors of Marshall amplifiers, and Sean O'Mahony, Managing Editor of B.I. In actual fact Paul did better than he expected, because he received Marshall's very latest column speakers which increased the value of his prize a great deal.

## FARFISA EXHIBITION

While the Musical Instruments Trade Fair was taking place at the Hotel Russell, Farfisa Electronic Organs had their own exhibition at the Tavistock Hotel not far away. One of the most popular organs on show was the new Compact Duo, the dual keyboard version of the best selling Compact organ. It has smooth clean lines and some extras, which the Compact does not have.

## LONDON JAZZ ORCHESTRA

THE first meeting of the London Schools' Jazz Orchestra was held at The Marquee Club, London, on September 21st.

For those who missed this opportunity, others are planned by the organiser, schoolteacher Bill Ashton.

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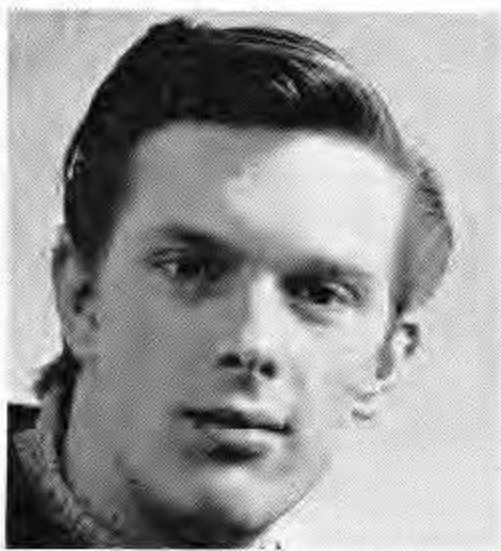
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### A SINGER TO WATCH SHAWN PHILLIPS

SHAWN PHILLIPS, a 21-year-old American, has come to a halt in London after much travelling. He's a folk singer with a message—but not on politics. "I'm not interested", he says.

Shawn prefers to adapt songs like "Maria" to his own folksy styling, and when he does comment on anything, it's on the social situation.

One side of his new single for example is titled "Nobody Listens" and was written in sympathy with his friend Lenny Bruce, the controversial comedian, who had his act stopped by the police one night in a club for no apparent reason. "I was so disgusted I went home and wrote this song", says Shawn. Lenny's name is, in fact, mentioned in the lyrics.

Shawn has now been in London for seven months, is recording for E.M.I. and seems to have settled down—for a while, anyway. He is one of the most likeable people you could wish to meet and has already made great admirers in The Pretty Things and The Barron Knights.

### PREMIER FOR THE WHO



Keith Moon, exciting drummer with The Who, is now playing Premier drums, and he'll soon be changing his present kit with a brown finish for one in Red Glitter.

### CHRIS WRITES TWO MORE—FOR HIMSELF

CHRIS ANDREWS, ace composer of many hits for Adam Faith and Sandie Shaw, is having another crack at the disc market himself.

Needless to say, both sides of his new one are his own, and the titles are "Yesterday Man" and "Too Bad You Don't Want Me".

The single was released on Decca on September 17.

### Billy J. loses guitarist

GUITARIST Mike Maxfield has left the Dakotas to get married and settle down quietly. Originally the lead guitarist, he switched more to rhythm when Mick Green joined. Says Billy J.—"We always lose members when they get married. Ray Jones did the same thing, so Robin McDonald switched to bass. Now we've only got one guitar, bass and drums. Will we add another member? It's a possibility, but as yet nothing is definite".

### SONNY CHILDE AND THE COOL SCHOOL

ONE of the new groups tipped for stardom is the Cool School. Their first record—"Giving Up Our Love"—features a thirty piece orchestra plus their usual six-piece sound. The group features sax and organ very prominently. Sonny Childe is the American-born singer who reputedly had a very quiet upbringing amongst the gang fights in the East Side of Brooklyn, and says his real name is—get this—Ronald Bertram Aloysius Eustace Walcott Greaves 3rd. The present group has been in existence for 2 years and features Sam Cooke/Ben E. King material on stage. Sonny has written over 200 songs including the "B" side of their record.

### Spencer Davis offer four tracks

LATEST entry in the EP stakes are The Spencer Davis Group.

They've had no luck with their singles up to now, so they hope to follow in the footsteps of The Rolling Stones, Manfred Mann and Donovan, who have all made the charts with their "Little Albums".

The title track is "You Put The Hurt On Me" which was recorded as a possible follow-up to "Every Little Bit Hurts" some time ago, but wasn't used because "Strong Love" appeared and was issued instead.

The other tracks are "I'm Getting Better", a Bacharach-type number originally recorded by American Jimmy Hughes; "I'll Drown In My Own Tears", a Ray Charles show-stopper sung by Stevie Winwood, and finally "Goodbye Stevie."

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### NEW LOOK FOR REGENT ST. B & H

VISITORS to London, who make a point of visiting Boosey and Hawkes in Regent Street, will be pleasantly surprised next time they call. The entrance to the shop used to incorporate a long passage. This has been eliminated in recent alterations and improvements. The front showroom now looks very attractive with its colourful but tasteful glass panelling and special lighting. And the concentration is on organs, brass, and sheet music, rather than electric guitars and amplifiers.

### THE SORROWS

THE SORROWS' Piccadilly release "Take A Heart" seems to be their best so far. These four boys from Coventry stayed away from the scene until they had put in a good six months' practice, and even went to Germany for a month to complete their musical education before returning to start on British gigs.



John Lennon with his first Rickenbacker. It's easily distinguishable from the later models which he uses by the large trem. unit, the different controls, the scratch plate, the machine heads and of course, the scratched edges.

On their latest American tour The Beatles were presented with three more Rickenbackers. We'll probably see John and George using theirs but will Paul switch from his favourite violin bass.

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# "We'll always listen"

says

## JOHN BURGESS

John Burgess is 33 and a top A and R man. He started six years ago as assistant to Norman Newell at EMI and has had an astonishing run of success over the past three years with stars like Freddie and the Dreamers, Manfred Mann, Peter and Gordon . . . and others who sell consistently but without the necessary impetus to do a spot of chart-crashing.

And, recently, John joined up with Beatles' recording boss George Martin, Lulu-hit-maker Peter Sullivan and Ron Richards, to set up their own new outfit, A.I.R. London Ltd. . . . the "A.I.R." standing for Associated Independent Recordings. John has eyed the group scene from close-hand so he has plenty to say about it.

"Recording groups? Well, it makes the recording manager's job more complicated in that you have to find a group with star potential as opposed to just a single artist. But the group-business also simplifies our job because most of them find their own material and also work out the basis of their own arrangements.

"Take Manfred Mann. They'll have sorted out their ideas and choice of material long before they get into the studio. All I'd have to do is pick out the good parts and try to persuade them not to bother with the bad bits. Of course it can be difficult coping with maybe five DIFFERENT opinions inside the group. But with Manfred Mann, the main decisions come just from Paul Jones, Manfred and Tom McGuinness. With the Dreamers, it's just Freddie Garrity. With Peter and Gordon, it's easier. Peter is the harder to convince of something, but as I picked out 'True Love Ways' and 'To Know You Is To Love You', which put them back in the charts—well, I'm one up on them anyway!

"What makes the group scene difficult, and sometimes a bit boring, is that we've done just



about everything we can with the standard line-up of three guitars and drums. If you get that line-up in the studio and the songs they've picked aren't much good . . . well, you know the disc won't do very well. The song is, quite definitely, the most important thing. After that comes the vocal sound. It has to be DIFFERENT—easily recognisable. Honestly, I don't think the Beatle sound has changed much at all through the years—it's the songs which have varied.

"One thing I'm sure about. The groups themselves are making efforts to find something different. Lots of them are dropping the second or rhythm guitar, and bringing in organ or piano, which can take over the rhythm side anyway—but make a change from that sharp clanging sound you get from guitars."

### AUDITIONED WITH TROMBONE

"As soon as we started the new company, I had a couple of groups apply for audition and they said they featured trombone. It's something different—and could well catch on. It seems now that the trumpet isn't going to be as big as some people thought. I remember it mainly from the John Barry Seven, when John played lead trumpet, but it wasn't too strong a sound. Saxes? Well, Cliff Bennett and the Rebel Rousers have featured sax for ages—incidentally, he seems to have dropped the second guitar from the time one of his musicians left to join Lulu's Luvvers.

"It's no good saying the group scene is fading fast. Certainly it has dropped off quite a lot from a peak a year or so ago, but it's merely finding its own level. You simply couldn't keep up the pace set around last Christmas when sales were ridiculously high. But any new group wanting to get a break should try to find something that is different. Look at the charts right now. Plenty of groups still rep-

resented. And some, like The Fortunes, took a long time to break through. But they had something different, which just had to click sometime.

"It is purely a matter of getting the right song, mainly. I suppose all of us at A.I.R. spend the biggest part of each day looking for good songs. Find a song and you can always find an artist or group to marry up with it. So . . . we really go out of our way to listen to everything the publishers send us. Incidentally, we get a lot of stuff direct from America, nowadays—on the understanding that they'll keep the rights on any recording we may do."

### HEAR EVERY TAPE

"Yes, I DO listen to every single tape which is sent in. Most of them aren't meant to be showcases for songs, more for artists or groups. But you have to listen to each one, because of that one chance in a thousand that you'll come up with something really good. I've spent the equivalent of months listening and I suppose the only one I found was the Three Bells, three young girls. I honestly can't remember hearing a marvellous new song from a submitted tape—but there's always the chance you will. It's a drag, it takes a lot of valuable time—but you have to do it.

"Talent-spotting? Well, obviously you always keep your eyes and ears open. I suppose I'm really looking for talent even when I'm walking along the road. But the fact is it's no good finding a great singer unless you can find a great song to make a hit-making partnership.

"If I could put the clock back, go back to my schooldays, I'd learn piano. It's the mother and father of all instruments and through it you can learn all the rudiments of music. If you're looking for a career in professional music, you can't go far wrong if

you have studied piano. Of course, it also leads to organ and other keyboard instruments which are getting more and more popular nowadays.

"What we're short of is young and with-it arrangers. As far as I am concerned, you've got to know piano to be a successful arranger. But where can you find a new batch of arrangers with the talents of, say, Les Reed, Mike Leander, or Ivor Raymonde. I suppose the trouble is that so many young people turned straight to guitar—'Learn the piano, my son'—that should be the cry.

"I've a feeling that the A and R man is going to have even more influence on the scene in the future. I mean, of course, the professional recording man. It's a bit annoying when so many amateurs come up and call themselves recording managers. They just decide overnight that that is the job they want to do . . . and wake up and tell everybody that is what they are."

"I've certainly enjoyed my six years in the business. One of the first people I recorded was Adam Faith—he made a couple of records for HMV which didn't do anything. One was a 'cover' of 'High School Confidential', the Jerry Lee Lewis number. I'll always remember Adam coming in and trying to teach Bert Weedon a thing or two about guitar. . . . Bert was just about the most respected guitar-star at that time! Adam had this theory that he was a bit 'square'.

"Now we're looking for the new stars, the hit-makers of tomorrow. It's a long job. But if a group comes in, without a distinctive sound, without a distinctive number . . . well, you can tell in five minutes.

"But don't forget: there's a shortage of arrangers. You can do very nicely, financially, on the OTHER side of the spotlight. And the more you know about music, the better you can do."

PETE GOODMAN.



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*Santa Ana, California*



The **BEATLES** next single will be released in November and an L.P. before Christmas. At present John and Paul say they are working on numbers for the sessions but at the time of going to press to quote Paul "The cupboard is pretty bare at the moment".

This will be the first Beatles session that A and R man George Martin will direct in his new independent capacity.

The **STONES** flew to Hollywood on September 5th for recording purposes, then went straight off for a tour of Germany after that.

It's doubtful whether **DONOVAN** will have another single released this year. Co-managers Peter Eden and Geoff Stephens told B.I. that the follow-up to "Universal Soldier" might well be another E.P.

Zoot Money has completed his first long player and it's to be called "It Should Have Been Me".

Strange! Normally an L.P. is titled after an artists hit disc or has his name on the cover.

Zoot answers: "Well for a long time I've been watching all these Hermits and Twinkles raking in all the money when I reckon 'It Should Have Been Me'".

Managers and agents claim that the **SMALL FACES** are the biggest thing around at the moment. Surprising that the disc is a hit though. It's all been done before. The newbie by **P. J. PROBY** is assured of success. Written by **McCARTNEY/LENNON**, this was to have been released earlier this year, but was held back because of "Don't Let The Water Run Down". Musically it's great. Much better than "Water", and should do well in the charts.

The **BARRON KNIGHTS** hope they've found the right number to follow-up "Pop Goes The Workers". It's a slow but beaty version of "A Very Good Year", the song that nearly put **LONNIE DONEGAN** back in the charts. At the moment they're working on a Christmas "Call Up" disc in the same vein as their previous hits. Should be interesting. The **KNIGHTS** new L.P. should be out soon. They spent weeks down at the Kingsway Recording Studios trying out ideas. Why did it take so long? Their season at the London Palladium left them very little time, to work on ideas.

The **PERSUASIONS** nearly hit the jackpot with **JAMES BROWN'S** "I Go Crazy". Will they have better luck with "Big Brother"? It's a good number, but once again it's all been heard before. When are we going to get another instrumental in the charts? Not a Greek or Italian tune, but something like the **DUANE EDDY** or **JET AND TONY** hits. This type of number is desperately needed.

Even the **SHADOWS** turn out vocals. There are enough good instrumentalists in the country, so why doesn't one of them record something? Admittedly the initial plugs would be hard to come by, but if it's a good disc it will sell.

October will be a "must month" for all R. & B. fans. L.P.'s and E.P.'s on release include "Play and Sing The Blues" by **JOHN LEE HOOKER**, "Let Me Pass" and "I'm A Man" by **BO DIDDLEY**, "Come On" by **CHUCK BERRY**, "Crazy Music" by **BUDDY GUY**, "I'm Ready" by **MUDDY WATERS**, and "In Memoriam" by **SONNY BOY WILLIAMSON**. The only member of this "club" to have a single released is **T-BONE WALKER** with "Party Girl". Won't sell to a hit parade extent, but will go down great amongst the fans.

**CHER'S** first L.P. is here. Titled "All I Really Want To Do" it contains tracks by **BOB DYLAN**, **JACKIE DE SHANNON**, and such recent hit songs as "Come And Stay With Me". Although **SONNY** doesn't sing on this album he did produce it, and helped **CHER** in the composition of "See-See Rider". O.K., so this is an old song, but the lyrics are new. They concern the recent trouble when the couple were thrown out of London's Hilton Hotel.

Once again the Tamla Motown label is out in force. On an L.P., the **SUPREMES** "Sing Country

flying to Hollywood to record the sound track for **HERMAN'S** new film. These songs—eight originals—will be released as an L.P. on a date. Back in England, **MICKY** is raving about his new group called **THE PACK**. Their debut song is titled "Do You Believe In Magic".

The **STONES** American-made L.P. is now available. Called "Out Of Our Heads" the album was recorded at the R. & A. Studios in Hollywood and the Chess Studios in Chicago, under the supervision of **ANDREW OLDHAM**. Titles include "Satisfaction", "Last Time", "Hitch-Hike", "Cry To Me", and "The Under Assistant West Coast Promotion Manager".

Ex-Bruvver **HOWIE G. CONDOR** pops up with "Big Noise From Winnetka", a raving drum solo. **BUFFY SAINTE MARIE** releases her version of "The Universal Soldier". A bit late to catch up with **DONOVAN**, but it should pick up a few sales. **FOUR PENNIES** in the studios later this month, as are the **ANIMALS**. No titles are as yet available but one thing is certain, there will be a hole in the middle of each one. Newie from **BOBBY DARIN** is called "Gyp The Cat", and to add to the weird names, a new singer called **CHARLIE RICH** has recorded an opus called "Mohair Sam". **MARTY WILDE**, now a member of the **WILDE THREE**, tries to regain his chart status with his own composition called "I Cried".

**Only One Roy Orbison**". As per usual, all the tracks are self composed, and include his version of the old **EVERLY'S** number "Claudette": The ever popular **CLIFF RICHARD** has a new E.P. out called "Take Four". None of the tracks have been released before, and on two of them—"Boom Boom" and "Sweet And Gentle"—he is backed by the **SHADOWS**.

A very classy record for a very classy group is "Giving Up Our Love" by **SONNY CHILDE AND THE COOL SCHOOL**. This disc has "hit" written all over it, but will it get the plugs? Skiffle-time has come round again with **CHAS. McDEVITT AND SHIRLEY DOUGLAS** "Don't Believe Them". Nowadays it's called Country and Western. The next single by **SOUNDS ORCHESTRAL** will be "A Boy And A Girl" written by session guitarist **VIC FLICK**. Produced by **JOHN SHROEDER**, the number is very much in the same vein as "Cast Your Fate To The Winds" and again features the piano of **JOHNNY PEARSON**. In the Pye studios recently were more of John's artists, namely **BILLIE DAVIS** making a return to the recording scene, the oddly-named **FELDERS ORIOLES**, and the **HELLIONS**, whose first disc will be "A Little Loving"—NOT the hit by the **FOURMOST**.

**MOODY BLUES** next single—as yet untitled—will be released in October. Whatever happened to **SOUNDS INCORPORATED** "Little Red Book"? This was released last month but had virtually no plugs, and just faded into obscurity. It should have got some exposure if only on the strength that it comes from "What's New Pussycat".

Unusual signing for **RIK GUNNELL**—king of the "small bands". They are two young men who call themselves **THE TRUTH** and make their disc debut on Pye with a number titled "Baby Don't You Know?".

Watch out for **CHRIS FARLOWE**! He is another Rik Gunnell artist but don't get the impression that this is a "plug" page for the agency. He really deserves a break, and makes his strongest bid on disc so far with his eighth offering. It's called "The Fool" and was A. and R'd. by Eric Burdon.

**ALEX HARVEY** and his **SOUL BAND** have been around for some time but have achieved little more than success in clubland. Now they have been taken over by Guy Stephens, who vows to make them the "most sought after band in the country". He A. and R.'d Alex's new single "Agent 00 Soul" out now.



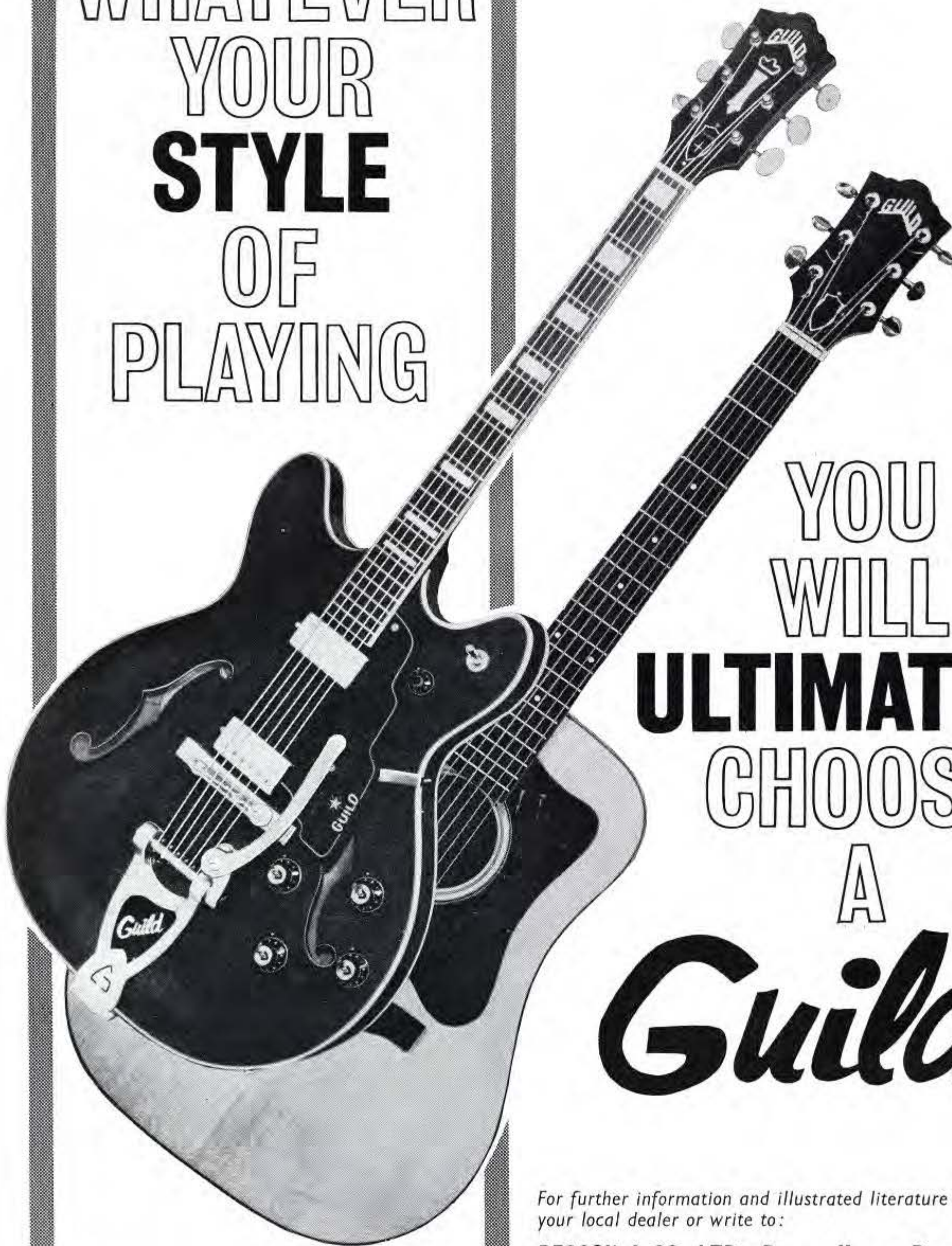
and Western and Pop". Speaks for itself really. On another album the **TEMPTATIONS** "Sing Smokey", a collection of songs written by the **MIRACLES'** lead singer **SMOKEY ROBINSON**, and for his new single **STEVIE WONDER** pops up with his inimitable version of "High Heel Sneakers".

Newie from **BILLY J. KRAMER** still long overdue. At the moment he's sifting through half a dozen songs, trying to pick something out. **MICKY MOST** will soon be

What happened to "I'll Never Get Over You" by the **EVERLY BROTHERS**? A great record—admittedly not so good as "Price Of Love"—it should have got higher than it did. "I Want Candy" didn't do much to help **BRIAN POOLES** reputation. What will he do next? He's in a very dangerous position at the moment, so it will have to be good. To coincide with "Ride Away", **ROY ORBISON** comes out with a new album entitled "There Is



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# ? YOUR QUERIES ANSWERED ?

Dear Sir,  
D.C.5. FILM MUSIC

I would be much obliged if you could give me the title of the instrumental number that was played during the film "Catch Us If You Can", and the name of the group that played it.

D. J. ROBERTS,  
Golders Green, N.W.11.

**ANSWER:**—It's the Dave Clark Five playing the background music, but it doesn't have any title. The boys just thought it up at one of the recording sessions they did for the sound-track.

Dear Sir,  
MINUS PICKUPS

Is it possible to purchase a guitar body and fingerboard, without pickups? If so, what percentage of a guitar price would it save? If they're not obtainable at present, why doesn't "B.I." suggest the idea to such firms as Gretsch, Vox, or Hofner?

B. MORGAN,  
Weymouth, Dorset.

**ANSWER:**—No manufacturer supplies these parts of the guitar separately, but a chap called Dick Knight is famous for his guitar parts which he builds to order. Write to him at: "Hustyn", Woodham Lane, New Haw, Byfleet, Surrey. Although many people in the business think of him as the "governor", as far as this kind of work goes, his rates are still very reasonable.

Dear Sir,  
GUITAR WIRING

I am making an electric guitar, and I am unable to find any information on wiring pickups. So please could you tell me where I could get a wiring chart and information.

G. OWEN,  
Thorpe Bay, Essex.

**ANSWER:**—Write to "Practical Wireless" magazine, at Tower House, Southampton Street, W.C.2. They keep blueprints of pretty well every type of circuit. I am sure they will have the one you want.

Dear Sir,  
GEORGE FORMBY MUSIC

Could you help me obtain sheet music of George Formby numbers, which we hope to include in our act, to enable the older members of our audiences to join in when we play at parties and weddings, of which our group do a lot.

D. ALLARD,  
Pluckley, nr. Ashford,  
Kent.

P.S.—Keep up the high standard of your excellent magazine. It's the best I've come across.

**ANSWER:**—Lawrence Wright, at 19 Denmark Street, W.C.2, have a very wide selection of George Formby numbers, including many which have never been released. Write to them for further details.

Dear Sir,  
NEW DRUM HEAD

Recently, I decided to buy a new head for my snare drum. I removed the old skin from the wooden hoop, but when I took it to a local music shop to seek further advice, I was told that it would be far cheaper for me to re-skin the drum myself with a skin bought at the shop, than it would be for me to have it done by an expert. Could you tell me whether it would be advisable for me, as an amateur, to tackle this job, and, if so, could you give me details of the way in which I should do this re-skinning?

I would buy a plastic batterhead, but my drum is rather an old model, and the metal hoop was not designed to take a plastic head. (I gather this from the fact that it is different from the hoops used on newer snare drums, which have been fitted with plastic heads.)

E. BARBER,  
Portsmouth, Hampshire.

**ANSWER:**—You can do your own lapping, but it is hardly worth it when Doc Hunt will fit skins free if they are bought from him. Send your hoop and the money

for the skin you require to this address:—  
L. W. Hunt Drum Co. Ltd., 10-11 Archer Street, Shaftesbury Avenue, W.1. Enclose 3/6d. for postage.

Dear Sir,  
MAKING BASS

I am making my own full-scale bass guitar, and I would appreciate it if you could supply me with the following information: (a) What should the distance between the bridge and the nut be; (b) What are the correct measurements between the frets?

Failing this, could you tell me where or how I might obtain the above information?

T. DEAG,  
Colchester, Essex.

**ANSWER:**—These measurements are arrived at by tedious calculation using special formulae. It would be easier for you to work from someone else's bass guitar. Once you have the right measurements you can design the body to your own liking. Pay special attention to the strength of the neck and get the very best machine heads available.

## *Instrumental Corner*

### WHY TREM. AND EXTRA INPUTS?

**W**ITH the passing of the Bo Diddley-heavy-trem-sound many groups have been wondering why new amps are still incorporating tremolo. Their attitude is this, "I don't need tremolo, but if I buy an amp I have to have tremolo with it and this must put up the price I have to pay". In the same breath the complaining group member will have a word or two to say about having to pay extra for more inputs than he needs.

Does he, in fact, get stung for an extra tenner because the amp he wants has trem and more than one input? The amp manufacturers of Britain unite in answering "No".

If an individual wanted a manufacturer to make him one amp then he would have to pay an extra £10 or £12 for trem. But when amps are turned out in their hundreds and thousands the price of each tremolo unit becomes negligible.

How many people want tremolo and extra channels? One top British firm conducted a special survey to get the facts. It appeared that the majority of guitarists do want tremolo. Even if Bo Diddley is out, the slow ballad and blues stuff is not. Many guitarists like to use that dreamy, drifting effect to add depth to such numbers.

How about inputs? General opinion seems to be that they are wanted, but each manufacturer has a different reason for putting more than one on their amps. One said, "Several inputs are necessary for the groups which are just starting out. We have found that they use the amp for lead and rhythm guitars or a guitar and a mike."

Another firm said, "Several inputs are needed because they give the owner of the amp confidence. He knows that if one input goes he has a couple of standbys". So there you are, you have trem and extra inputs because YOU like them—YOU being the average guitarist. And if you never use trem or more than one input, don't lose sleep about it, you have the manufacturers' assurances that this bloke, Mr. Average Guitarist, doesn't make the price of your amp rocket!



# THE SESSION MEN

## No. 3 ALLAN WEIGHELL

**R**EMEMBER The Steelemen? They were one of the very first "small" groups on the scene backing Tommy Steele.

Playing bass for them was a fellow called Allan Weighell. And although that particular outfit has long since disbanded, Allan himself is still working like a trojan, in fact, even more so.

He is no longer "In The Spotlight" having left the stage, and now concentrates on session work. But strange as it may seem, he has never worked harder! "Even during my most hectic period with Tommy I wasn't moving about and playing so much as I am today", says Allan.

Up at 7.45 a.m. and working right through the day until 11 p.m. That's his programme seven days a week. "It's always really hectic this time of year", he told B.I. during a break in rehearsals for "Ready Steady Go!" (He plays on the programme every week as a member of the resident "Session Band.")

"Most of the artists are doing Summer seasons and consequently can only get down to London on a Sunday to record. So bang goes my day off!"

Allan—born in Hartlepool—is now in his 30's and has gathered a tremendous amount of experience in the business. He started off by playing string bass when he left school, and played for five years without any tuition.

Then, with his ambition towards music as a career strengthen-

ing, he decided to go to London to find a teacher.

His first big break as a professional was with the Les Douglas Big Band playing at a holiday camp in Wales, and after this he "depped" with several other bands. Then, after a spell in the Navy, came his step towards packed concerts, radio, television and even films when he was asked to back Tommy Steele. "At the time nobody knew who he was", Allan recalled.

This, in turn, led to his first form of session work, playing on those early programmes—"6.5 Special", "Oh Boy", "Boy Meets Girl", "Wham"—and through these he became one of the first musicians in this country to use an electric bass guitar. "At first I featured my string bass", says Allan, "But Jack Good came along and suggested I try the guitar to give a more streamlined effect to the programme."

Allan now plays a Hofner violin bass guitar and also has a Fender Jazzmaster. He still uses the string bass, and has three of these. "The principal one I use is a German hand-made job I've had for years".

His tastes in music are quite widespread and range from classical to big band jazz. He names his influences as Leroy Vinegar and Ray Browne, both Americans whom he got to know and followed through sleeve notes on the back of jazz long-players.

When Allan does get a moment off from his session work with such stars as Dave Berry, Lulu, Billy Fury and The Walker Brothers he spends it fishing and playing golf. His instrumental ability has enabled him to travel throughout the Continent, Scandinavia and South Africa.



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# YARDBIRDS

## SESSION

Watch The Yardbirds on stage and you'll see an act full of way-out numbers, power, climax and startling guitar wizardry from Jeff Beck.

But that's only one side of the group that has just returned from their first tour of the States. Their policy when cutting discs is one similar to that adopted successfully by Manfred Mann—put commercial requirements first and individual taste second.

Just how do The Yardbirds work when they are away from the glare of the footlights and screams of the fans? To find out, B.I. looked in on the session that produced their new single, "Evil Hearted You" and "Still I'm Sad".

The Advision Studio in

New Bond Street, London, was hired for an "indefinite period" with the session beginning in the evening and extending into the early hours. The boys have always preferred to record late at night.

It was the day before they left for the States. All five group members and manager Giorgio Gomelsky arrived at the studio by 7 p.m. and relaxed listening to some acetates brought by drummer Jim McCarty and Paul Samwell-Smith's disc-of-the-moment "You've Got To Hide Your Love Away" by The Silkie.

The session was soon under way, but most of the ground work had already been done, as previously the boys had made rough acetates of each

number.

First on the agenda was nothing to do with their new English release, but a version of "Heart Full Of Soul" for the Italian market. The only alteration needed was to re-record Italian lyrics.

Keith stood alone in the studio with the backing track booming from the speakers. He did his job very efficiently thanks to Giorgio Gomelsky, who wrote the words in Italian phonetically on a piece of paper.

Engineer Roger Cameron assisted by 17-year-old Gerald Chevin smiled as Keith breathed a sigh of relief at its completion.

After refreshments came the brushing-up of Jim McCarty and Paul Samwell-Smith's composition "Still I'm Sad".

"Sam" (he wrote it with Jim McCarty) took charge of this one with Giorgio and was full of suggestions on how the vocal tracks should be sung. He was very meticulous because it's not a straightforward

harmony or unison vocal.

The boys have really tried for something different with this number and after hearing it I think they've certainly achieved it.

With the aid of echo, some unusual choir-type vocal work from Jim, "Sam" and Keith (re-recorded) and an organ sound from Jeff Beck's Telecaster, the effect is remarkable. Something like a Sunday morning church service on the Light programme.

The engineers balanced up the backing track more precisely and added the voices.

With the clock past midnight the boys started on "Evil Hearted You" a pounding up-tempo number completely in contrast to "Still I'm Sad" written by Graham Gouldman.

Again all that was needed was Keith's lead voice, Keith's "backing voice" along with Jim and "Sam's".

After playbacks, more refreshments and a general discussion the session finally came to an end at 3 a.m.

The next day—while The "Birds" were on their way across the Atlantic—the Master Tapes of the three numbers were posted off to E.M.I. House, Manchester Square.

Release date for the single is October 1.

But there is no "A" or "B" side this time. The disc is being promoted as a double "A" side.

And this is not just a "Value For Money" campaign but simply that E.M.I. feel that both songs are top sides in their own right.

BRIAN CLARK.



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# HAVE YOU HEARD?

By THE BEATMAN

Each month the "Beatman" will present group news from all over Britain. So, wherever YOU may be, if you have any interesting items send them through to him.

The newest thing on the scene: Spencer's Washboard Kings, eight gents from TWICKENHAM reproducing the sound of the "Roaring Twenties".

They have got all the genuine instruments that were used in those days—cornet, saxes, slide trombone, sousaphone, banjo and even brighten up their act with explosives and smoke bombs.

Leader Carl Spencer came along to the office to tell us of an "Electrical record" they have made on Polydor. It's called "Masculine Women And Feminine Men" and is full of gaiety. Could this mean the return of the charleston???

Dave, Dee, Dozy, Beaky, Mick and Tich, a colourful collection from around SALISBURY PLAIN, are on disc again with "All I Want" on Fontana. They came very near with their first one "No Time".

Tab Martin, bass guitarist with The Peddlers from BLACKBURN, has bought himself a 35-ft. £1,100 caravan. "I've been living in flats for years", he says, "And I have nothing to show for it."

Tab wanted to buy a house but ran into difficulties. There isn't a lot of difference anyway because his caravan has a lounge, dining room, kitchen, bathroom, cocktail bar and is centrally heated. "But I won't be moving about the country in it", he says. "It's a residential one, so I am shifting it onto a site."

Release No. 2 on Columbia comes from TOTTENHAM group The Syndicats. It's called "On The Horizon" and was recorded by Joe Meek at his NORTH LONDON Studio—the one that produced hits such as "Telstar" and "Have I The Right?"

Could be the turning point for the foursome. All they've been waiting for is the right number to record.

Sussex outfit Dave and The Diamonds may have a corny name, but it's the record that counts and the boys pin their hopes on a number part-composed by vocalist Dave Hooper. Title: "I Walk The Lonely Nights".

Here come The In Crowd again! They are five Londoners (three guitars, drums and vocalist) who have been accused of copying The Who. This is doubtful because the boys have been going long enough to have found their own style. Point that many don't realise is that they started out as Four Plus One and under this name were unlucky not to hit with their version of "Time Is On My Side".

Their newie is "Stop! Wait A Minute" which they hope will improve on the sales of their last one,

"That's How Strong My Love Is", which made the Top Fifty.

Georgie Bean, a native of the EAST END of London, built up quite a name for himself as vocalist with a backing group he dubbed The Runners. But all of a sudden he quit the business. Now he's back and he didn't even know until he received a letter from Decca saying they were releasing his version of Bob Dylan's "She Belongs To Me".

It has been "in the can" for some time and he had completely forgotten about it.

LEEDS folk four, The Silkie, have been getting bags of publicity for their single "You've Got To Hide Your Love Away". Now let's see just how high it will go.

BIRMINGHAM's Applejacks try again with "I Go To Sleep" on Decca, a number that's opened by drum rolls and the chimes of a bell.

The six of them have just taken their first holiday and are rarin' to go again. Since they turned professional 18 months ago they have been very well booked but a hit is indeed useful and their last big success was in fact their first, "Tell Me When?"

Also from 'Brum is Mike Sheridan, who we mentioned in the mag. last month. His backing group The Nightriders have experienced a change of name. Their collective title now is Mike Sheridan's Lot, and as such, appear on disc with "Take My Hand", written by SHEFFIELD group The Knives And Forks.

You may have heard of Winston G. and The Wicked. Or at least you may have seen photographs of them. They are four guys who are advertised bare-chested.

Whatever the reserved might say about this, it's not been done before and with so many groups around you must be different to get on.

Winston, himself, was born in India (original home of Cliff Richard) but his backing group are London-based. Their first record "Until You Were Gone" is in the diskeries now on the Parlophone label.

ST. ALBANS boys The Zombies have done us proud in the States and are a tremendous draw there. But the record buyers don't seem to be showing their appreciation.

Why have they slipped in this country? That question remains unanswered, but give a listen to their latest "Whenever You're Ready", written by organist Rod Argent, composer of their biggie "She's Not There".

The Dave Davani Four are a widespread lot. Dave, on Hammond

organ, came originally from GLOUCESTER, Mike Ewin, bass guitarist and harmonica, hails from NORTHAMPTON, Chas. Burton, on drums, is a DERBY man, John Milner, guitarist, was born in EDMONTON.

On stage they are moving toward the jazz field (which is nothing new to Dave himself) but on disc don't play such way-out stuff. Their new one is called "Workin' Out". They have also completed their first long-player scheduled for release in October called "Fusion".

WEST LONDON boys, The Art Woods, off to the States soon in exchange for Bo Diddley, will have a record released out there in conjunction with their visit, "Goodbye Sisters".

Record success—or lack of it—doesn't seem to affect them because they work at a near-maximum rate of six nights a week anyway. Shows you what reliability and a good stage act can do.

LIVERPOOL's Stu James, ex-vocalist with the original Mojos, returns again with a new backing group also called The Mojos. His first offering in his own right is "Wait A Minute" coupled with "Wonder If She Knows?"

Good name for a group is The Knack. Don't know much about them, though, except that they have signed on the dotted line for Decca and come up with "You'll Be The Next In Line".

From IRELAND comes news that The Plattermen and The Freshmen, mentioned in last

month's "Ulster Beat", are bringing out new records soon.

The Freshmen taped several titles in Eamonn Andrews Dublin studio. It looks like the "A" side will be a vocal of Floyd Cramer's "Last Date".

The Plattermen's disc will probably be a vocal version of the "Spanish Gypsy Dance" and judging by its reception in Irish ballrooms, it could catch on as a dance craze.

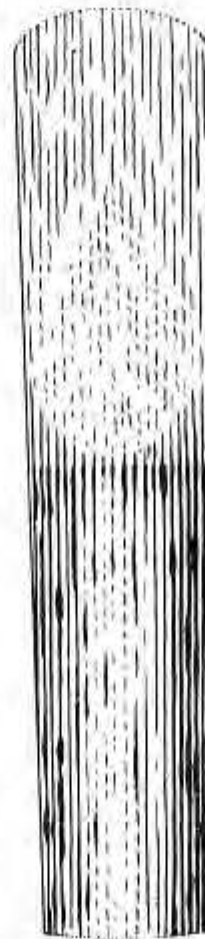
"Here Comes The Night" composer Bert Berns praises Van Morrison, vocalist with Them, for his phrasing. He even compares Van's phrasing with Louis Armstrong's. Praise indeed! It is rumoured in BELFAST that Them (there are only two Irishmen left in the line-up) intend recording a long-player with strings on one side and an American modern jazz combo on the other side.

The Zodiacs are not a recording outfit but certainly may become one in the near future. They come from ABINGDON, are four including a girl vocalist and have totted up 33 passes in G.C.E. between them.

But they don't wish to press this point. Paul Williams, 18-year-old bass guitarist, says: "We call ourselves The Zodiacs not The Eggheads".

Letter from a fan says The Guyatones from HARLOW, ESSEX, are a knock-out on stage and feels they deserve a mention. There you are—you've just got one!

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# DOC'S DEN for DRUMMERS

**J**UST 500 yards from Piccadilly Circus is Archer Street. Here, in the centre of London's music world, we find the stage-door of the almost legendary Windmill Theatre, and nearly opposite, the entrance to the premises of Doc Hunt. Known throughout the percussion world as the "Drum Doctor", this smiling, genial gentleman sells, repairs, maintains, and hires out all makes of drums, and also manufactures a very important piece of equipment—the drum stick. To find out exactly what goes on in this "mecca of drummers", B.I. journeyed into the "world of Doc Hunt".

The actual shop is situated in a small alleyway off Archer Street, and can sometimes prove a bit difficult to find. So far though, no one has had the misfortune to miss it completely. Your entry into the premises can be heralded by tolling a huge ship's bell hung in the doorway—makes a change from the usual chimes—or you could bash the massive drum standing beside it, if it had a skin on it. This instrument stands nearly 10 feet high, and was originally made in the 1800's for use on such orchestral works as the "1812 Overture". It's far too big to be of any use nowadays, so it just remains outside the shop to be admired by the public.

In charge of maintenance and repairs is John Spence, who has been with Doc for 23 years. He says: "Because modern drums can usually be repaired simply by replacing the faulty part, the majority of repairs we do are on military and orchestral drums. But we can repair a broken high-hat or bass drum pedal for example".

If a drum's shell has been scratched or harmed in any way, it too, can sometimes be repaired on the premises. This is only done if the finish is required in a plain colour. Glitter finishes cannot be reproduced.

When a drum is accepted for repair, Mr.

Spence first removes all the fittings and both rims. He then uses a scraper to reduce the surface to bare wood. This is then sanded by hand until it is absolutely smooth. It is then sent upstairs to the paint shop for respraying. In charge here is David Sliker. He sprays the shells in a small room off of the main shop.

On most military drums, painted designs and emblems are very much in evidence, so Doc employs an artist to retouch and repaint them in perfect detail.

If a new drum head is required, and a ready-made one is unobtainable, then new ones can be made in about one hour. Another veteran of 23 years—Mr. Tom Harris—is in charge of this.

The calf skin is cut roughly to shape—dependent on the size of the drum—with an overlap of 4 inches. It is placed in water for 15-20 minutes, and then laid flat on to a bench. The rim is placed on the skin, and the overlap tucked in. For a tympani head, the skin is rolled completely round the rim—made of metal—and then clipped in place with ordinary household clothes pegs. On other drums with metal rims, the skin is just rolled round tightly, letting the natural resins in the skin bond it to the metal. Where wooden rims are used, the skin is simply tucked in once. The heads are allowed to dry and become taut, and then fitted on to the shell and tuned to the required pitch.

Many famous names have been to Doc Hunt's. He supplied Eric Delaney with his first kit, Jack Parnell with his first side drum, and also a little lad in short pants that came in with his mother. The name? Kenny Clare. Doc's reputation doesn't just finish in England either, American drummers class Doc's as one of the "places to go". Gene Krupa, Buddy Rich, and Joe Morello are but a few of the famous names who have visited him while they have been in England.

Many of the above-mentioned drummers have bought kits from Doc, but still more have bought drum sticks. As I mentioned previously these are made on the premises by Doc himself, and it's an interesting process.

The favourite wood for sticks is hickory, which is very hard and durable. For some cheaper types, a softer wood called Degame is used, but isn't in any great demand because



David Sliker in the paint shop

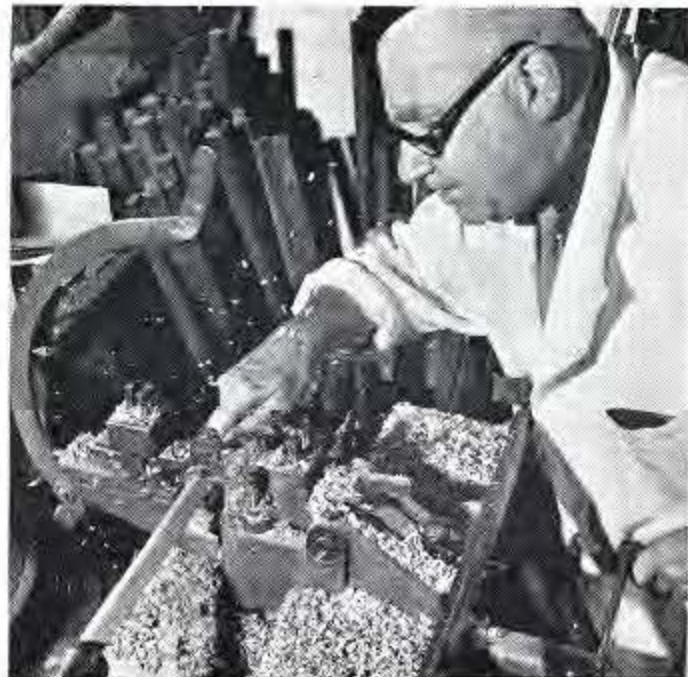
most drummers want the best, and hickory is the best. The machine used is very similar to a lathe—the technical term being a Fitch Handle Turning Machine. One end of the stick is fitted into a socket, while the other end is clamped in like a vice. The vice end has a hole through it, and has a chisel fitted at the entrance. The stick spins round and the chisel cuts it into a tubular shape. The hole allows this end of the lathe to move along the stick and still hold it firmly in place. On reaching the far end, a cutting tool is lowered and cuts the knob—or bobble—onto the end.

Still spinning, the stick is sanded by hand with three different sandpapers, varying from coarse to smooth, and then waxed with a solid block of wax. A handful of shavings are rubbed on, and finally it is waxed again. The machine can be adjusted to design any size stick—there are over 50 different types in use—by altering the position of the chisel.

Although he sells many makes of drums and fittings, Doc is primarily a Premier agent. He has a big selection of spare parts. Drums are regularly hired out to musical organisations throughout the country, and are currently being supplied to recording studios to save the drummers from carrying their own along.

In his career as a drum dealer, Doc has been asked for many weird pieces of equipment, but I doubt if anything can cap what a little boy asked for recently. He had been sent in by his dad and calmly asked: "Please mister, can I have a box of paradiddles, and a quart of lapping water".

TONY WEBSTER.



Doc Hunt turning a drum stick



Shaping the bobble



Tom Harris fits a new skin



## MIKE PINDER

**M**IKE PINDER, pianist with The Moody Blues, is an urgent sort of character, thoroughly immersed in the musical scene and eager to talk about it. He's nearly six feet tall, has green eyes, and dark brown hair which rides high on his forehead. And certainly Michael Thomas Pinder has not lost his Birmingham accent, though he now regards Putney, in South London, as his home.

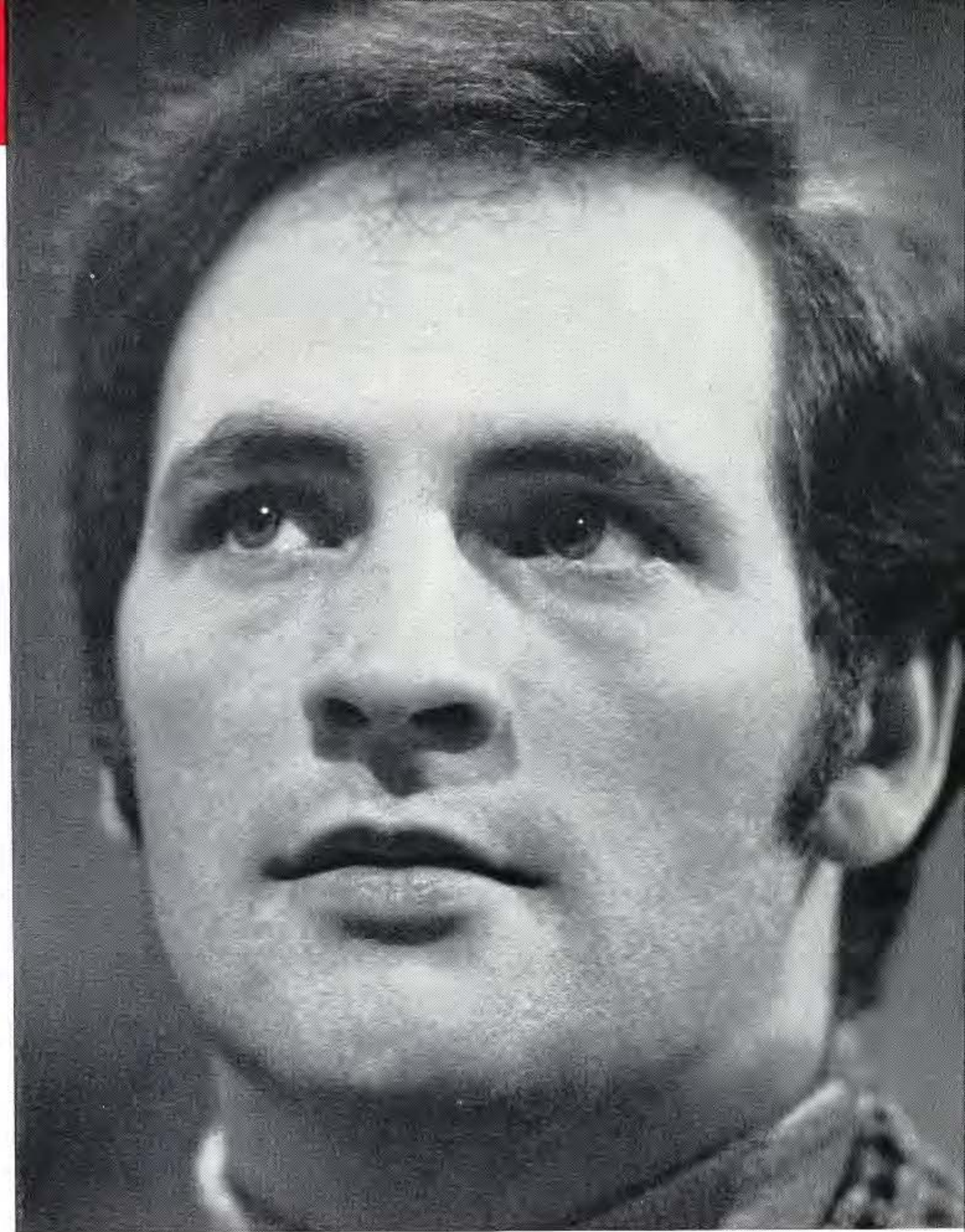
He thinks back. "My dad played piano and banjo in the Army and I followed in his footsteps both by playing similar instruments and joining the Army. First thing I remember was getting a ukelele and playing 'Four-Legged Friend' to the kids in the street. Seems a long way off now. Then I watched a Scouts' Jamboree on telly, saw one kid playing guitar. I wanted one. Dad helped out. Since then I've been through 17 different guitars.

"But things got in a bad state in Birmingham for the groups so I joined the Army. Pretty drastic? Right . . . but I enjoyed it. We persuaded a colonel to lash out £600 to equip a guitar-group. It was all Liverpool boom then.

"Anyway, I eventually got out, starting working clubs—with Ray Thomas. Shadows' stuff. Everyone was copying. But I suddenly came to the conclusion that rhythm guitarists were on the way out. So I switched back to piano. I don't read music, just study the keys. My style developed from Shearing, Brubeck, Oscar Peterson—that sort of stuff. Brubeck is great for his time compositions. Anything that is FIRST in a field is great. The Beatles are great. And The Stones, in their style."

Then came The Moody Blues. Success, via some way-out publicity ideas. And the writing team of Mike Pinder and Denny Laine. With Mike when I met him was Julie Grant—she was the first outside artist to record a Pinder-Laine number. It's farmed out, their composing output, through their own music publishing company.

Said Mike: "Any beef about the scene from me? Yeah, I just wish I could stick a grand piano in my coat pocket. It's hopeless. Now we have a clause in our contracts that the promoter must provide a good piano . . . if he has to hire one, we pay the bill. It's worth it, though. We've built up our style, our sound . . . yet one bloke the other day offered us a pub-style piano, then said: 'Well, can't you go on without using piano'. Ridiculous. We couldn't . . . and didn't. We just felt sorry for the fans.



"Another time in Blackpool, we were out in a rainstorm in front of 7,000 people. It was dangerous to use the electrical equipment. So the promoter said: 'Well, do you need to use the amplifiers?'. We had spent £600 on our Fender amps and PA system . . . even Chuck Berry used it when we were together on tour."

Mike paused, then switched to song-writing. "I'm not a disciplined writer. We get an idea . . . then start work. I once said to Denny: 'Look upon my face', just like that. It's the title now of a new song. When I'm not involved in music, I like practical things, like skiing or horse-riding. I hate sports where you just go to watch."

Incidentally, Mike now usually uses a Bentley min-piano, with a check action. He also has Trixon vibes. A one-time electronic-tester, he knows about the

wires and switches that surround the group. He talks a lot about The Beatles . . . and about Georgie Fame. He says: "We've got our image now, but we're doing away with that 'moody' bit—those sombre photographs. I'm not all that worried about money, I just want to go as far as I can as a musician. If only people would help more with good equipment, good dressing-rooms. We've even changed in a toilet—no hot water, after travelling six hours in a car."

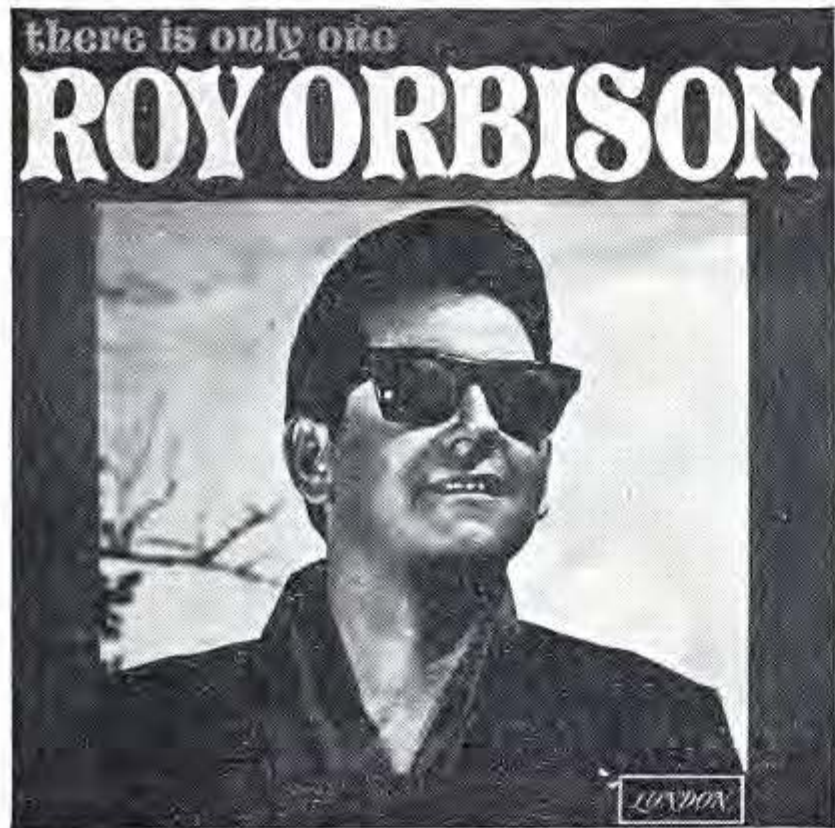
And right now Mike is working on new songs for an upcoming LP. "I study piano. I'm not a fast pianist. You can't stretch a technique, but you can be just as effective by being simple."

Easy-natured, good to talk to . . . Mike Pinder, born December 12, 1942, is destined to find even more success.

PETE GOODMAN.



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# How to become a Recording Engineer

Looking at the charts, it's becoming more evident each week that disc buyers are no longer interested in just the name on the label—but the sound on the record.

Consequently the men responsible for the "Overall Production" of discs are coming very much to the fore these days. People like A and R men George Martin, Ron Richards and John Burgess are getting publicity many artists envy.

Deservedly so, but what about the man who works alongside them—the recording engineer?

Judging by the letters we've received, all our readers are not bent on group stardom. There are more than one might imagine who are keen to become "Backroom Boys" in this field.

First, let's see what Bill Farley of Regent Sound Studios in Denmark Street, where the Stones recorded many of their hits, has to say on the subject.

"I started when I was 15 and spent my time making tea and cleaning up the studio. Everyone has to do this at first. You just sit around and watch a few sessions until you get the hang of them.

"No previous experience is really necessary. All you need is a basic idea of how to work a tape recorder.

"Like any worthwhile trade the pay is low at first. It's usually about £5 a week to start with and the hours of work are basically the same as an office. There is, of course, plenty of opportunity for overtime, because some groups prefer to record into the early hours of the morning. It's impossible to say how long it takes to actually become an engineer. It depends on how quickly you can pick things up".

Regent Sound is, of course, an independent studio and Bill has a certain amount of freedom and the atmosphere generally is more care-free than one of the bigger companies.

To compare notes, here's some advice from Allan Florence of Pye Records:

"It's true that you don't need a great deal of experience to begin with, as most of it is picked up from watching other people work. A certain knowledge of sound is required but it's like buying a tape recorder—it doesn't take very long to record things in a satisfactory manner.

"If you don't know anybody in the business who can help you, the thing to do is to write to all the various companies and see which one has a vacancy. This was what I had to do.

"Bill is right in saying the average wage for a junior is only about £5—but this is only if you



Norman Smith

are not a member of the union. A union member gets about £7 to £8 a week when starting.

"I got my first break because the regular engineer was ill and no-one else was around. Luckily it turned out well, but if something had gone wrong I'd be out of a job today. That's one thing you should know about engineering before you start. If something goes wrong, the blame always falls on you—never the A and R man. If the session goes O.K. then it's the A and R man who gets the credit. Still, no grudges, I think it's a great satisfying job.

"When you get a hit, for example, the feeling is marvellous. You wouldn't swap places with anyone."

Allan has certainly had his share of bright moments for he has helped The Rockin' Berries, and The Who among others into the charts.

Finally some tips from the guy who does the sound balancing for The Beatles, Manfred Mann and Billy J. Kramer to name a few. Norman Smith.

"For a start I hate the name 'Sound Engineer' because there's nothing connected with engineering about it. I'd prefer to be called a sound mixer, or perhaps a sound balancer.

"The only real qualification needed is to have a definite musical aspiration. If you're a musician it's even better. If you're one of those guys who sits beside a radio and picks out all the bad points on a live broadcast then this could be the job for you.

"It's very hard to plan an evening out with a job like this, I warn you. With a record company, particularly, overtime is very much part of your life. But don't expect big money. As far as I know the highest paid sound producer in the country only gets £2,000 a year."

Thank you gentlemen. Now it's all up to you.



# YOUR LETTERS

Here are just a few of the letters we have received. If you have any views or suggestions send them to The Editor, Beat Instrumental, 36-38 Westbourne Grove, London, W.2



Dear Sir,  
Thankyou for your feature on The Beatles' "Blackpool Night Out". I saw the show and thought that it was quite good, but I still don't see why they can't get the exact record sound on television. They have the identical set-up to the studios, different amps going through separate channels, but still they put out live shows in which one instrument is so high that it drowns out everything else. If it is so difficult to get a decent balance, why don't they copy the American TV companies and record an instrumental backing track for the artists to sing and mime to? This way the instruments would be well balanced and the artists could still put across a lot of "presence" with their vocals. Usually the vocals on TV are swamped. Perhaps the record companies could record a separate track for TV at all their sessions with the big artists.

**Mike Larchwood,  
Stockton.**

Dear Sir,  
The Byrds tour was a tremendous flop, but it gave us a chance to see that American artists are, in fact, human. Up to two years ago the Americans were thought of as inaccessible gods. All too often the attitude was: "It's American, it must be good". Now it's evident that British fans would much rather

see their own good groups rather than poor American groups whose publicity is so misleading. The Byrds were a classic example of our tendency to accept American artists before they even make an appearance. All the musical papers were very busy, in the weeks preceding The Byrds arrival, building them up saying how fantastic they were. When they came across and made such fools of themselves the papers looked very sick and changed their tune right away.

**B. Price,  
Darlington.**

Dear Sir,  
There are too many people talking through their hats about today's group scene. "This is in"; "That is out"; "This is going to be the next big thing"; "Solids are out"; "Semi-acoustics are in." It would be a very good idea for them all to pool their resources and conduct a survey round the country to find out just what is popular and unpopular at the moment. I think they would find that things haven't changed much over the last two years.

**L. Whittaker,  
Fleetwood.**

Dear Sir,  
You're "doing a grand job", but in my opinion you have slipped up badly in letting solo artists creep between your pages. It wouldn't be so bad if you had featured someone like Bobby

Bland, but Jonathan King, shame on you!

**L. Davies,  
Tavistock.**

Anything in the instrumental or recording scene can go into "B.I."—Ed.

Dear Sir,  
It would be a great idea for your magazine if you had a psychologist on the staff. Each month he could do deep searching articles into the thoughts and complexes of the top groups. He could cover such subjects as the effects of soul playing upon the nervous system; what groups really want to do; whether group members are really mal-adjusted people who escape from life into music.

How about getting a psychology student or big-wig to do this type of stuff?

**M. Venables,  
Burnham-on-Sea.**

Dear Editor,  
In reply to George Martin, of Loxwood, Sussex, I think he is talking out of his hat. Most of

the guitarists he mentions are American and record names with the exception of Wout Steenhuis, Bert Weedon and Joe Brown. What is he knocking Brian Jones for, is he jealous? Has he never heard of Johnny Weider? He was in the Tony Meehan Combo at 16, Johnny Kidds Pirates at 18, and is now with John Mayall's Blues Breakers. What about Jimmy Page, Jim Sullivan, Joe Moretti? There are at least a dozen guitarists in London who could knock spots off the names George Martin mentions, and I could fill the page with the names of British guitarists who can read music and play anything.

**James Wetherly,  
W.12.**

Dear Sir,  
Congratulations to "B.I." for a really marvellous "On Stage" article on The Moody Blues. I found myself agreeing with every word.

**E. M. Chamberlaine,  
Leighton Buzzard.**



"I'll be glad when we've made enough money to buy a van."

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# DONOVAN RATES JANSCHT



When Donovan first came on the scene with "Catch The Wind" he told B.I. that one of his aims in life, now that he had entered the business, was to start a label especially for folk artists.

Well, he has done it! It's called Eve Folk Records and he runs it with his co-managers Peter Eden and Geoff Stephens.

The discs will be released through E.M.I. and there will be no singles, just long players.

The first two artists to record on the label are Bob Davenport and Mick Softly. Bob, a traditional folk singer, comes up with an album titled "Bob Davenport And The Rakes" and Softly, the composer of "The War Drags On" one of the tracks on the "Universal Soldier", makes his debut with "Mick Softly Sings Songs For Swinging Survivors".

All these tracks were recorded at Advision Studios, New Bond Street, the same studio used by Donovan for his second long player scheduled for release before the end of October. The tracks will be mainly his own compositions but one that will be definitely included is Jesse Fuller's "Candy Man" (not the Roy Orbison song).

One of the artists Don would have really liked to be part of his new venture is Bert Janscht, but he is contracted to the Transatlantic label.

To show his admiration for this artist Don featured three Janscht numbers at the Newport Folk Festival this year and announced them, causing our English press at the event to ask "Who the heck is

Bert Janscht?"

"Do You Hear Me Now?" on "Universal Soldier" is a Janscht song, and he wrote another specially for Don titled "Oh Deed I Do" included on his second l.p.

Peter Eden was the first to be taken in by Bert's talent. He saw one of his long players in a record shop, asked to hear it, was tremendously impressed with his style and passed the word onto Don.

Bert's appearances are confined to folk clubs, so Don went along to see him play at Les Cousins, a well-known folk "haunt" in Greek Street.

Don introduced himself and since they have become firm buddies. They have played together in public and Don is often at Bert's flat talking, listening and playing the music they both appreciate.

Don is just about one of the friendliest artists in the business but up to now his only "Close Friend" as such has been "Gypsy" Dave. Could it be that he has found another? Quite probably, for they both talk on the same wavelength, and although Don may now be in the charts, his lyrics and thoughts run similarly to that of Bert's.

Peter Eden has seen them in deep discussion on several occasions and told me:—"Although Bert wants to shun commercialism he seems to respect Don for what he is trying to do. Bert doesn't comment on politics, just the things that have happened to him. But the two of them get on remarkably well. The subject, by the way, is always music".

JOHN EMERY.

## TOP TWENTY—FIVE YEARS AGO (AMALGAM OF FIRST TWO WEEKS OF OCTOBER 1960)

- |   |                           |
|---|---------------------------|
| 1. Tell Laura I Love Her                      | Ricky Valance             |
| 2. Only The Lonely                            | Roy Orbison               |
| 3. Nine Times Out Of Ten                      | Cliff Richard             |
| 4. How About That?                            | Adam Faith                |
| 5. The Girl of My Best Friend/A Mess of Blues | Elvis Presley             |
| 6. Apache                                     | The Shadows               |
| 7. So Sad/Lucille                             | Everly Brothers           |
| 8. Walk Don't Run                             | The Ventures              |
| 9. Because They're Young                      | Duane Eddy                |
| 10. Walk Don't Run                            | John Barry Seven          |
| 11. Please Help Me I'm Falling                | Hank Locklin              |
| 12. As Long As He Needs Me                    | Shirley Bassey            |
| 13. Image Of A Girl                           | Mark Wynter               |
| 14. Everybody's Somebody's Fool               | Connie Francis            |
| 15. I'll Be Your Hero/Jet Black Machine       | Vince Taylor and Playboys |
| 16. Fish Man                                  | Ian Menzies               |
| 17. Let's Think About Living                  | Bob Luman                 |
| 18. Chain Gang                                | Sam Cooke                 |
| 19. Lonely/Sweetie Pie                        | Eddie Cochran             |
| 20. When Will I Be Loved                      | Everly Brothers           |

Arriving in the Top Twenty in the middle of October, '60

- |                     |                       |
|---------------------|-----------------------|
| McDonald's Cave     | Pittdown Men          |
| Restless            | Johnny Kidd           |
| Dreaming            | Johnny Burnette       |
| Them There Eyes     | Emile Ford            |
| Rockin' Goose       | Johnny and Hurricanes |
| Along Came Caroline | Michael Cox           |

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