

**SPECIAL R&B REPORT**

**MAY**

**2/6**

# **BEAT INSTRUMENTAL**





# BEAT INSTRUMENTAL

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## Editorial

The Audition Racket is worrying a lot of groups these days. Too many small-time promoters are exploiting the current shortage of work and getting as many as half-a-dozen outfits to play for nothing with the vague promise that some work with pay might result in the future. All too often they have no intention of booking the groups concerned.

I would like to hear from readers about their own experiences of this sort of thing. So if you have been one of the unlucky ones, drop me a line and tell me all about it. We will be doing a special report on the Audition Racket next month and we want to ferret out as many facts as possible so that every instrumental outfit is aware of what is going on.

"B.I." has never considered that the charts are all-important. There are many good instrumentalists in this country who have never played on a hit record, but this does not alter our opinion of them one little bit. All the same, it's great to see good players in the charts, so many congratulations to Alan Price, our keyboard columnist at present, with his big and well-deserved success "I put a spell on you".

I would just like to finish up by thanking everyone who sent in letters of congratulations on our third birthday. Several of them mentioned that they had been reading "Beat" since the first issue back in May 1963. Thanks for your support and please keep those letters a-coming in. I always find criticisms and suggestions very helpful in deciding what actually goes into "B.I."

This month it is the turn of all Eddie Cochran enthusiasts to make straight for our feature on one of the all-time greats who helped found the present structure of beat music.

In a few short years Eddie gained a reputation as one of the most talented of rock performers. A reputation he deserved, and which has put him high among the names in our gallery of top artists.

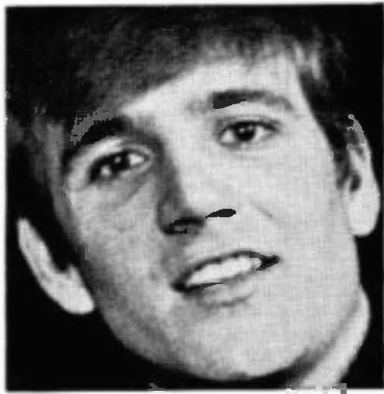
The Editor.

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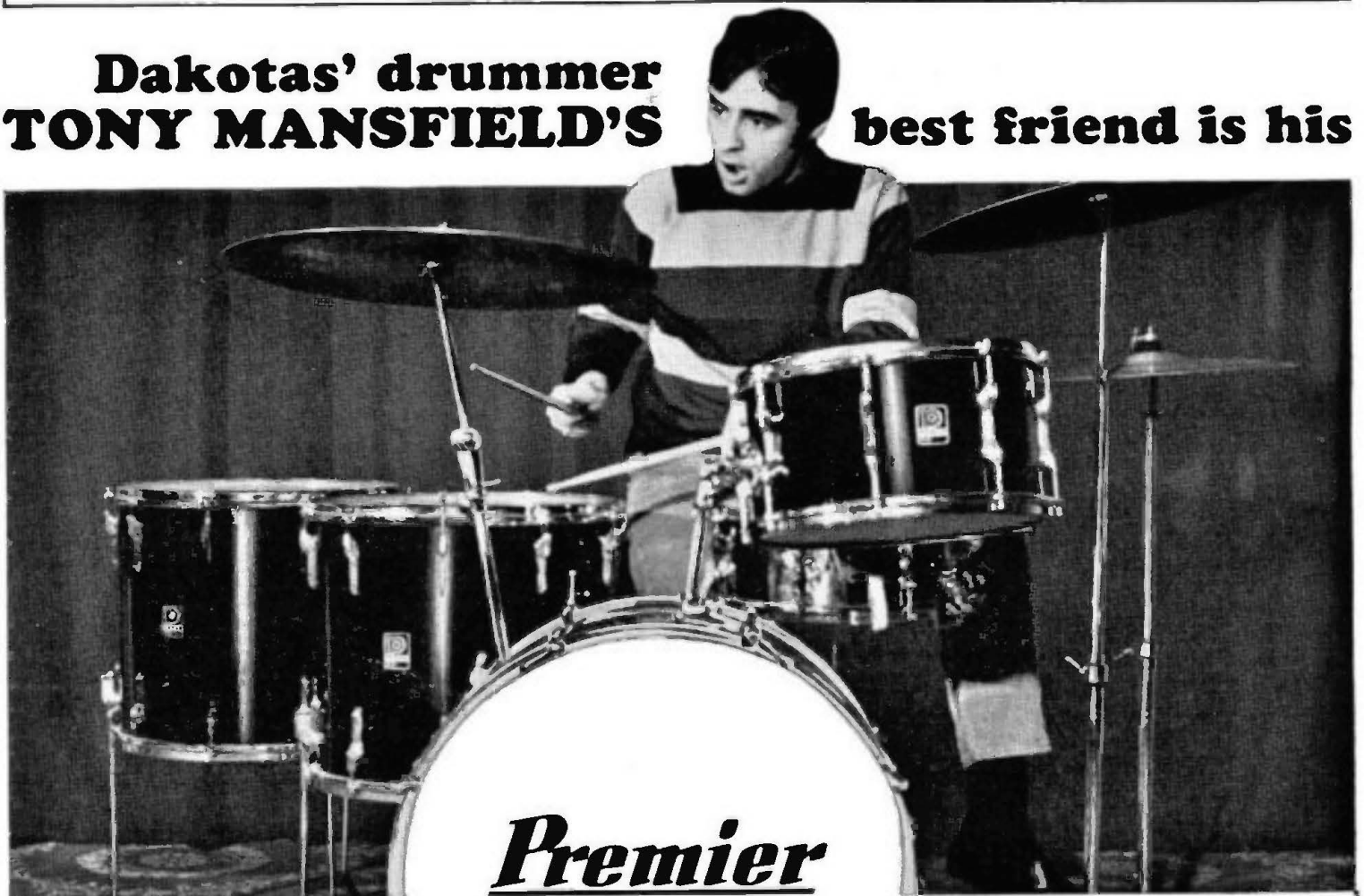
This month we are featuring the Yardbirds as our cover artists, although lead guitarist Jeff Beck is out of action at the moment—hope you're well soon Jeff. With him in the picture are vocalist Keith Relf and bass guitarist Paul Samwell-Smith during a recent "Ready Steady Go".



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# ALAN'S FAITH PAID OFF....

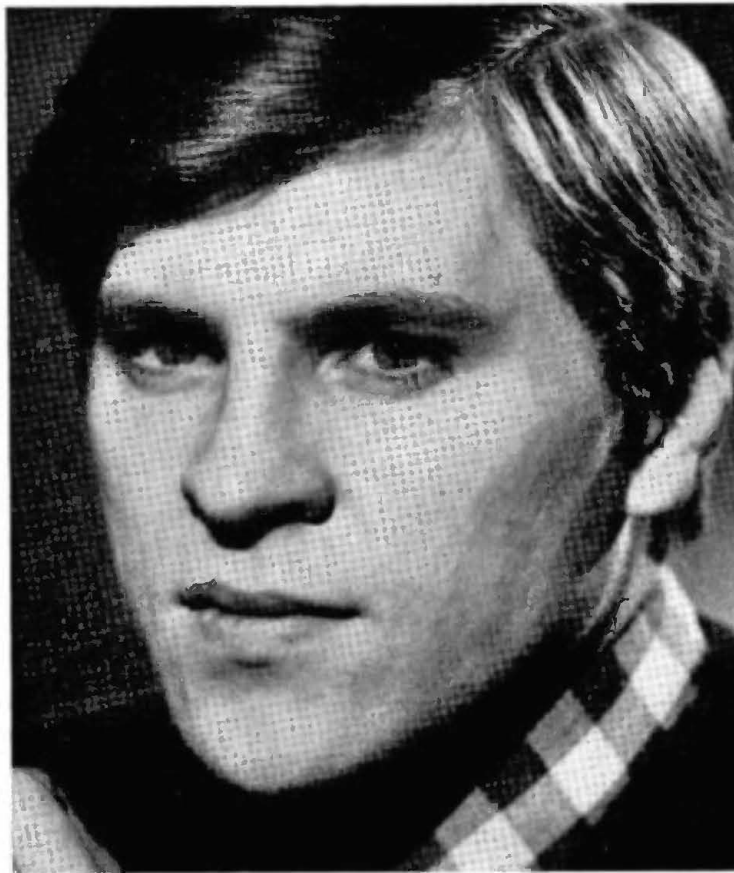
By KEVIN SWIFT

**A**LAN Price is not a big-time 'don't-give-a-damn' musician. He's a friendly sensitive bloke and that's probably why so many people in the business were so pleased when "Put A Spell On You", broke through for him. The success of this record means a lot more to Alan than prestige or financial gain. It means that he was right to have faith in himself in those early days just after his break with the Animals.

## NEW IMAGE

"When I went solo", Alan told me, "I knew I had to get round two things. One was the Animal image. The other was my own tendency to be hypersensitive. You see the whole show was mine. I made all the arrangements, had all the ideas, made all the plans, if anyone criticised the group I felt it was a direct slight on me, my judgement, my ability to organise. I suppose, though, that the ex-Animal thing helped inasmuch as it brought people along to see me even though it took me a while to become myself in the eyes of everybody else. I can honestly say that I never had a bad booking even when I had only just taken on the backing group. I've always believed in a load of rehearsing and good arrangements. I find the baritone sax player, Clive Burrows, very helpful in this respect, because he can read and write music. The others have very good ideas too".

The full Price Set line-up



is Trumpet — John Walters, Tenor sax—Steve Gregory, Baritone sax—Clive Burrows, Bass Guitar—"Boots" Slade, Drums—Roy Mills. Alan says that he didn't include a guitar in the line-up, when he first started, because it would be too difficult to fit in. Now he has made up his mind that he'll never have one in. "I'm too used to the sound as it is at present", he said. Later on he wants to add a couple of girls to do vocal harmony. He won't ask any of the band to take on the extra duties of backing-singing.

I asked if he would be putting the band in any kind of uniform. "They'll be wearing denim jackets and that's as far as I'll go", he replied, "I don't want 'em looking like a dance band". Obviously Alan puts uniformity of sound before that of dress. "I like to practise about once a fortnight", he told me, "but recently we have had no practice at all. I'd like to get some new numbers off but we don't have much chance. Chris (Chris Farlowe) has got a wonderful collection of records and I want to go round there and dig out a few.

They'll have to be good though. Once you have a hit people expect you to be 'spot on' in everything you do. I'm very choosy now".

Although he is very deeply immersed in American soul, blues music, Alan is not a purist in any sense of the word. I asked him if there was anything which really upset him about the pop scene of today. This is a question which usually starts the person to whom it was directed ranting away about all the things which are sick and corny in his estimation, especially if he makes his money from music, which is uncom-

mercial in most aspects. Oddly enough Alan had nothing to say except that he thought the scene was in a kind of limbo and needed something big to come along. There was no mention of those particular groups, which most people take a delight in knocking.

## SPECIAL SET-UP

Alan uses his Hammond M.100 with an amp and speaker set-up, which was specially made for him by Vox. The speaker cabinets are built to Alan's specifications. He likes a deep-throated organ sound rather than a high pitched scream and so with these cabinets the emphasis is on good bass reproduction. Alan's Road Manager on the electrical side of things, Ian, is one of the most dedicated blokes I know. Once I went to see Alan at rehearsals just after he'd taken delivery of his new Vox gear. This guy, Ian, really is a perfectionist. He potted about round the entire set-up describing advantages, acoustic characteristics, in fact, anything that anyone could wish to know.

Thanks to Alan Price this looks like a break-through for the brass/Hammond sound and the type of music which goes with it. O.K., so we've heard that one before, but, this time, it seems to be pretty certain. For proof look at Alan's dates. He's taking his music further and further away from the London club scene and is still able to report that it's going down well. And just look at the record, a band of purists couldn't put it into the charts on their own. Alan says that he's very happy with his scene, he's not the only one.

  
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## BRUCE WOODLEY

# PLAYER OF THE MONTH

**B**RUCE Woodley is 23, the fair-haired one of the Seekers and he's also the one of this chart-topping quartet who is more keen on guitar-playing than on singing. "I join in vocally," he says, "but I really enjoy myself instrumentally."

Deep blue eyes twinkle expressively as he talks of those days, some eleven years ago, when he rushed home from school in Australia to try and pick out chords on a steel guitar. "It had cowboys painted all over it", he recalls, "and I used a pyjama cord as a strap".

His first "real" instrument was a Levin classical guitar and he started going to a tutor around this time. "I tried to spin it out as long as possible, but I ended up knowing three chords—only three that I could find with any confidence. Later on I bought a chord book by a character named Nick Maneloff—I had this picture of a dapper Greek, hair smarmed down and parted in the middle.

"But it wasn't until I was seventeen that I became really dedicated to the guitar. I had become very interested in folk music, and took finger-picking lessons from a Flamenco guitarist near our home. Flamenco fascinates me, but to be brilliant at it you have simply got to study for several years in Spain."

Now Bruce generally uses a Spanish Martin guitar, but he's very proud of his most recent acquisition. "It's a Guild F-50 which I got in the States for 650 dollars. It's made of rosewood, with Grover machine-heads—those heads are really great for spot-on tuning. You just keep turning them for the slightest alteration."

Bruce uses National finger-picks—on the thumb, first finger and second finger of the strumming hand. He says: "I got a lot of tips on finger-picking from the British folk-singer Martin Carthy, and also a lot of unusual chords from the American, Paul Simon—I've recently been writing songs with Paul. For finger-picking you really should use picks, not your finger-nails. On stage, if you want more volume you can't do it properly without using picks.

"Seems funny being asked what my advice is to beginners. I can only say that practice is all important. I never go a day without putting in at least one hour . . . whether the Seekers are working or not. It's a matter of really making up your mind, then sticking to it. I believe knowledge of reading music is important, too. The more you know about the business, the better. Especially if you want to be a song-writer."

Banjo also fascinates Bruce. He owns a Vega model, high-stringed and long-necked, and reckons the full range of banjo in modern pop has not yet been developed. "But guitar, of all instruments, is the one which can completely dominate you, musically. It's something you can never learn completely . . . always something different to pick up".

And, by the way, look out for that song-writing team of Simon and Woodley. They're writing very promising material. . .

PETE GOODMAN

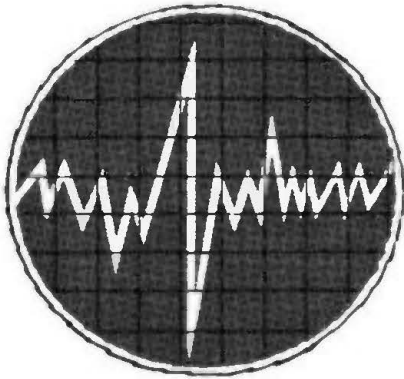






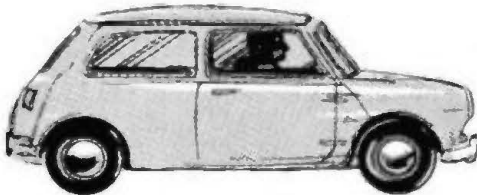
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# THE ALAN PRICE COLUMN

I've spent the first couple of months talking about things like chords, notes and 12 bars. That's not really my scene although I hope I've helped some people by starting off like this. I think that there's a certain point which you reach once you've learned your basic facts, and from this moment on you discover how to play rather than learn. You add whatever you know already, not by reading a tutor but by experimenting. As far as I'm concerned there's nothing like a good audience for giving you the confidence to try out new ideas, and to break away from the same old things you've been doing night after night. Whether you are playing piano, organ or, for that matter, any instrument.

I started off on the piano but, although I much prefer the piano to the organ, I got fed up with all the difficulties which seemed to surround me as a piano player. All pianists know that sinking feeling which sails in out of the blue when they arrive at a booking and find a broken-down old joanna in the corner which you're supposed to play. I don't know if promoters have wisened up by now, but, when I used to play piano at bookings, I came across some dreadful objects. Notes missing; keys which stayed down once you hit them; notes that jumped out of the keyboard. I found them all. I also got sick of crawling about under them trying to get the contact mikes fixed properly. So I bought an organ, and now I never use piano—unless it's for my own amusement or recording sessions.

Right now I'm rushed off my feet with everything happening thanks to "Put A Spell On You". I don't quite know what's going on from one minute to the next. Of course, I had some hectic times with the Animals, but then there were five of us to go round when interviews and things were wanted. But I'd like to say here, in this column, that I am more than grateful to everyone who has been rooting for my chart return although now and then of course it has been a bit embarrassing with so many people coming up to me and saying so many complimentary things at once. Anyway, probably many of you blokes reading this column have bought the record. I'd like to thank you too . . . fellow musicians!

ALAN

# MORE ABOUT CHORDS

by THE TUTOR

We have been asked to give "more information about chords"! Just where we begin is the problem. If you have not had an orthodox musical education then we must meet you half way. You have no doubt heard a great deal about "changing harmonies", which, to many people, means "improving" the harmonic structure of a piece. Sometimes this "comes off" and sometimes the whole thing would be better left in its natural state. Just the same, an examination of the possibilities can lead to some interesting fingerboard work.

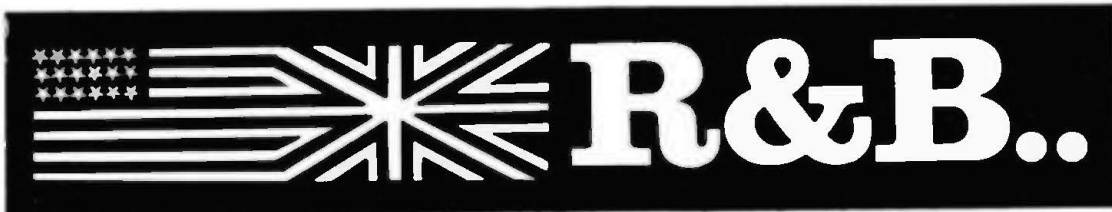
Let's tackle it the unorthodox way. A melody note can be harmonised with different chords. Take Gershwin's "Lady Be Good" for example; the first bar (with the melody note D) would be harmonised with the chord of G, but the second bar . . . with the SAME melody note, would be harmonised with the C7 chord. Try this out on your guitar and THINK about it. In the first bar the melody note is the fifth of the G chord; in the second bar it becomes the ninth of the C7 chord. At this stage it is presumed you have read the previous articles in this series. You can always get back copies from "Beat" office!

Now look at the following sequence. Don't let the music terrify you. The four bars are in or around the third position and if you can locate the note G (third fret first string) you need only follow the fingering for the other strings. It's a bass string melody in which the "tune" goes down chromatically . . . by half tones . . . a fret at a time. Notice that right through, the TOP voice of the chord is G. You are harmonising the note G in six different ways. . . The "melody" note has been written separately but when reading you group it with the chord as one "shape" for the left hand.



Now let us try this idea out on a "chorus". We use a "non-copyright" number for obvious reasons and there are few with a better beat than "Swing Low Sweet Chariot". The basic folk harmonies have been embellished. The whole thing is fully edited with fingering and chord symbols so the music need have no terrors. Indeed an honest attempt to grapple with it may work wonders with your reading. Have a go!





BY  
CROTUS  
PIKE

# A SPECIAL B.I. SURVEY OF THE RHYTHM & BLUES SCENE IN BRITAIN AND AMERICA

**W**HETHER or not Rhythm and Blues lasts in this country, there will always be R & B in America until there exists complete integration of the white and coloured man. For this is the music of the American negro, and with some exceptions it is his alone.

Around 1956 Elvis Presley rose to popularity, recording a succession of tunes earlier recorded by negro artistes, like Little Junior Parker, Kokomo Arnold, Arthur Gunter, and Arthur Big Boy Crudup. Bill Haley then made a version of the Bobby Charles original "See You Later Alligator" and the Rock and Roll boom was well under way.

A couple of years ago in this country there was, in some ways, a similar sort of revival. The style of Negro R & B had changed in the meantime, of course, but earlier American hits by The Coasters, Maurice Williams, Slim Harpo, Chuck Berry, and Little Richard, among others, were successfully revived, and a great many others unsuccessfully revived.

Even for those people who were reluctant to accept this form of "British" R & B, there was consolation in the publicity given to the original artistes and in the many more R & B records that were released here—culminating, possibly, in the establishment in this country of Chess Records, to issue under its own name for the first time.

R & B in Britain has progressed from the stage of merely covering American records, to the establishment of a number of artistes like Georgie Fame, and John Mayall, who, in many people's opinion, have managed to add some originality to a style of music that has to be regarded as foreign. There has also been



Booker T.—Backing for popular names

a steady influx of American artistes like Buddy Guy, Screaming Jay Hawkins, Larry Williams, Don Covay, and an annual Blues Festival, which has in past years included Muddy Waters, Sonny Boy Williamson, Big Mama Thornton, and Lonesome Jimmy Lee. There is no doubt that some artistes have visited Britain whom five years ago we would never have dreamed of seeing.

Most popular in the States at this time are the so-called "soul" singers, like many of the Tamla-Motown Artists, or those on the Atlantic label. The popularity of these singers is swelled by the fact that their records sell to white and negro audiences alike.

The Stax-Volt Company has been one of the most success-

ful producers of this type of music. Here the A & R work is done by Steve Cropper and Jim Stewart, and, almost always, the music is recorded in the Satellite Studios in Memphis. From here come the records of Otis Redding, Wilson Pickett, Rufus and Carla Thomas, Roscoe Shelton and Don Covay. The backing on most of these records is either by Booker T. and the M.G.'s, or the Mar-Keys with Steve Cropper as the lead guitarist of both groups.

In Chicago the Chess label has lately concentrated on producing a similar type of record. The arranging is often done by Billy Davis or Phil Wright. Fontella Bass, Jackie Ross, Little Milton, Billy Stewart and James Phelps are some of their more successful artistes.

Very popular are the songs of Curtis Mayfield, who writes for his own group—The Impressions—but has also had success with sides recorded by Major Lance, Gene Chandler and Jan Bradley.

## NEGRO RADIO

To get an idea of the type of R & B that is most popular, it is more revealing to look at the records being played by the negro radio stations and ignore the Nation's Hot 100. Usually, all the records are, naturally enough, by negro artistes. As well as a great deal of the previously mentioned "soul", there are usually quite a number of more "down-home" items. For example, G. L. Crockett's "It's A Man Down There", Lowell Fulson's "Black Night", Professor Longhair's "Big Chief" have all sold in large quantities. And still extremely popular are the blues numbers of Bobby

Bland and B. B. King, who started out together as part of a group called "The Beale Streeters", and are now using very similar big band backings.

Apart from records that are nationally successful, there are, of course, local hit records. Certain areas of the States have styles of music which are only popular within those areas. Consequently, a local record company is often a paying proposition. Fairly easily recognisable is the New Orleans sound, typified perhaps by rolling piano and brassy accompaniments.

Be it local or national, the hit record is of vital importance for all artistes. It may ensure work for the next six months, or lack of it, unless the artiste has built up a very loyal following, will lead to unemployment. A hit record is very influential in another way: it often leads to a succession of recordings in the same



John Mayall backs many visiting groups





Little Milton

style, or perhaps even using the same tune. Witness the influence of Junior Walker in Willie Mitchell's "Everything's Gonna Be Alright", William Bell's impersonation of Billy Stewart on "Crying All By Myself", and Tony Clarke's impression of "The Impressions" on his hit record "The Entertainer".

The easiest way to see the more popular artistes with hit records is to pay a visit to one of the big city theatres that usually specialise in large package shows. In New York it is the Apollo; in Washington, the Howard; or in Chicago, the Regal. Recently a bill at the latter consisted of B. B. King, Joe Tex, Gladys Knight and the Pips, Shep and the Limelites, Barbara Lewis and Major Lance. Admission here is one dollar, eighty cents (about 13/-).

Clubs are a very important part of the American R & B scene, although the set-up is very different from that of the British clubs. First of all, the clubs are primarily liquor houses, and as such, admission is free in many cases. Despite there sometimes being a minimum or cover charge, the price of drinks is not usually more than you'd pay in a normal bar. So, surprisingly enough, the cost of an evening's entertainment is often lower than for a comparable one in Britain.

A lot of people's favourite controversy is whether or not white people can sing R & B "with soul". Although somewhat exceptional, quite a

number of white artistes have managed to get their records played on the negro stations. Recent examples are Len Barry with "One, Two, Three" and Roy Head with "Treat Her Right". These two records were hits on the negro stations a full three months before they broke nationally, and everyone assumed that Barry and Head were coloured. The fact that their follow-up records have also registered indicates that there is not a definite colour bar. In the past Gene Simmons, The Kingsmen, Mose Allison and Bruce Channel—all white artistes—have been well received by negro markets.

The aim of a lot of British R & B singers often seems to be the achieving of a "coloured" sound. This is a little misguided when one remembers that there are plenty of untalented coloured singers. However, it is certain that it is extremely rare for the British record ever to be played on a negro station in the States.

Because of their popularity, groups like The Animals, Them, or Manfred Mann are now no longer regarded as R & B groups. Nevertheless, many R & B enthusiasts hold in high regard the singing of Eric Burdon or the writing of Van Morrison.

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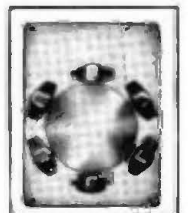
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regard as R & B is the music to be heard in the increasing number of clubs in London and the provinces. Most popular are Georgie Fame, Chris Farlowe, Jimmy James and The Vagabonds, Zoot Money, Graham Bond and Geno Washington. Many of these are often to be seen in clubs like The Marquee, The Flamingo, The New All Star Club, and the Ram Jam Club, where also the American visiting singers appear.

Also worthy of mention are the groups that provide the backing for these visitors, like The Stormsville Shakers, The Blues Set, and the group of very talented John Mayall. Indeed, John Lee Hooker was so impressed with John Lee and the Groundhogs that he got them an American recording contract.

Many of the British R & B artistes have built up such a loyal following of fans by their appearances in these clubs that a hit record is of comparatively little importance as far as staying in business goes. The brief excursion of Georgie Fame to the top of the British charts has made very little difference to his status and popularity as a club performer.

Chris Farlowe has recorded for some time without a great deal of success. He has recorded under his own name and also for Sue, using a couple of different names, including Little Joe Cook. His most recent record "Think" was a small hit, reaching the top fifty and with a more tuneful song he should do very well in future.

Recordwise, there are still not enough R & B items released in this country for many enthusiasts. Imported



Buddy Guy

discs sell for about one and a half times the price of a British record, and some people prefer to buy their own direct from America. One of the best specialist stores to run a mail order service is Ernie's Record Mart, 179, North 3rd Avenue, Nashville, Tennessee, which, incidentally, is also the home of the Excello label—the Company issuing the records of Slim Harpo, Lightning Slim and others.

Invaluable to collectors of all types of R & B has been the establishment of Sue Records in London. Although distribution is not always good, many excellent and previously rare items have been released.

Rhythm and Blues is a term that has been used to cover a whole variety of styles. In the U.S.A. if R & B does not last it will be the loss of the name and not the music. In this country the current popularity may be only the beginning of its acceptance on a permanent basis.

# SESSION OF THE YEAR!

BY JOHN EMERY

JOHN Schroeder, chief A and R man of Piccadilly records, paid a visit to the session that was producing Jimmy James and The Vagabonds' next single, due out shortly, and left the party-at-

"B.I." some months back as the inspiration behind the Sue label). Goldie, Doris and Jimmy were joined for the supporting vocals by Vagabonds' Count Prince Miller and Wallace Wilson.

Back they came, singing the title chorus in harmony together, and down the steps they went into the studio to join Jimmy, who had been spending his time saying things like "Does everybody feel all right?" and various other tongue-in-cheek "soul type" phrases into the microphone.

"Hi Diddly" took about half-a-dozen takes, although the people in the control box seemed to be quite satisfied with each individual one. In fact, the scene in the "engine room" was developing into a party. Drinks of celebration were brought in by Vagabonds manager Peter Meaden for the guests who included one of the ex-Gingerbreads; a few British Birds (the group by the way) who were recording next door in Studio One; Pye tea-women, cleaners, office boys, Vagabonds relations . . . and oh, I mustn't forget the highly alert coloured photographer, who must have spent his life-savings on



mosphere that had developed in the control box, mumbling delightedly: "It must sell a billion—must sell a billion. We'll run out of copies!"

John was reflecting on the final playback of The Vaggies newie "Hi Diddly" (It's A Good, Good Feeling), one of two numbers that were recorded at Pye's Number Two Studio.

In the Instrumental News pages last month, we gave you a preview of the instrumentation present at the recording—added violins, cellos, violas, bass player, drummer etc. but what we didn't know when we went to press was that American Doris Troy and Goldie would be on hand to provide vocal backing alongside West Indian discovery Jimmy Cliff.

The instrumental track of each number was taped first, and these were "in the can" in just over an hour and a half—although 30 minutes of that time was taken running-through the backing, which besides having a tricky arrangement, had four violinists playing though still employing a Motown-type beat throughout each.

MD was Tony King and he did a grand job with both the band and the vocal backing team, who crept away for half an hour to a room on their own with the original versions of both songs (property of Guy Stephens—the man we featured in

rolls of film, snapping everything that moved!

However, at the eighth attempt, the vocal was done. "That's the one" said Guy, and proceeded to play the take back.

Manager Peter Meaden was pleased with the result—and this is a man who knows the scene well. He first discovered The Who, when they were an ordinary bunch in the dress-sense—he wasted no time in changing them to "mod" characters, but lost them as he didn't have them contract-bound. He's a very perceptive type of person and seems to know what the public want before they want it! If you know what I mean.

For example, he won't have The Vagabonds doing "old hat" numbers, and buys no end of imported albums searching for good material for the group.

Many people sneered and couldn't understand a young fellow like him taking on an all-coloured group. "You must be crazy. They can never happen". They were some of the things he ignored . . . now, having conquered clubland and with trips abroad forthcoming, all The Vagabonds want is a hit.

Whether or not it will, in the words of Mr. Schroeder, "sell a billion" is something we'll have to wait and see. There again that depends on "Hi Diddly".

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# BEATLES SONG FACTORY

A "B.I." EXCLUSIVE



John Lennon, George Martin, George Harrison and Paul McCartney work out a bit of the backing for one of the songs on their forthcoming L.P.

AS it was not possible for them to travel to Memphis, the Beatles returned to E.M.I.'s Studios in St. John's Wood during April to record songs for their new releases.

A present-day Beatle recording session is a far cry from the three-guitar-and-a-drum-kit era of "Love Me Do". As soon as I opened the massive sound-proof studio door—making sure that the recording light was not glowing red outside—all I could see was a mass of instruments and equipment surrounded by a carpet of black cables, completely covering the floor between them.

## ORANGE GLASSES

Then I saw Paul behind orange-tinted glasses, thumbing away at his bass, and mouthing the words of the song which was being played back to him through earphones clamped around his head. John's head, with dark glasses—he doesn't like wearing contact lenses in the studio—was just visible over the top of a massive amplifier, whilst George in square glasses, stood half-hidden by one of the dark brown, canvas sound screens—working out a passage on his guitar.

One, Two, Three. Yes, only three Beatles at first, Ringo was a No-where Man when I arrived.

Nowadays the recording studio is definitely home for the Beatles. It is their song factory. A place where they all like to be. Where they can do what they want and play their

music without worrying about crowds, autographs, flashbulbs, or how they look. They sit, happy as bees in a flower-bed, surrounded by two grand pianos, an upright, an electric piano, two organs, three massive sets of amplifiers, a drum kit, many, many acoustic and solid guitars intermingled with dozens of mirambas, cymbals, drum sticks, tom-toms, even an Indian tambura (very like a sitar) and a tabla (two little drums rather like tom-toms) to mention only about half of it. But what do they use it all for?

## SIMPLE THING

Many people think a hit record is a simple thing. Just a good tune, a good lyric and a nice arrangement. But this simple combination defeats 99% of the people who try to get it. The Beatles—rather John and Paul—have mastered the art of producing the right songs. In fact, they seem to have an inexhaustible supply of ideas, so they are over the first two hurdles.

When they start work in the studio, they already have a basic plan for each song. The drum pattern and vocal work have already been worked out.

There's a boss in charge of each song. Although John and Paul finish most of their numbers together, the basic ideas are thought up by only one of them and it is that person who is in charge of the arrangement and becomes the "boss of that song" in the studio.

## 'FRILLING BIT'

Once the outline arrangement has been finished, the "frilling bit" starts. This is where all that extra equipment comes into use. It enables the Beatles to search for different sounds at their leisure with an incredible choice of potential sounds available. And it is when they are searching that you can see their true recording brains going to work. Paul will say to George Martin that he thinks the middle of the song needs something like—and he will demonstrate by giving a fair imitation of a treble piano. Then he will suddenly dive for one of the pianos in the studio and show exactly what he means. This will be countered by something else from George Harrison from one corner of the Studio, or John from another on his guitar. This period of experimenting for sounds can go on for hours. Frequently, just the boss man and George Martin will keep searching whilst the others take a break. Finally, everyone gathers around the Beatle who has found the best phrase, fill in, or effect, and they all help in polishing it up until it fits the song.

## RINGO CONCENTRATES ON PERCUSSION

Ringo, of course, works hard and offers suggestions during the time the basic tune is being worked out by all four Beatles. But, when this is finished, he tends to retire and leave the frill-bit to John, Paul and

George. Unless, of course, they feel that the extra effect requires percussion, then Ringo comes into his own again. On this particular day, Ringo was busy behind a screen.

Beatle recordings are usually made four track, with the result, that the lead vocal can be put on No. 1 track; the basic accompaniment, consisting of drums, organ, George on lead guitar and Paul on bass, on No. 2 track, leaving tracks 3 and 4 open for them to add those frills we've already mentioned.

Recording Manager, George Martin, gives advice constantly. He is a better piano and organ player than any of the Beatles, so if a keyboard passage is required, he's elected to play. When I was there, Paul thought up a backing which needed both piano and organ. George Martin proceeded to do the impossible by playing each instrument alternately dashing the five yards between them in a race against time. He must be fit because he won too!

At the moment, the songs are on the secret list, but I can tell you that those I have heard are even more way out than those on Rubber Soul . . . . . which is saying something.

After I'd been at the studio for some time I found out that Ringo had been busy in the corner behind that screen . . . . . playing chess with Neil Aspinall their Road Manager.

S.O.M.





**I**T'S quite true, Zoot Money is well worth seeing and hearing together with his Big Roll band. Of course, people in the London area, are well aware of this fact and take every available opportunity to go along and see this cheery organist cum vocalist in action. So, this time round, "B.I.'s" On Stage feature is directed mainly at the folks who still have the pleasure of seeing Zoot to come.

Here is a band (let's say band rather than group) which has had plenty of experience and which shows it in everything they do. They are a great deal more commercial than they used to be. They found it necessary to make a few concessions to the "pop" conscious faction of the dance-attending public. Zoot himself told me, "At first we played all the stuff we liked, nothing else. If we found that it wasn't going down well, we did the moody, thought to ourselves, 'So what? They're ignorant' and got on with it. We pretended we didn't care, but of course we did. Now we've got wise and we play more commercial stuff."

On stage Zoot uses the organ as a base, somewhere to project himself from, not an instrument which he should project. His arms come into the presentation a great deal, he usually has one free to wave about, to add emphasis to a lyric or to start or finish proceedings. The musicians around him don't have to be told what to do, they are well versed in the arrangements so Zoot gets on with his own playing and singing.

He has a face which is full of expression and he uses it to its best advantage. While playing, his eyebrows arch up, he grins an evil grin, he could be a demon sitting at some infernal machine. His organ playing is open, free and easy rather than clipped and terribly technical. Often he bursts out into highly imaginative passages. The rest of the time he keeps the Hammond sound coming steadily, while he puts most of his concentration into singing. Between numbers, he shines as much as he does during them. This is the time when he can get at the audience; tell them something funny; do something which appeals to them. He has one of the very few strong personalities, which can capture an audience's imagination sympathy and respect. It's quite on the cards that his personal motto is, "Nobody frowns when I'm on".

#### IMAGINATIVE PLAYING

Paul Williams, the bass player, is a tall bloke, imposing and lively. He plays his big Burns Black Bison Bass with the palm of his hand resting on the body of the guitar and his thumb alone doing the work on the strings. His playing is very imaginative it's worth your while to watch what he's doing, it's usually very interesting. He steps up to the mike on several numbers, mainly slow ballads and does an extremely pleasing version of Jerry Butler's "I've Been Trying" backed by superb work from the band. The two brass men lay their saxes down and take up a couple

of flutes. Their close-knit work adds tremendous presence to the number. Johnny Almond plays baritone and Nick Newall plays tenor. They are outstandingly "spot-on" in every number and punctuate crisply. Their solos also shine.

Guitarist, Andy Somers, is a bit of a perfectionist. He seems constantly worried about his tone settings, his volume and in fact his playing in general. His work is good and he uses some nice chords, his progressions are smooth. Only occasionally does he give his Gibson Les Paul a lot of volume and even then his figures are still tasteful.

Drummer Colin Allen is not the type of drummer you can describe by using such terms as "wonderful fill-ins, wild break-outs, tremendous thump". His work is notable, because he makes it his business to stay in the background. His drumming is solid, very effective, the perfect backing for the Big Roll frontmen.

As a whole the band is a smooth-running, highly proficient outfit. And it's this all-round proficiency which allows Zoot complete freedom when he wishes to wander from the set arrangements. Now and then for instance, he likes to turn one of the standard numbers into a big build-up thing which goes "all round the houses" through snatches of "My Generation", Beatles songs, anything at all which takes Zoot's fancy. While the band keeps a steady background rhythm he alternates the organ figures sometimes bringing in the most outrageously off-beat themes he can think of.

Besides the usual club favourites such as "Let The Good Times Roll" and "It Should Have Been Me" there's stuff like Otis Redding's "Your One And Only Man", Marvin Gaye's "Ain't That Peculiar?" and an instrumental version of "Hallelujah I Love Her So". All of these numbers are presented in a new light. The usual swinging "Let The Good Times Roll" is delivered in a slow and groovy manner.

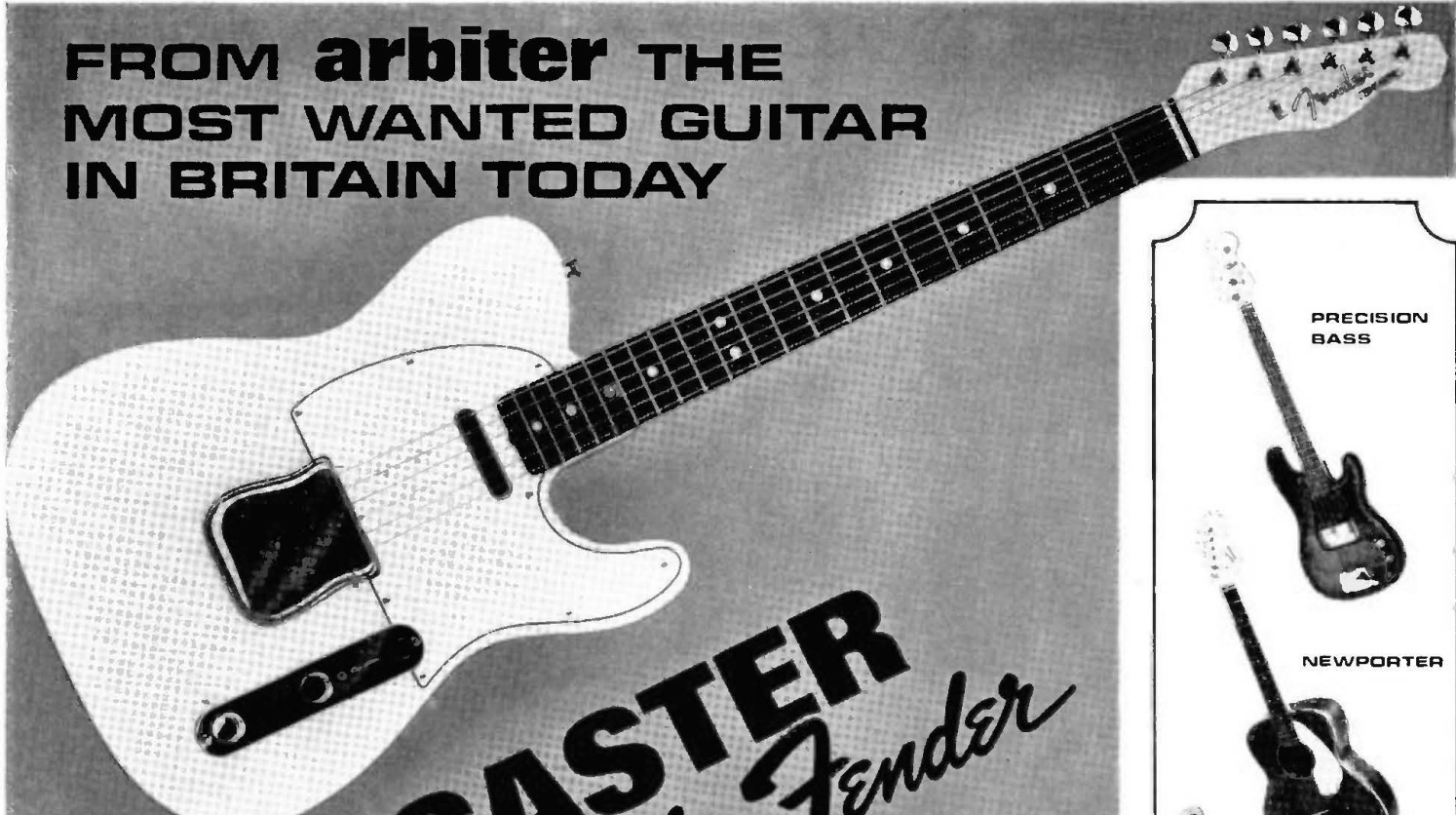
Movement-wise the Big Roll Band score again, they move from side to side with the swing of the music, go back and forth with the punctuations of the saxes. It looks very impressive, when they stop laughing long enough to get some uniformity into it. Even if they don't, well, it's still good showmanship.

Overall impression, a very amusing yet seriously involved organist with a big sounding band. A highly clappable combination!

KEVIN SWIFT



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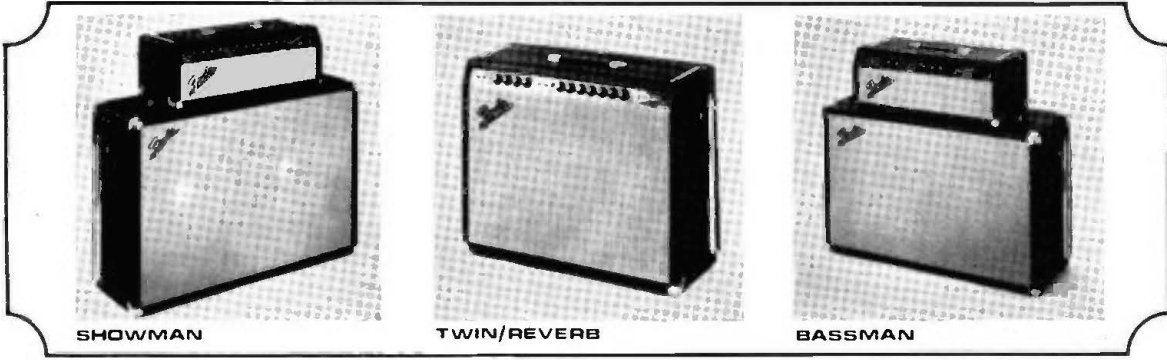


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# WHERE IS EVERYBODY

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

## CLIFF BENNETT AND THE REBEL ROUSERS

April: 29th Regency Ballroom, BATH; 30th Birdcage Club, PORTSMOUTH.

May: 1st Plaza Ballroom, NEWBURY; 2nd Atlanta Ballroom, WOKING; 4th Tower Ballroom, GT. YARMOUTH; 6th Bellevue, MANCHESTER; 7th Burton's Ballroom, UXBRIDGE; 8th New Elizabethan Ballroom, MANCHESTER; 11th Pavilion, HEMEL HEMPSTEAD; 12th-16th SCOTLAND; 18th Clarence Pier Pavilion, SOUTHSEA; 19th Locarno, BURNLEY; 20th Memorial Hall, NORTHWICH; 21st Polytechnic, LONDON; 22nd Miners Welfare Club, STAINFORTH.

## JIMMY JAMES AND THE VAGABONDS

April: 25th Atlanta Ballroom, WOKING; 28th Birdcage Club, PORTSMOUTH; 29th YORK University; 30th NEWCASTLE University.

May: 1st Cavern Club, EAST DURHAM; 2nd EAST HAM Town Hall; 4th Highbury Technical College, COSHAM; 5th B.R.C. Club, STAFFORD; 6th Keele University, STAFFORD; 7th Manor Lodge, STOCKPORT; 8th Eel Pie Island, TWICKENHAM; 9th Manor House, IPSWICH; 11th College of Technology, BRIGHTON; 13th Ramjam Club, BRIXTON; 14th Burton's Ballroom, UXBRIDGE; 15th Country Club, KIRKLEVINGTON; 16th Marquee, LONDON; 19th Starlite, CRAWLEY; 20th Bluesville, MANOR HOUSE; 21st St. Martins School of Art, LONDON; 22nd Leofric Hotel, COVENTRY; 23rd Majestic Ballroom, READING; Concord Club, SOUTHAMPTON.

## SEEKERS

May: 6th A.B.C. HUDDERSFIELD; 7th A.B.C., CHESTERFIELD; 8th A.B.C., HULL; 13th A.B.C., WIGAN; 14th A.B.C., CHESTER; 15th A.B.C., CLEETHORPES; 20th A.B.C., LINCOLN; 21st A.B.C., NUNEATON; 22nd A.B.C., NORTHAMPTON.

## GEORGIE FAME

April: 27th FARNBOROUGH Town Hall; 29th Starlite Ballroom, WEMBLEY; 30th Drill Hall, GRANTHAM.

May: 2nd Beachcomber, PRESTON; 6th Masonic Hall, HORNCHURCH; 7th Tofts, FOLKESTONE; 8th Pigalle, LONDON; 10th Burton's Ballroom, UXBRIDGE; 13th SOUTHAMPTON University; 14th Ricky Tick, WINDSOR; 15th Black Prince Hotel, BEXLEY; 16th Tiles, LONDON; 19th Ramjam Club, BRIXTON; 20th Pavilion, WEYMOUTH; 21st BANGOR University; 22nd Mojo Club, SHEFFIELD.

## ALAN PRICE SET

April: 25th Woodhall Community Centre, WELWYN GARDEN CITY; 28th SCOTLAND; 29th Fraser House, EDINBURGH; 30th SCOTLAND.

May: 1st N.M.E. Poll Concert, WEMBLEY; 2nd Silver Blades Ice Rink, STREATHAM; 3rd Pendulum, GREENFORD; 4th EEL PIE ISLAND; 5th A Go Go, NEWCASTLE; 6th NEWCASTLE University; 7th Faculty of Technology, MANCHESTER; 8th Beachcomber, NOTTINGHAM; 12th CAMBRIDGE; 13th University of Warwick, COVENTRY; 14th Dreamland Ballroom, MARGATE; 15th Agincourt Ballroom, CAMBERLEY; 16th Manor House Ballroom, IPSWICH; 20th West Oxfordshire Technical College, WITNEY; 21st St. Mary's College, TWICKENHAM; 22nd Central Hotel, GILLINGHAM.

## THE ACTION

April: 29th Ramjam Club, BRIXTON; 30th MANCHESTER University.

May: 1st Jigsaw Club, MANCHESTER; 4th STOURBRIDGE Town Hall; 5th KIDDERMINSTER Town Hall; 6th Bluesville, MANOR HOUSE; 8th Downs Hotel, HASSOCKS; 13th Ricky Tick, STAINES; 14th Cadillac Club, BRIGHTON; 15th Mojo Club, SHEFFIELD; 16th CHATHAM Town Hall; 17th Corn Exchange, BRISTOL; 21st Jigsaw Club, MANCHESTER; 23rd Bluesville, IPSWICH; 24th Links, BOREHAM WOOD.

## THE MINDBENDERS

April: 25th Civic Ballroom, HEDNESFORD; 28th Locarno, SUNDERLAND; 29th Top Spot, ROSS-ON-WYE; 30th George Ballroom, HINCKLEY.

May: 1st Downs Hotel, HASSOCKS; 4th HERNE BAY; 5th Locarno Ballroom, BURNLEY; 6th Gaiety Ballroom, GRIMSBY; 7th SHEFFIELD University; 9th Town Hall, CHATHAM; 12th Locarno, STREATHAM; 13th Coronation Ballroom, RAMSGATE; 14th Imperial, NELSON; 20th Co-op Hall, GRAVESEND; 21st Spa Ballroom, BRIDLINGTON; 22nd Oasis, MANCHESTER.

## MANFRED MANN

April: 25th 99 Club, BARROW-IN-FURNESS; 26th Locarno, GLASGOW; 29th Faculty of Technology, MANCHESTER; 30th LEEDS University.

May: 1st Prince of Wales Theatre, LONDON; 3rd Barry Training College, GLAMORGAN; 4th Top Rank Ballroom, CARDIFF; 6th Coronation Ballroom, RAMSGATE; 13th BIRMINGHAM University; LOUGHBOROUGH University; 15th Coatham Hotel, REDCAR; 18th-23rd SCOTLAND.

## MOODY BLUES

April: 27th The Iron Curtain, ST. MARY'S CRAY; 29th Marine Ballroom, MORECAMBE; 30th Baths Hall, SCUNTHORPE.

May: 4th Pavilion, BOURNEMOUTH; 6th-16th FRANCE.

## SMALL FACES

April: 25th Top Rank, BRIGHTON; 27th Top Rank, CARDIFF; 29th Matrix Ballroom, COVENTRY; 30th Floral Hall, SOUTHPORT.

May: 1st N.M.E. Poll Concert, WEMBLEY; 2nd Carousel Club, FARNBOROUGH; 4th Locarno, STEVENAGE; 6th WIMBLEDON Palais; 7th New Century Hall, MANCHESTER; 12th Dorothy Ballroom, CAMBRIDGE; 14th PETERBOROUGH Palais; 15th Starlite, GREENFORD; 20th Coronation Ballroom, RAMSGATE; 21st St. George's Hall, HINCKLEY.

## DAVE DEE, DOZY, BEAKY, MICK AND TICH

April: 27th Tower Ballroom, GT. YARMOUTH; 28th CRANLEY; 29th City Hall, NEWCASTLE; 30th Gaiety Ballroom, RAMSEY.

May: 1st N.M.E. Poll Concert, WEMBLEY; 3rd GRAYS; 6th De Montfort Hall, LEICESTER; 7th PARIS; 18th STOURBRIDGE; 19th WORTHING; 21st Oasis, MANCHESTER; 22nd WATFORD.

## ZOOT MONEY

April: 26th Klooks Kleek Club, LONDON; 28th WARWICK University; 29th Manor House, LONDON; 30th Ramjam Club, BRIXTON.

May: 1st Flamingo Club, LONDON; 2nd Majestic Ballroom, READING; 6th NEWCASTLE University; 7th Twisted Wheel, MANCHESTER; 12th Brays Grove Youth Centre, HARLOW; 13th OXFORD Town Hall; 14th Drill Hall, GRANTHAM and Beachcomber, NOTTINGHAM; 15th Blue Moon Club, HAYES; 18th FARNBOROUGH Town Hall; 19th B.T.C. Club, STAFFORD; 20th A Go Go, NEWCASTLE; 21st LEICESTER University; 22nd KIRKLEVINGTON Country Club.

## THE WHO

April: 25th Pavilion, BATH; 26th BOREHAM WOOD; 28th Savoy, CATFORD; 29th Tiles, LONDON; 30th Corn Exchange, CHELMSFORD.

May: 1st N.M.E. Poll Concert, WEMBLEY; 3rd Winter Gardens, MALVERN; 5th Town Hall, KIDDERMINSTER; 6th, 7th and 8th IRELAND; 11th Corn Exchange, BRISTOL; 12th Assembly Rooms, WORTHING.

## SOUNDS INCORPORATED

April: 25th-May: 1st Scala, DONCASTER; 5th Tangmere, CHICHESTER; 6th Imperial College, LONDON; 7th Lenscliff Hall, FOLKESTONE; 15th-21st GREASBROUGH Social Club.

## SPENCER DAVIS GROUP

April: 26th, 30th PARIS.

May: 1st N.M.E. Poll Concert, WEMBLEY; 2nd-7th GERMANY; 10th Marquee, LONDON; 11th WIMBLEDON Palais; 13th-16th SCOTLAND; 19th-22nd MUNICH and HAMBURG.

## YARDBIRDS

April: 25th Silver Blades, BIRMINGHAM; 27th Locarno, STEVENAGE; 29th Faculty of Technology, MANCHESTER; 30th California Ballroom, DUNSTABLE.

May: 1st N.M.E. Poll Concert, WEMBLEY.

## ROY ORBISON, WALKER BROTHERS, LULU TOUR

April: 27th Granada, TOOTING; 28th A.B.C., LUTON; 29th Guildhall, PORTSMOUTH; 30th Winter Gardens, BOURNEMOUTH.

May: 1st COVENTRY Theatre.



# THOSE DAYS IN HAMBURG

## PART 3

**L**AST month, we told you how English groups such as The Stones and The Kinks are enjoying great popularity in Germany. But the big artists are not all reflections of our tastes here, because there are two British outfits currently causing riots and making hits there that are virtually "unknown" in this, their home country.

See if you recognise the names: Casey Jones and The Governors and Jimmy and The Rackets.

Casey comes from Liverpool and his backing group hail from Bristol and Jimmy and his boys come from London.

These boys earn such good money in Germany it's just not worth their while coming back to their own country and fighting for stardom on an already overcrowded scene. Their earnings are on average, about 3,500 marks a night, which is equivalent to about £300 in English money.

The diary of each group is packed with dates every week and more money is made by both from the royalties for the many hits they have had between them.

### RECORDINGS TOO

Which brings me to tell you a little more about the disc scene in Germany. Everyone knows "The Top Ten" as a raving beat club but do they all know, too, that it is a recording studio. The studio is inside the club and equipment, for ordinary and "live" recordings, was financed by owner Peter Eckhorn. A and R man used to be Ian Hines who although he is now back in England, is still connected with the company which goes under the name of "Top Ten Productions".

Their biggest hit singles there have been "I Feel Fine" and "Doo Wah Diddy" both recorded by "The Top Ten All Stars" which consisted of

By JOHN EMERY

Ian himself on organ and Ricky Barnes, recognised as one of the great rock 'n' roll tenor sax players to come out of Britain.

They were the only permanent members of what was really a session band as the rest were odd instrumentalists from various groups.

Other big ones for "Top Ten Productions" have been "Downtown" and "Bread And Butter" by a girl vocalist, Esabella Bond.

### ELEVEN VISITS

The Checkmates are one group in particular who are experienced as far as work in Germany is concerned. They have been out there no less than eleven times and are now looking forward to their forthcoming visit which will make it a dozen.

George Ford, bass player with the group, had some interesting things to tell me. "We are looking forward to our next visit" he said, "but it doesn't hold the magic it used to. At one time it was tremendous. The atmosphere among the fans and groups was great. But police have moved in since and cleaned up the scene, stopping any wild goings-on".

There was a time, George recalled, when police moved in on The Checkmates when they were playing at "The Star Club". Carloads of police surrounded the premises blocking all the exits and

raided the club for two reasons.

(1) To find out if The Checkmates had visas. They didn't, and within minutes found themselves whisked into a van, to the airport and out of the country. Says George: "So many groups were being booked at this time, club owners didn't always get the visas through in time. We waited in England as long as we could for ours, then when they didn't arrive made our way across".

(2) The second reason the police had for raiding the club was to catch any teenagers under the age of 18, who were not allowed to stay

newly-furnished flats in a building opposite the club to provide accommodation for the British groups that came over.

### WILD ANTICS

But due to the wild antics of The Beatles and others they weren't "newly-furnished" for long. Some really rip-roaring times were had by our beatmen at poor Manfred's expense.

So, Manfred came to an agreement with "The Pacific Hotel", five minutes' walk from the club, to take his groups at a reduced rate. This was agreed . . . but little did Manfred know that the



The Checkmates take time off from the "Top Ten"

out after 10 o'clock. This is a law, and, apparently, if anyone was caught three times by the police they could be taken away from home.

Admission to the clubs was free in the week, but on Fridays, Saturdays and Sundays prices were around the 10/- mark. Not bad considering they ranged from something like four in the afternoon to four in the morning.

This meant hard work for the groups. "It was really tough at 'The Top Ten'" said George. "There were usually only two groups on one session whereas at 'The Star' the bill nearly always contained about six outfits a night. In fact, British groups never used to see the light in the summer! We used to go into a club at four in the afternoon and come out at six the next morning".

George went on to tell me that the manager at "The Star Club", a chap called Manfred Weissleder, bought several

incidents that were to take place at the hotel were even more riotous.

"One crazy incident that I'll never forget was when some of the boys stripped one of The Undertakers completely, stuck just a bowler on his head and shoved him in the lift. They pressed the button for the ground floor where half a dozen girl receptionists were busily at work.

"Along every corridor lay a carpet and either Sounds Incorporated or The Tornados, I'm not sure which, thought it would be a good idea to roll this up, lean it against the door of an apartment, knock and run away. The door was opened and whoever answered was flattened!"

So there you are . . . . . the rest has had to be censored . . . . . but anyway we hope this feature has brought back memories to all the instrumentalists who went out to Germany and remember "Those Days In Hamburg".

# SMALL FACES FORGET TOMBOLA DAYS

**T**HE Small Faces are getting riotous receptions everywhere they play. "It's unbelievable", Steve Marriott told me. "The promoters come up to us after the bookings and actually compliment us on the performance. That's very rare. They say that they have never seen such scenes before. Of course it makes us all very happy. At some places we've actually seen the bouncers chucking buckets of water on the audiences to cool 'em down".

"The blokes seem to like us too", said Plonk Lane, unorthodox bass guitarist. "That's something I'm especially pleased about. They clap, stamp and even hang from the beams with their shirts off, shouting out encouragement. It's all too much".

Seems like the latest "gigs" are a very far cry from the first booking the Small Faces did just after "Whatcha



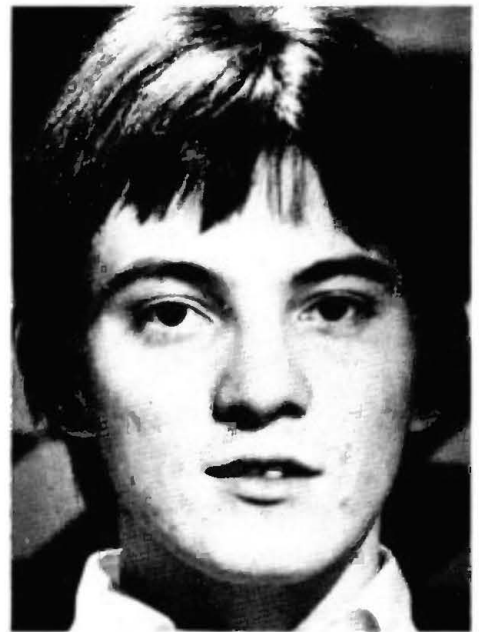
*Ian McLagan uses pianet for some tracks on first album.*

**By KEVIN SWIFT**

Gonna Do 'Bout It" took off. "It was a working men's club near Sheffield", said Steve. "We opened up with 'Oop Oop A Doop' and I could see them all cringe. I was just going into 'Please, Please, Please' when this bloke stood up and shouted 'Bloody row, chuck t' group off and let's have Tombola'. Everyone else agreed with him. We stormed off. I was so mad I fetched the Gretsch a hefty kick, didn't seem to do it any harm though". "Remember the old lady?" asked Kenny Jones the drummer. "Oh yes, the little old lady", said Steve. "You see there was this little old lady" sitting in the corner. We did 'Oop Oop A Doop' and I noticed her give us a big smile and start to loon about. After that I announced that the next number was by James Brown, she almost jumped up and down when she heard the name. At least one person appreciated us".

## BETTER AND BETTER

Audiences have improved. How about the group? "We seem to do better from booking to booking", said Kenny. We do a great one then sort of go along at the same level for a few weeks, then we do another booking, which puts the standard up again and we stick to that for another few weeks. Strange thing is, we never seem to get stale. Steve's pretty lucky with his voice too, he hardly has any trouble except for a pretty heavy cold, even if he's singing his heart out seven nights a week".

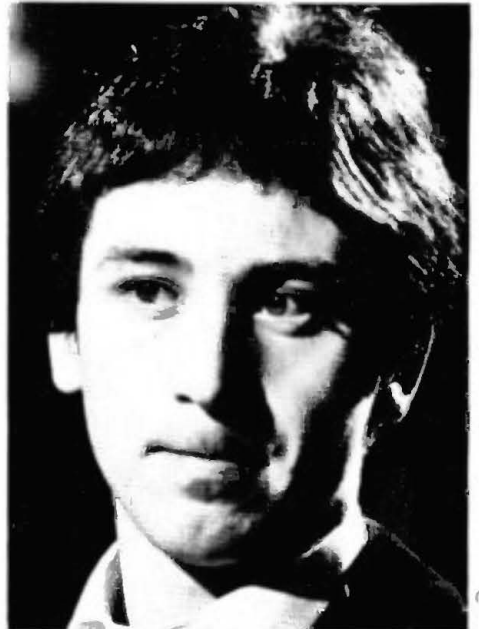


*Steve Marriott likes old guitars*

"The only thing to suffer is the equipment", Plonk chipped in. "My Harmony bass had been through so much action recently," he said, "that there were no volume controls left and I had to turn the volume up and down with a pair of pliers. I've just bought another couple, exactly the same models. The old friend is being renovated".

## LIKES OLD GUITARS

Steve Marriott bought a new Gretsch Tennessean a while back but couldn't tear himself away from the old one, which is still embellished with mirrors and knobs. This is the one on which he filed the frets down and reversed the pickup wiring to give more 'bite'. "I don't like new guitars", he explained, "I can't feel at ease with them". Since



*"Better from booking to booking", reports Kenny Jones.*



then he has bought a secondhand Chet Atkins Solid Body, this seems to suit him better.

In the drum department Kenny Jones has bought two new kits of Ludwig since the one he was using around the time of the first record. He can offer no real explanation for his purchases, perhaps he wants plenty of spares. As we mentioned in Mac's "Player Of The Month" feature he has added a pianet to his set-up. "I've used it for various tracks on the new LP" he said, "but I need a chance to sort out my amplifying set-up before I take it on stage. It's a bit ridiculous at the moment what with mikes in the Leslie leading to the Marshall 100 watt and so on. It's all getting a bit complicated. Steve and "Plonk", the other Small Faces concerned with amplification, seem quite content with the set-up. I asked Steve if he might try stereo wiring or something similar. He replied that he was too happy with things as they were to mess about trying to improve them.

#### NEW L.P.

On May 6th the Small Faces' first LP will make its debut. They had quite a hectic time recording it what with their tight date-book and the rushing about which always surrounds the makers of a number one record. They told me



"The blokes seem to like us too" says Plonk Lane.

before they played me a couple of tracks, that they had set out to record their true "on stage" sound rather than a pile of "listening" pieces. After I heard the tracks I told them that they had achieved their object beyond all doubt. I think however that the big rave-up tracks will have to be carefully separated from each other on the LP,

so that there are one or two slower, more steady beaters between them. It's quite possible for fans to get too much of a good thing.

Amongst the tracks most likely to be included are "Watcha Gonna Do About It", "Shake", sung by "Plonk", who incidentally hates the track; a couple of Kenny Lynch items and several originals by the group themselves: "C'mon Children", "You Need Lovin'", "It's Too Late" and "One Night Stand", which, says Steve, has a very special significance, because it relates to someone he used to know in the past. Listen to the words.

#### BOOKER T. FANS

The group's Booker T. devotion is in evidence with an instrumental called "Own Up". They got this one down in a lightning session and gave it the title because it's one of their favourite catch phrases. It's also possible that the Stax classic "Plum Nellie" will be included. All in all this album is the type of heavy-beating thing which will get you out of bed in the morning and keep you out of bed at night. It's the ideal showcase for the all-enthusiasm approach of Steve, "Plonk", Mac and Kenny, in fact rumour has it that Decca will be supplying a beam and a bucket of water with every copy sold!

## THE WALKERS ARE PROUD OF THIS GROUP

TWO years ago, John Goodison left his home town of Coventry in the hope of finding fame and fortune in the great city of London. John Goodison? To help you along a bit, he uses a somewhat more compelling name on stage, that of Johnny B. Great. As leader of The Quotations, he is the front man of the Walker Brothers' backing group.

Progressing from organist/vocalist to leader/arranger/organist/vocalist in such a short time takes some doing, plus a great deal of talent—but Johnny has the lot. Admittedly his size and looks—he's a cross between a wrestler and Genghis Khan—might have influenced quite a few people, but it takes more than that to become successful.

Sound-wise, the Quotations have probably the best line-up



Johnny B. Great

in the country. Currently an eight piece—organ, drums, guitar, bass, tenor sax, baritone sax, trumpet and trombone—Johnny has hopes that the group might be even bigger one day. I spoke to Johnny at the opening night of the Roy Orbison/Walker Brothers tour, and found his

views very interesting.

"We have completely different acts for ballrooms and clubs", he said. "Six members of the group can sing, so we use a great deal of vocal harmony stuff for the clubs, and keep the more commercial hits for ballrooms. Obviously we owe a lot to the Walkers, but we weren't doing too badly before they came along. There was plenty of work in the clubs, and occasional gigs with people like The Drifters. It was in one of the clubs that the Walkers first saw us.

"None of the original Quotations are left now, but our sound seems to be improving all the time. This could be why we haven't had a record released until now but, personally, I think it's because I 'freeze' everytime I get into a recording studio. I don't know why this is, but I've only

just got over it. Anyway, our first disc is out now titled 'Going Where The Loving Is', and was A & R'd by Scott Engel and John Stewart, his business partner".

On their current tour, The Quotations have added strings for backing the Walkers, but say this won't be a permanent arrangement. In their own act, they perform such items as "Don't Fight It", "I Got You", and a very jazz-flavoured "Summertime" which features fantastic solos from the baritone of Barry Martin, and the trumpet of Tony Allen.

Don't The Quotations feel that they will always be in the shadow of the Walker Brothers? Says Johnny—"The Walkers sing the type of material we like, and let's face it, the money's much better, so we've got no complaints. If the Walkers go back to the States for six months we'll go out on our own, and see what happens then. The main thing is, we're happy".

TONY WEBSTER.

# UNIT 4 CLEAR THE AIR

UNIT Four Plus Two are perplexed. They are a very big draw on the ballroom and theatre circuit and frequently get the "girly mob" treatment but the trouble is, that without a recent big hit, the group is sadly lacking as far as widespread prestige goes. When I called on them the other day at their manager's offices I found that spirits were far from high.

## VICIOUS CIRCLE

"It's frustrating", said Tommy Moeller, "We seem to be caught up in a vicious circle. If you don't have a big hit then nobody wants to know. The papers, TV, etc. won't touch you. If you don't get any publicity, well, how are you supposed to get a big hit?" He shook his dark locks sadly. "Surely people can see that you are just as good as ever, if not better, even when you haven't got a number one. We go



Rod—"Especially hurt"

down well, everywhere we play we get the screams, but when we tell anyone they always say to us, 'So what! It happens to everybody.' I don't think it does, in fact I know it doesn't because we have often been told by a promoter that we had brought in the best crowd he'd ever seen. In the next breath he'll usually tell us that the week before he had so and so down there and that they brought in about 45 people". The others chipped in with facts and figures and I was surprised to hear them mention some very big names from the chart world, who had fallen upon bad attendances.

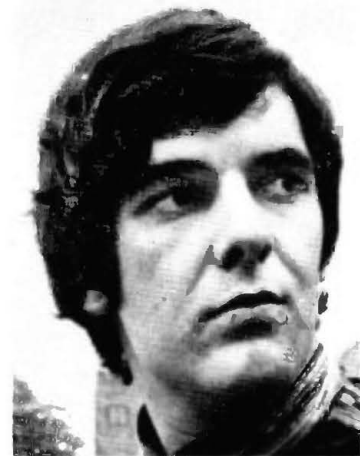
Naturally enough, when there is a sense of frustration in the air, group members tend to fall out. When

everything is fine the group is just one big, happy family with a wonderful sense of comradeship. When things go the other way, watch out! Unit Four make no secret about it, they have had quite a few knocks at each other about various things. They didn't mind telling me all about them either.

For a kick off, relations were strained when Tommy announced publicly that if "Never Say Goodbye" didn't make it he would . . . . say goodbye to the group and do something about solo work. Rod Garwood the bass guitarist was especially hurt. "It's not the fact that we might have lost him", he told me. "I don't think any of us really believed him, it's just the fact that he said it. He actually came right out and said it. I told him to his face that I considered that it was an insult to the group. It sounded as if he was above us and had to leave because we weren't quite good enough for him". "Nonsense", said Tommy.

## KNOCKING TOMMY

Buster Meikle was the next to get his grievances off his chest. "I'll admit", he said; "that I've often had a knock at Tommy in the past because of his position with the group. It's Unit Four Plus Two, that's the name and I don't want anything to happen whereby it changes to Tommy Moeller and the Unit Four or the Tommy Moeller group. It seems that we are well liked for the harmonies we do. Well, we do those as a group. It's not as if Tommy is the only singer and we



Tommy—frustrated

just stand back and play behind him". Tommy smiled. "There's no fear of my becoming the only member of the group to be noticed" he said. "There are five of you to one of me. You've all got your own particular fans".

One thing I noticed throughout the conversation, which incidentally embraced a lot of other subjects which are best left exclusively to the group, was that all criticisms, all suggestions, and even angry words were brought up with the good of the group in mind. All the speakers on the Unit Four floor spoke up because they thought that they were helping the group. In that respect, they were all in perfect harmony!

KEVIN SWIFT

# ECHOES WANT TO STICK WITH DUSTY

THE Echoes have decided. Even if their record "Got To Run" is a very big hit they will still back Dusty. Bass guitarist and leader Dougie Reece told me, "Dusty is a wonderful person to work with. We enjoy backing her and want to do so for as long as possible".

The Echoes' line-up enables them to play anything at all which Dusty might want to feature in her act. They have a big-sounding format which consists of—Dougie, Vox Cougar bass, Gary Boyle, Fender Strat, Peter Woolf Premier drums, Mike O'Neill, Vox Dual-manual Continental, Ray Warleigh, Tenor, Alto, Bari sax and flute, Derek Wadsworth, trombone and Derek Andrews, trumpet.

Dougie gave me a complete run-down on the type of sound Dusty likes

to hear behind her, taking it instrument by instrument. "The organ", he said, "is used mainly as a substitute for strings, but otherwise Dusty likes to hear that lively sort of Barbara George/Doris Troy backing. The guitar varies from number to number. Sometimes Dusty likes it to be soft and sweet like the Impressions, other times she likes it to be loud and screaming. Dusty likes me to play a jumping bass, I have to punctuate the sound rather than flow along beneath it. I work with the drummer's bass drum. I'd say that Pete plays in the American style. There is a difference between them and us you know. I think that they use their drums to better advantage. The brass has got to sound something like the Redding records. The vocal harmonies have also got to be spot-on of course, that's something which takes hard work and

practice. It wouldn't be so bad if we were backing a bloke with a normal range but when Dusty is singing high and you have to hit the note an octave above her you have to break into falsetto."

Dusty and the Echoes usually try to practise twice a week. "It's not just a case of getting new numbers off", said Dougie. "We try to get new sound effects. We like to experiment with brand new arrangements. Dusty helps out a lot because, as you probably know, she has a marvellous ear for music. She gives lots of suggestions and because she's able to play guitar she can show exactly what she means. She had to do a lot of this when we first started because we weren't familiar with the numbers she wanted to do. Now everything is arranged down to the last note."



**A**CCORDING to the "Moodies", French audiences are far less excitable and more patient than the crowds over here.

When I met Graeme, Clint and Ray up at Nems offices the other day, they had just come back from a three week visit to Paris, where they did some recording, appeared on TV and made a personal appearance at the famous "La Locomotive".

"'La Locomotive'", said Graeme in his best French accent, "is a similar type of club to the Marquee. It holds about 3,000 people, and you get a really appreciative audience. It's not basically the type of club where the fellows go to chat the girls, they much prefer to sit on the floor and take in the sounds".

#### SOUVENIRS

I enquired whether they thought it strange that the male audience raved and not the girls.

"It's not strictly true now", said Clint, "the girls also rave, but in a less conspicuous manner. And when they come backstage for autographs they are very patient and cool about the whole thing, instead of pulling the clothes off your back for souvenirs or snipping your hair—I suppose it's all due to their strict upbringing!"

"If anything", chipped in Ray, "it's the boys who ask



*'Big French names are mostly balladeers', says Graeme*

balladeers, that's why the British groups go down so well".

"We recorded some great material whilst we were over there", said Ray.

"We spent about three nights a week in the Europa Studios, which has a twin four-track set-up—it's great because it saves a lot of time. Instead of doing umpteen unnecessary backing tracks for each instrument, you can get four separate tracks on one take. The only complaint we had, was that the studio had the best equipment, but they didn't have much of an idea of how to wire it up".

"We recorded fourteen originals, all penned by Denny and Mike, five of which are easily up to single standard. We had a rough idea of the sound we wanted before we went into the studio, and we did most of our workouts in the hotel beforehand."

Before Graeme could say any more, Clint thought it might be a good idea if he got in a word or two. "Instead of using the usual bass, lead, piano and drums, we experimented with other instruments. For example, we used a Melodica, you know the reed instrument with a piano keyboard. It gives a similar

# LES 'MOODIES'

for souvenirs, like a button or a tie. Another strange thing is that the boys come backstage and give us presents—it's usually the girls who throw gifts on stage, but I think it gives them a big kick to know that they've given us something personally, and to get thanked at the same time".

"I was given an old Roman coin as a lucky charm", said Graeme, "and another fellow gave Denny a miniature model of him playing the guitar".

"Another thing which surprised us", added Graeme, "is that they don't like to hear a French interpretation of a British song—which is fine by our standards because we think it's a bit pointless as well. There aren't many French pop groups, the big French names are mostly



*"We recorded fourteen originals"*

sound to the accordion, and has a good effect when played with the flute. We also used a harp, which we strummed as if it were a guitar, to strengthen the overall sound, and now and again we added timpani".

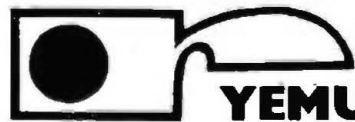
"One associates certain sounds with one particular group—a style if you like", said Clint, "our individual style is what we call 'cliff hangers', in other words—lots of stops".

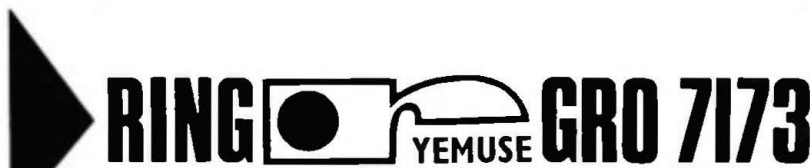
"I think it creates more interest amongst the audience", said Graeme, "it sort of keeps them in suspense, wondering what's coming next".

"What IS coming next?" I enquired.

"A good new single, we hope."

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## DEC TALKS ABOUT GEAR

**D**EC CLUSKEY, of the Bachelors, sounded very sleepy when I put a call through to him in Newcastle. Seems the cabaret field leads to late nights, which leads to Dec sounding sleepy at four o'clock in the afternoon! But he recalled, dimly, that we were going to talk about Bachelor music, instrumentally speaking.

"Time was when we operated purely at acoustic level", said he. "But recently we've changed. Con and I now play acoustic-electric guitars, so we can please ourselves. In cabaret, for example, we use hardly any amplification at all. On stage, it's all systems go!"

Dec plays a Martin Dreadnought—and the only other instrument he owns is a Gibson banjo . . . "As far as I know, it's the only one in the country". He

bought both from the Springfields, Mike Hurst to be exact. Dec operates through a Selmer Thunderbird 50 amplifier. And Con has a Martin guitar, too. John Stokes plays a Selmer bass, three-quarter size—Con and John use the same amplifier, a Selmer Treble-n-Bass, 50-watt. Just for a spare, Con has a Gibson J160 E acoustic-electric guitar.

Said Dec: "Sometimes people think we've chucked in the instrumental side but in our next television 'Blackpool Night Out' in July, we'll be using our instruments all the time.

"We like being congratulated on our instrumental sound, but there is a sad old story behind it all. We started on guitars and bass only about a year before we made our first record. On that

first session, we were so bad on instruments that we had to bluff our way through it. I wouldn't say we were exactly the most proficient players even now, but we can get by".

### STORM OVER COVER

And what about the alleged storm of complaints about the boys' recent version of the Simon and Garfunkel hit "Sounds Of Silence"—all the hoary old criticisms of "those Bachelors have succeeded on a cover job", or "Why can't they find their own material?" Said Dec: "This so-called storm seems to have passed us by. What storm? Originally, 'Sounds Of Silence' was to have been an LP track, as was the flip, 'Love Me With All Of Your Heart'. It was to be called 'Hits of the 60's' and both songs WERE hits in the States.

"We had them put out as a double 'A' side. Reason was obvious. We realised that 'Sounds Of Silence' was a risk, so if there was any sort of outcry about it not being right for us, we could always say it was a 'B' side! The flip was definitely US—so we were taking no chances!

"All we did, then, was our interpretation of one of the big hits of the sixties. Nothing there for the folk-people to be agitated, is there?" And if there is, there's also the Beatle song "Michelle" on the upcoming LP for Paul and John fans to become agitated, too.

I think the constant stream of criticism about the Bachelors' choice of material is just so much guff. They use oldies, newies, anything—so long as it is good. You never hear the composers of their selections complain!

And, by the way, the boys are booked right through to mid-1967, with trips to America, Italy, France, a season in Blackpool—and something "top secret" for 20 weeks at Christmas. "We should have had three weeks' holiday. It's down to only ten days. It's always like that", said the sleepy-voiced Declan.

PETE GOODMAN.

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# HANK'S INSTRUMENTS

**H**ANK Marvin lives in a big house—and he needs the space because he has accumulated a fantastic collection of stringed instruments! In fact, it takes him a long time even to remember all the ones he's picked up over the years.

There is, for instance, a five-string banjo which he brought down with him first time he hit London from Newcastle. Now he has a four-string as well. There's a battered old Zenith guitar . . . "had it for donkey's years, picked it up for a fiver". And there is a lute, and a bazouki—a Greek instrument (Bruce Welch has one as well). And a Ramirez Flamenco guitar.

## KEEPS ADDING

But the more up-to-date additions include: a Gretsch Country Gentleman—"another I've had for donkey's years". A Gibson 12-string acoustic. A Gibson Jumbo. A six-string Fender bass. A Burns 12-string electric . . . used only occasionally on records. A Burns' Double-Six, which is a 12-string, but with six bass strings and six guitar strings . . . "good for a really full sound". Plus, of course, the Burns' Marvin guitars Hank uses on stage—one in green and one in white.

Says Hank: "I just seem to go on adding to them. And once I've got used to an instrument I just can't get rid of it".

He talked about the more gimmicky side of guitar-playing. Like the use of the "bottleneck" style. He said: "I'm not very familiar with this, but I recall Wally Whyton telling me it origin-



## BY PETE GOODMAN

ated with the American blues singers and electric guitarists. I like the whining effect it gives. But it's really just for effect and shouldn't be over-used.

"Fuzz-boxes? We've got some lying around. It's a great sound but you must use the box sensibly. It works easily enough. You just have the small box, with knobs controlling volume and attack . . . the attack one controls the amount of actual fuzz laid on. But as I say, the important thing is not to over-do it, otherwise the effect is lost.

"I'd like just to mention the foot pedal, too, for guitarists. I first heard it used from Big Jim Sullivan and I realised how fabulous it is. It's a

straight pedal. Push forward and you get maximum volume, push back and it's lessened. Turn to the left and it puts on full bass; turn to the right and it turns up the treble. It gives a crying effect, sounds great on melodic numbers. It's great for getting full control without having to use your fingers. We find it's not so good on stage—easier to set up properly in a club or recording studio where the visual effect doesn't matter so much.

"Oh, yes — the tremelo arm. Must mention that. Most instruments can get the tremelo effect without difficulty. Saxes, any horn. But with the steel-strung guitar it's not so easy. The vibrato is difficult to get and the tremelo

arm takes all the trouble out of it. Otherwise, the guitar tends to sound very flat.

"I'm all for anything that creates new ideas for guitars. I watched Jeff Beck, of the Yardbirds, at 'Ready Steady Go'. He gets a fabulous sound. I imagine he tunes the strings right down, then waggles his fingers across the strings. Either that or he's got iron-strong fingers! But he gets a marvellously full sound.

"Yes, I think Jeff's work, specially on records, is outstanding. Jim Sullivan, too—he's in great form. And lots of people in the business tell me about Eric Clapton. He's obviously good, but I don't know too much about his work.

## STILL POPULAR

"People keep on talking about the guitar losing popularity and so on, but I just can't see it. I would say the general standards among British players just get higher all the time. There are the great ones already playing in groups. But there are others who work in guitar shops and keep on practising, day after day. They build tremendous techniques and obviously love the instrument. Many of them are already good, but if they keep on the way they are in ten years, say, when they're about thirty years old, they'll be absolutely outstanding.

"I tell you, there are so many good players that it gets me worried!"

However, Hank has won so many polls and awards for his own technique over the years that he really doesn't have to worry at all. He said: "The Shadows generally are spending a great deal of time on writing—songs and shows, so often the rehearsal time gets cut right down. But it's got, for me, to the stage where a guitar, any guitar, is simply an extension of my own body . . . I still get a lot of fun out of playing and I like experimenting.

"I get asked for tips on technique. I like to oblige. You can get a kick out of seeing very young players making fast improvement and becoming really good".

# INSTRUMENTAL NEWS



## VERSATILE MR. BRUCE

Manfred Mann bassist, Jack Bruce, is pictured here with his six-string Fender bass, the guitar which everybody has come to associate with him. Not many people know, however, that Jack can also play double bass, cello and piano. He will display his other talents when the group feature several very special arrangements which they have been working on recently.

## Australian Maton now available

A whole new range of Maton guitars have been brought out by Arbiter. Until now these Australian instruments—used by groups like the Seekers—have been difficult to obtain.

The range includes a 12-string Jumbo, six string Coolibah Jumbo, three cutaways and a hollow body bass.

The guitars have a superb Australian wood finish and should be available about now.

Prices range from 71 gns. to 167 gns.

## BURNS FOR PINKERTONS

Pinkerton's Assorted Colours now have complete Burns amplification. The set-up includes two Double 12 amps, a Double "B" bass amp and P.A. consisting of the new 120 watt Stage Three unit with columns each containing six 12" speakers.

Burns report that the Four-most are completely Burns equipped guitar-wise. They now use a Virginian, a Bison and a Vibra Slim bass.

## Pete York gets Chinese Sound

Spence Davis drummer, Pete York, recently managed to get hold of an unusual Chinese style cymbal. In a recent "B.I." article Pete explained that he had been trying to get one for some time without any success.

But following the article, Pete and Ken Spacey of Boosey and Hawkes got together and the result was that Pete got his wish.

It's a 22" Avedis Zildjian Swish Cymbal, and it is the special rivets and upturned edges which give it its unique sound.

Ken told me: "They were used a lot in old Dixieland bands but we haven't stocked them for years. Now we're waiting for another delivery because it seems they've been given a new lease of life."

## New Range of AMPS from VOX

Vox are making plans to show a new range of amplifiers at the British Trade Fair later this year. The range of nine, including three bass models, was shown at Frankfurt in March but is not available in this country yet—officially that is.

The Beatles have recently had a set delivered, and earlier this month a set was used during a special charity show at Wembley.

Some of the features include built-in fuzz control and a triple foot switch for vibrato, reverberation and distortion. As well as the usual bass and treble controls these amplifiers have a middle control.

## NEW STRINGS FROM BLACK KNIGHT

General Music Strings of Pontypridd, report that their new range of Picato Black Knight strings for all stringed instruments is going well.

The company has been working for some time on producing a string without using gut. Pure gut is becoming difficult to obtain and by using high tensile steel and man-made fibres they have achieved the same tonal sound.

Set 44 (G, D, A, and E) cost £6 17s. 5d.

## Hammond bring out Portable . . .

Hammond have introduced a portable organ based on the popular M102 model widely used by a number of name groups. It comes as part of a new range of organs and has been produced in response to repeated requests from groups all over the country.

Keith Beckingham of Hammond told "BI": "Our engineers have been working on it for over a year and it is designed specifically for groups. Previously when they've wanted the Hammond sound there have been some problems with the bulk of the instrument. But the new model splits in two and makes things much easier for carrying up stairs or putting into vans."

The M102 Transportable comes in a white lacquer finish at a cost of 645 gns, and has a full-size keyboard plus a number of new features.

Other instruments in the new range include the E100, which has 25 note pedals and two full keyboards. Among the new effects it has the complete rhythm section with sounds for wire brushes and cymbals.

For the first time it is possible to obtain the sound of banjo and Hawaiian guitar at the flick of a switch, and this model has a built-in sustaining unit.

Although they have not yet left the factory there are orders for several hundred and Hammond expect big sales when it is available. It has a 50-watt output and sells at 899 gns.

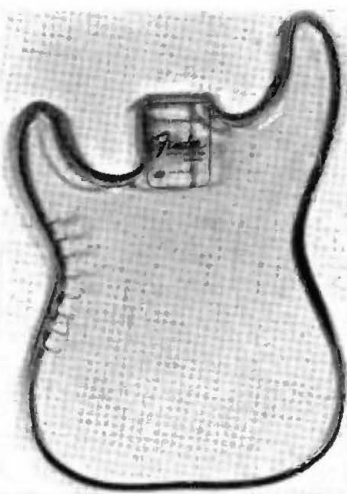
A similar type is the E300 which costs 799 gns and goes without the rhythm section or sustaining unit of its big brother.

Hammond also introduce a fully transistorised organ, the K102, which will cost 399 gns.

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## Bodyguards for Fender

A series of special guitar bodyguards have been introduced by Fender for their Jaguar, Jazzmaster, Stratocaster, Mustang, Duo-sonic, Musicmaster, Jazz Bass and Precision Bass models.

The guard fits over the back of the guitar and is secured by two strap buttons. The range is available in red, black, white and transparent finishes.



## Mini-Amp makes practice perfect

A new transistorised amplifier has been produced by Jennings Musical Industries Ltd., specially designed for pre-performance practicing. The two-watt amp is quiet enough to be used in the dressing room, on a coach—or even on the beach—without disturbing anyone.

It is about the size of an average transistor radio and modelled to an exact replica of the Vox AC 30 Twin. It will cost about £15.

## FENDER GUITAR TUTOR

The second Fender instruction manual should soon be available in Britain. Arbiter have ordered copies from America and the 52-page book will cost about 30/- when it is in the shops.

It is called the Fender Electric Guitar Course, Book 2 and contains easy-to-follow chord construction diagrams, and teaches lead, bass and rhythm lines with emphasis on note value and harmonic scales.

It also features a number of well-known songs like "When The Saints Go Marching In".

As well as giving instruction it also gives some useful tips on how to look after instruments and amplifiers.

## PRAISE FOR BRITISH DRUM BOOK

Drummer Max Abrams recently published a drum tutor "Modern Techniques for the Progressive Drummer", and this week he received a letter of praise from an American musician.

Air Force Band drummer Charles Murray wrote to Max thanking him and saying he hoped for more on the same lines.

## Premier Trip

Two ex-members of the Merseybeats, John Banks and Johnny Gustafson joined Viv Prince ex-Pretty Thing for a trip round Premier's Wigston factories recently. Phil Franklin, the Premier Promotion Manager, drove the party down by car, and, when they arrived, they were met by Rex Webb the Northern Area rep. Rex a drummer himself, as is Phil, took the party over the different departments which are contained in several smaller factories and it was evident that the three groupsters were extremely interested. After the trip Phil Franklin, Rex Webb, and the two drummers had a chat over a cup of tea about their own personal drumming problems and what they should do to overcome them.

In case you are thinking that Johnny Gustafson is now drumming instead of playing bass, it should be explained that he came along with Viv because he was visiting him from Liverpool at that time.



## LOST AND FOUND

Tich of Dave Dee, etc., had his Gibson stolen from the group van a few weeks back. Naturally he was very annoyed to lose his old friend, but decided to think of it as a write-off and buy a new one. When he was in London he went looking around the shops for something similar and came across the same model as his old one. He had a good look at it and then to his amazement found that it was his old one. "The thing that decided me", he told "B.I.", "was that whoever had whipped it hadn't even changed the strings and I found that the banjo strings, which I had for the top G, B, E, were still on." Of course, the shop wanted proof that this was in fact Tich's guitar, and so he rang his mum and asked her to look on the agreement form for the serial number. Unfortunately she gave him the wrong number over the 'phone at first and the situation looked grim when the number didn't tally. A few minutes later Tich's mum rang back to give the right number. Tich got his Gibson back, banjo strings and all!

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## TRAVEL FOR THE COUNTESS

It looks as though the new Livingston Burge portable organ "Countess" is in for a lot of travel.

Just recently orders for this two-keyboard model have been coming in from as far away as Belgium, Finland and New Zealand.

## NEW FOLK RANGE FROM EGMONT

A completely new range of 16 Egmont folk guitars—including six and twelve string models—has been introduced by Rosetti and Co. The instruments vary from 5 gns. to 55 gns. and some are based on the type of guitar used by gypsy guitarist Django Rheinhardt.

## SPENCE & STEVIE— PRODUCERS

The Habits' new record has all the ingredients that go to make a hit, for it was penned by Stevie Winwood of the Spencer Davis Group. Together with Spence, Stevie A-and-R'd the group's second disc at IBC Studios last month.



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# SONGWRITING NOW

## PART 5

### *Facts about Contract and Royalties*

**S**ELLING your song is the hard part. Once a publisher says he likes it most of the hurdles are down and you're on the threshold of Tin Pan Alley.

But before you take that final step, there are a number of things to get clear with the publisher—things concerning contracts and royalties, and what happens to your song once it leaves your hands.

We asked the men in the know to explain.

Bob Kingston is Managing Director of Southern Music in this country and he kicked off.

"Anyone who has had a song accepted by a publisher will be asked to sign a contract and sometimes he will be offered a cash advance.

"The next step is for the publisher to try and place the song with a recording manager or artist. He may have to make another demo if the original isn't of a satisfactory quality because this counts for a lot."

Southern Music has its own recording studio and where necessary can make a demo without too much trouble.

A great number of people have written to "Beat Instrumental" asking what happens to a song if it hasn't been placed after repeated efforts by the publisher.

Bob added: "In our case we give a song back to the writer if we've been unable to place it after a fair period of time. This period varies and can be up to 18-months depending on how much faith we have in a particular number, but more usually we return material after six months".

#### CONTRACTS

Any songwriter who is offered a contract by a publisher should be absolutely sure it is fair before he puts his name to it.

This is where the Songwriters' Guild can help.

General Secretary of the Guild is Victor Knight. He is directly concerned with a great number of contracts and he issued this warning—don't sign anything without reading it properly.

He went on: "If a reputable publisher

is interested in a song he won't withdraw his offer just because the writer wants a few days to read the contract.

"The composer should remember that when he signs a contract he's signing away all his rights and, although most publishers are beyond reproach, we have come up against one or two who are sharks.

"The wisest thing a new writer can do is show his contract to us before he signs it."

The Guild have met a lot of people who have signed long-term contracts giving one publisher first refusal on all their material for years to come.

"On the whole", added Mr. Knight, "this kind of contract is to be avoided".

It is quite easy to join the Songwriters' Guild, and well worthwhile if you don't know what a contract entails. It also has a long and impressive list of famous members which include John Lennon, Paul McCartney, John Barry and Dave Clark.

For an unknown writer the membership fee is only two guineas a year and this entitles you to advice which would cost quite a bit more from a solicitor.

The Guild has its own recommended contract and a number of publishers use this.

Just such a one is Freddie Poser who runs his own publishing company in Mayfair.

He spoke about royalties.

"The composer will get 50% of all income on record sales and all other incomes in this country except on the sales of sheet music. In this case he gets 10% and the rest goes to the publisher whose responsibility it is to produce the music."

#### ROYALTIES

Royalties are usually paid twice a year and they come from the Performing Right Society and the Mechanical Copyright Protection Society.

Until the recent increase in the retail price of a single record the composer could expect to get about 1½d. for each copy sold—or 3d. if he happened to write both sides.

It's not difficult to work out the income from these figures.

Assuming the composer wrote one side of a record selling 100,000 copies he would receive about £600.

If the record sold 250,000 he'd make around £1,500 and if it sold a million he'd be in the big-time with over £6,000.

We told you about the Mechanical Copyright Protection Society in the last issue.

The Performing Right Society looks after the composer's interests whenever his song is performed on radio, television or in dance halls and so on.

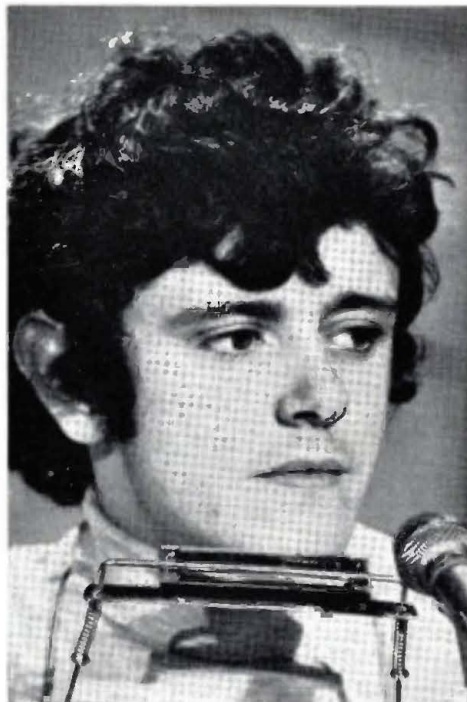
The fees that are paid by these people vary considerably, but a song which runs for between two and four-minutes can net quite a nice sum.

Anything performed nationally on BBC radio—that is the light programme or home service—gets about £7 every time it's played. BBC tv pay around the £17 mark. Anything performed on ITA's complete network earns £50.

If the composer has written the words and the music he receives half this and the other half goes to the publisher. If there is a third member of the team the returns are usually split three ways.

Sometimes the lyricist and the composer each receive 25% and the rest goes to the publisher, but the Performing Right Society limit the publisher's share to 50%.

The pirate radio stations don't have



Donovan—writer and singer



a PRS licence but they do pay fees on a voluntary basis, while Radio Luxembourg make their payments to the French equivalent and they are passed on.

A number of would-be songwriters say they have difficulty in getting information from publishers or in getting to see them.

This isn't always strictly true.

### ALWAYS LISTEN

Peter Eden and Geoff Stephens joined forces some 12-months ago to form the Pied Piper Publishing Co., handling songs by several names including Donovan. They're also behind man-of-the-moment Barry Fantoni and they say they're always ready to see people.

They explained: "We welcome all submitted songs as long as they're on demo disc or tape, and playable at the standard speed.

"A lot of publishers and A & R men are too busy to see young writers, but we feel it's worth the 20-odd minutes for a chat.

"Whether they come from round the corner or from the provinces they can always be sure of a warm welcome and a cup of tea while we listen to their songs.

"We're interested in all kinds of material—pop, rhythm & blues, folk



Georgie Fame—his unusual hit

and ballads—not just what seems to be commercial. This is where some writers go wrong, they try desperately hard to write something commercial and they shouldn't. Look at "Yeh Yeh", Georgie Fame added words and it was a big hit, yet when I hear it now it doesn't sound at all commercial."

So now your song has been accepted and the publisher has been successful

in getting an artist to record it—what then? Does the composer have any say in the way his song is recorded?

Back to Bob Kingston.

"If a new writer wants to be at the recording session and have some say in how it's done I always listen. I treat him about as seriously as he convinces me he should be treated, but I never ignore him. Quite often a writer comes up with an interesting idea, even if he doesn't know too much about technicalities."

That's it then, your song is on record and there's a chance it will make the charts. If it does then it's up to you to write a follow-up and get the artist interested all over again. This is where your publisher proves his worth because he's only as good as his contacts and if he is good then you'll be all right.

But remember it takes three or four good songs before the artists and groups come to you, but when they do you've arrived.

Next month we'll be talking about the way a song is plugged, so don't forget to tune in.

Note:

The Songwriters' Guild of Great Britain, 32, Shaftesbury Avenue, London, W.1.

The Performing Right Society, 29 Berners Street, London, W.1.

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# JOE BROWN—Guitarist

I THINK it's pretty safe to say that anybody, who is around their 20's and plays guitar, looks back to Joe Brown's early days with a certain respect for the shock-haired guitarist and singer. Remember the publicity angle that was used to promote him? The-lovable-cockney-with-the-guitar-which-knocked-him-back-well-over-the-100-quid-mark. That Sunburst Gibson E.S. 335. T.D. aroused a lot of interest. Must have been one of the very first to come into the country. He still has it of course, and he talked about it with pride when I saw him in his dressing room at the Adelphi Theatre, The Strand, where he is appearing in "Charlie Girl".

"Nothing could make me sell that guitar", he said, "it's a beautiful thing. When I first got it I filed all the frets down to make the action even lower. It's a real pleasure to play. I had the 'twang' sound before most people even thought about it. You know that guitar must be really robust because it's been under a train when it fell off a platform, it's been dropped on stone floors, and it's even been in two pretty bad car smashes. I remember once someone went slap into the back of me. The guitar was in its case in the boot, and I had to literally cut it out. The metal was bent all around the case and when I finally got it out you could have made another case from the boot lid which had become moulded around the case."

He's also very proud of a very rare Maccaferri which he picked up in Glasgow. He took it out of his case and demonstrated a few of his famous Spanish guitar runs. "Just listen to it," he said. "Django Rheinhardt had one of these;

it's got a very individual sound, sharp, punchy, ideal for the rhythm section in a band, it cuts through so well. Mind you, it's got a pretty hard action. I practise on it so that when I play any of my other guitars it's ridiculously easy".

Joe now lives out in Buckhurst Hill, Essex but he thinks he'll be moving out sometime in the near future. "I don't think the neighbours approve of my trumpet playing", he remarked. "I just practise in the living room, there are banjos, guitars and ukuleles all over the place".

It seems that the trumpet is taking up most of his time, because he told me that he hadn't played guitar for six months except for the odd broadcast or recording session. Naturally, he still has a great interest in the Spanish guitar, as I mentioned before. "It's always amazed me", he said, "why people, who are looking for an acoustic sound, don't just go right ahead and stick a mike inside their acoustic. Instead they mess about with pickups and contact mikes. Some say that it's best if you hold your guitar in front of a mike. I don't think that you get enough scope this way—you can't emphasise notes. They are not immediately picked up, the mike in front of you only takes in a general sort of sound without much shading".

Finally I asked him if he had always looked forward to the day when he would be "an all-round performer". He told me that he hadn't started with any plan in mind. "I set out to be a guitarist", he said "I still think of myself as one". Although he's become a stage personality, Joe Brown has added to, rather than replaced his previous talents.

KEVIN SWIFT



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# RECORDING Notes . . . . .

The new **ST. LOUIS UNION** release promises to be a big one. It was penned by **GRAHAM GOULDMAN**, composer of the **YARDBIRDS'** hits "For Your Love" and "Heartful Of Soul". It's called "Behind The Door" and features the set line-up plus flute. The flip is an instrumental by the group—"English Teeth". A & R man, **PETER SOLOMON**, led the session at Decca's West Hampstead studio.

And A & R man **STEVE ROWLAND** is spending a lot of time at the Ryemuse Studio in Bond Street these days. He's working with **DAVE DEE, DOZY, BEAKY, MICK AND TICH** on the group's first album which will include several originals.

No sign of a **WALKER BROTHERS** follow-up just yet. They have put in a lot of studio time and have taped a number of tracks, which they are considering, but so far nothing is decided for the next single.

**THE ARTWOOD'S** newie "I Take What I Want"—scheduled for release on April 29—is a **SAM** and **DAVE** original. But it's the instrumental flip side which is likely to get the first comments because of the title, "I'm Looking For A Saxophonist, Doubling French Horn and Wearing Size 37 Boots". The composer is one **PAUL GUMP**, who, I have a sneaking suspicion is really a pseudonym for the five lads.



Lewis Rich—ex Herdman

New one from 22-year-old **LEWIS RICH**, former organist with **THE HERD**, is a song he first heard 18 months ago—"I Don't Want To Hear It Anymore". Ever since then he's wanted to record it, but no one would let him—until he met **BUNNY LEWIS** that is. Rich, who began his solo

career eight months ago, started out by singing opera.

Next release from **BOB LIND** is an album due out at the end of April. It features 12 tracks, all written by Bob and includes "Elusive Butterfly" and the reverse "Cheryl Goin' Home". The title is "Don't Be Concerned" and among the numbers on board are "Mr Zero" and "Drifter's Sunrise".

**THE FENMEN**—formerly **BERN ELLIOTT'S** backing group—are doing all right since the split. They are being recorded by American A & R man **JIM ECONOMIDES** who is responsible for the **BEACH BOYS** and **BOBBY VEE**. They've just landed a three-year contract with CBS and work has begun on their first single.

Girl guitarist **DANA GILLESPIE**—a **DONOVAN** discovery—has just recorded a new single, "You Just Don't Know My Mind".

Although it was written by Donovan there's nothing folksy about this one. In fact Dana, who has been labelled something on a folk singer, doesn't go much on this kind of music. She finds **JOAN BAEZ** too shrill and admits that she doesn't even know the words of "500 Miles"—almost a standard in the folk world.

**THE BIRDS** took a few days off recently and went to watch a lot of other groups. They were surprised to find many of their own numbers being featured and so decided that their next single would be another of their originals. It's "What Hit Me", by lead guitarist **RON WOOD**—brother of **ART**—and rhythm guitarist **TONY MUNROE**. **FRANKLYN BOYD** was A & R man at the Pyc Studio session.

The new **GOLDIE** disc "I Do"—due for release at the end of April—has some impressive names associated with it. Among those at the session were **JIMMY CLIFF, DORIS TROY**, and **KIKI DEE**.

Next **SPENCER DAVIS** single is being cut just now, but, unlike the last two, it's not a **JACKIE EDWARDS** number. Nothing is final, but it will probably be an American song.

R & B man **JIMMY CLIFF** will have American backing for his next single. At the moment two producers are recording a track in New York and when it's finished Jimmy's voice will be added in a London studio—probably Pyc—by Guy Stevens and Chris Blackwell. The reason? The A & R men say you can't really get a real R & B sound in this country.

Nonetheless they'll have a good try when soul man **ALVIN ROBINSON** visits early in May. As well as being guitarist with the **DIXIE CUPS** he has a strong voice and the two men hope to record him during his stay.

"Playboy", the new single from **FREDDIE AND THE DREAM-**

**ERS** is scheduled for release about the middle of May. It was written by ex-**JAYWALKER** **PETE MILLER** but A & R man **JOHN BURGESS** tells me that as yet there isn't a flip.

New album from **THE STONES** was recorded during three visits to the States at the RCA Victor Studios in Hollywood. Different instrumentation on this one includes **BRIAN** playing Sitar and Dulcimer and **CHARLIE** trying his hand at a Salvation Army drum.

**THE MINDBENDERS** are frequent visitors to the studios just now. They keep finding new songs they like. However their next single is likely to be "Can't Live With You, Can't Live Without You" by "Groovy Kind Of Love"

girl 17-year old American **TONI WINE**.

New one from the **ROCKIN' BERRIES** is "I Could Make You Fall In Love" and was written by the **IVY LEAGUE**. This one features a very unusual instrument—a penny picce. A & R man **JOHN SCHROEDER** wanted a different sound on the off-beat so he scraped the penny on the screw end of a microphone stand—very effective too. Flip side is "Land Of Love" and the disc should be out just about now.

New EP from Chess features pianist **RAMSEY LEWIS** who is doing well Stateside these days. It's called "Hang On Ramsey" and for those who liked his "Hard Day's Night", it's worth a listen.

## MARCH COMPETITION RESULT



Seventeen-year-old **Douglas Kibblewhite** of **Corringham** in **Essex** receives the famous trumpet he won in "B.I.'s" March competition. It was presented to him by **Eddie Calvert**—the man who made the "Golden Trumpet" famous with his hit tune "Oh Mein Papa".

**Douglas**, who plays with local group the **Sonix**, made the trip to London's **St. Giles Music Centre** for the presentation. With him in our photograph are **Eddie Calvert** and **Bill Martin**, advertising manager of **Besson & Co., Ltd.**, makers of the trumpet.

The other prize was a **Selmer Karl-Meyer** tenor saxophone supplied by **Yardleys** of **Birmingham**, and this went to 13-year-old **Garry Walker** from **Carlton** in **Barnsley**.

**Garry** couldn't make the journey to the Midlands to collect the sax, so it was sent on to him.

The correct result of the competition was as follows:  
 1. IL SILENZIO. 2. SPANISH FLEA. 3. IN THE MIDNIGHT HOUR. 4. TO WHOM IT CONCERNS. 5. MESSAGE UNDERSTOOD. 6. HERE IT COMES AGAIN. 7. LIKE A BABY. 8. PAPA'S GOT A BRAND NEW BAG. 9. MY GIRL. 10. THINK.



# YOUR QUERIES ANSWERED

## GUITAR QUERIES

Dear Sir,

Could you please give me the answers to the following queries.

1. Do Fender still make the first type of Precision bass they made some years back, i.e.: Telecaster-type machine heads, maple fingerboard, scratch-plate covering both cutaways and Telecaster controls?

2. Do Gretsch still make the small single-cutaway solid used in the early days by Chuck Berry? Am I right in believing it is the first type of Firebird or Duo-jet?

3. Which Gretsch model is the lead guitarist of the Checkmates holding on page 34 of the August 65 "B.I."?

R. WISDOM,  
Edmonton, N.9.

**ANSWERS:**—1. Fender don't make this version any longer.

2. The Gretsch Firebird and the Duo-jet are very similar and are still being produced. Both cost 151 gns.

3. Ken Street is holding a Chet Atkins solid body guitar. These are not usually seen on display in the shops but can be obtained through Arbiters, the Gretsch agents. Price is 322 gns.

## GIBSON MACHINE HEADS

Dear Sir,

Could you tell me if the De Luxe machine heads fitted to the Gibson E.S. 335 TDC. are available separately in this country? Where can I get them and how much do they cost?

N. DALEY,  
Wakefield, Yorks.

**ANSWER:**—These are not readily available in this country and if you specially want them you should go through Selmer, who handle everything connected with Gibson. Their address is Selmer Musical Instruments Ltd., 114, Charing Cross Road, W.C.2.

## NEW FINISH

Dear Sir,

I have a set of white pearl drums. The finish is getting rather worn and I wonder if you could let me have the address of a shop which would re-finish my drums, putting a different colour finish on.

Could you also give me a rough estimate of the price.

ANDREW GOLDSMITH,  
Old Windsor, Berks.

**ANSWER:**—Write to Vic O'Brien,

68, New Oxford Street, London, W.1. The price depends largely on the type of finish you require but a rough estimate is £16.10.0 to £18.0.0.

## NEW PICKUP

Dear Sir,

I am thinking of replacing one of the pickups on my guitar. It is a very cheap Japanese effort and the electronics aren't terribly good. A friend of mine tells me that you can't use any old pickup as they have to be matched up or something. I wonder if you could tell me whether this is true or not? I want to get a pickup for around 5 gns. Can you recommend one?

STEVE BASSEY,  
St. Albans, Herts.

**ANSWER:**—Your friend is right, the pickups must be matched to your volume and tone controls if you are thinking of using it in conjunction with them. You haven't stated whether or not this is your intention, nor whether your guitar is semi-acoustic or solid. All we can say in the circumstances is this: There's a wide range of pickups on the market with prices starting at £2 and going through to the £18 mark. They are available with, or without controls. It's up to you to decide which suits your

needs best. If you do want to incorporate the new pickup into the old circuitry, get a shop to do it for you.

## MIKE PROBLEM

Dear Sir,

I am a lead guitarist and a supporting vocalist with a problem. I sing through a Shure Unidyne 55S Dynamic Mike and when I play loud lead-breaks my guitar is picked up by the mike and over-amplified. Can I correct this?

HUCK McNOMEE,  
Connecticut, U.S.A.

**ANSWER:**—This is merely a question of positioning. Place your mike to the side of the amp, rather than in front of it, and, also, angle it up and slightly away from the speakers. You might try switching amp positions with the bass guitarists as well.

Dear Sir,

Can you give me a little information about the Buisson range of saxes. Their prices etc.

G. WHITING,  
Yarmouth, Norfolk.

**ANSWER:**—There are three saxes in the range. The Alto, Tenor and Baritone. Prices are 67 gns, 78 gns and 110 gns respectively.

## Instrumental Corner

### COLOURED STRINGS

James How were the pioneers of the nylon covered bass string, which they first made 15 years ago. Since then the "Black Nylon String" has become a firm favourite with bass players who like a silky action.

Now the same manufacturer is bringing a bit of colour into the string business. They have recently made sets of these nylon strings in blues, greens, reds and also striped combinations of these colours. The new range has already been shown to the leading manufacturers of guitars and comments and orders have been very favourable. The R.S. 88 bass string set will be the first to get the "new look" treatment and the Fingerstyle nylon strings and the electracooustic strings will be offered in colour a little later on.

There will be no extra charge for these modifications, but James How say that there might be a complete revision of their string prices in the near future, because there have been no increases since 1961—except for those made necessary by government legislation.

At present the R.S. 88 bass set costs 42/- in medium scale and 68/- in long scale. The nylon fingerstyle strings cost 14/3d. and 24/-; and the prices of the electracooustic strings range from 15/- to 24/-.

To help retailer and customer James How will shortly be supplying every retailer, who handle their lines, with a list of all bass guitars, their measurements and the correct strings to use with them. The R.S. 88 medium-scale strings are approximately 30-31½ inches long and the long-scale strings are 31-34½ inches long. A spokesman for the firm points out that suitability of a string depends on its gauge and feel, as well as length. James How are taking all these factors into account while compiling their list.



# BEACH BOYS RECORDING SECRETS

## B.I. TALKS TO BRIAN WILSON ON THE TRANSATLANTIC PHONE...

**K**EEPING up to date with the Beach Boys these days is quite a problem. There's the flurried activity of leader Brian Wilson, who recently brought out a solo record "Caroline, No" and, in any case, doesn't do much touring with the group—he's replaced by a fair-haired practical joker named Bruce Johnston.

A touch of tragedy from Brian is that he found his hearing was gradually deteriorating. He said: "It's probably strain, all the travelling. But I found I went almost deaf after some of our concerts. I took medical advice, have had treatment."

"That's the main reason I dropped out of a lot of our tours."

Fantastic thing is that the Beach Boys CAN do important concerts without the star, the man who puts in the high-pitched voice bits, and still pack in the fans. Like 17,000 at one show at Hollywood Bowl. But Brian added: "I've also switched things around for our recordings. This is the way it works. I stay behind in the studios and record the whole backing tracks. I include strings, guitars, drums, accordions, pianos, anything that makes a pretty sound. I control all this for myself."



"Then the boys get back from dates and we fit in the vocal sounds on top. Only occasionally nowadays do we all play our own instruments on records. It's a new policy and it works. We can keep up the whole mad schedule of one-nighters and still never get behind with our recording plans."

### NOT LEAVING

Brian hastened to deny that he planned leaving the Beach Boys as a long-term bet. He said: "My solo record means nothing, except

one stage ahead in my development. Whether I go on touring or not, I'll always stay with the Beach Boys. One thing only scares me: that's getting into a rut, sound-wise. That's why I spend hours each day in studios, searching for new ideas. There are old instruments, like violin or harpsichord, that could be brought up to date with modern techniques—I just want to experiment."

He added: "The others are happiest when they're in front of a 'live' audience and Bruce has settled in so well on the

top line vocal kick that he's really a regular. The boys are kinda like super-sensitive beings when they first see an audience. They can tell exactly the mood of a crowd from the very first moment. If there's a bit of hostility in the air, they work like demons to win everybody over.

"This tendency for a group member to try something alone is a good one, I think. Take Frankie Valli, of the Four Seasons, who had a hit by himself recently. He figured that it merely added a little something to the entertainment value of the whole group".

### HOT-RODDING IMAGE

Obviously the Beach Boys have built on the out-door "image"—scootering, hot-rodding, surfing. Says Brian: "We get older but we aim to keep up with what young guys and dolls are doing and thinking. We can't be too dedicated to current crazes because the pressure builds up on us to follow through until they die . . . and we die with them. Give us a new fad to work on and we'll be first in with it. But we can't ever plan more than a couple of months ahead".

One thing irks Brian: "I get to hear records from Britain, made by vocal groups I never heard of before. And some of them are blatant copies of what we try to do. That's another good reason for us to keep changing. We can leave those thoughtless copyists way behind . . . understand me?"

Message understood.

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# have you heard?



By the  
**BEATMAN**

Dave Purslow, drummer with Johnny Carr and the Cadillac signed a long-term contract when he was married earlier this month. Johnny was best man at the wedding which took place the day after their latest record was released—a good omen for the BRISTOL group.

There's also a new entertainment centre in Bristol. It opens in May and will feature many of the local groups.

Back to the West Country on a flying visit are The Denims. They'll shortly be returning to GERMANY for the fourth time. They say the scene there is really something.

Mark Roman and the Javelins will soon be off to SWEDEN for a couple of months, where they hope to meet up with The Iveys from WESTON-SUPER-MARE who went to Sweden for a holiday six months ago and have not returned.

And it may be third time lucky for Danny Clarke and the Jaguars with their first EMI release. Previously they were with Decca under two different names.

Some LONDON interest is being shown in a record by The Strangers. It's on local label Eyemark, and if it goes well, who knows?

Over in BATH things are humming at last for the 1st Lites. It's a Small Faces type of group and the members have been playing the same kind of music together for over eighteen months. They're just catching on with the kids and it looks as though they might go places.

The Hot Springs have already gone. They recently left for a three month trip to MOROCCO, where I understand they're causing sandstorms of delight wherever they go.

Local personality, DJ Brian K. Jones had a taste of stardom just recently when The Mindbenders were playing the BRISTOL Corn Exchange. The group got him to join them for a vocal and he went down quite well.

BRIGHTON beat group The Cyan Three can thank Decca promotion man Tony Hall for their first record "Since I Lost My Baby". He saw them at a local rave and practically signed them on the spot.

Top MANCHESTER music-makers, The Playboys are feeling pretty tired. They've only had five days off since Christmas and they've just come back from a prolonged gig at the Storeyville Clubs in FRANKFURT and COLOGNE.

Just recently they had an EP released in FRANCE on the Barclay label and an enterprising Manchester dealer ordered a few copies for import. The sales went so well he's had to order 1,500 more, before the group leaves for DENMARK.

Another popular group, The Power House, has been playing at LONDON's Scotch of St. James, where they've allegedly been knocking out people like John Lennon.

MANCHESTER'S Country Gents have joined the Ian Hamilton Organisation and they're off soon to SWEDEN. Their latest record has The Ivy League on the backing.

Off to HOLLAND are The Factotums who have recently done a couple of discs for Andrew Oldham on Immediate. They have bookings to last them practically all year, so they feel quite pleased with themselves.

Over to IRELAND where everything's coming up folk. The charts are bursting with hits by folk groups with titles like "Up Went Nelson", "The Sea Around Us" and "Theresa Bridget O'Reilly O'Toole".

Even the popular showbands are choosing more traditional material. Larry Cunningham and The Mighty Avons have a big hit with "Lovely Leitrim". I suspect its got something to do with the commemoration of the "troubles" of 1916. Anyway they're all at it.

The Plattermen, featuring vocalist Brian Coll, are recording an album of Irish Songs in London.

Lead guitarist Henry McCullough has left ENNISKILLEN'S Gene and the Gents Showband to join ex-patriot Irish group The People in England. His replacement is a founder member of The Nashville Teens.

But if the rest of the country is bringing tears to the eyes of the traditionalists, DUBLIN'S fair city is booming groupwise, with The Creatures and The Action drawing big crowds.

Up in ULSTER too it's all going the way of the beat-boys with The Interns ranking as one of the most successful groups in the country. The Stratofones are back to their home town of BELFAST after a tour of GERMANY, and The Kings Showband is back in COUNTY CLARE after towing their bandwagon from ABERDEEN following their successful SCOTTISH tour. While from GLASGOW The Tymes went down well with Ulster audiences.

Four Scotsmen form The Buzz, a two-month old group which has just made a record under Joe Meek, and it's due to be released on Columbia.

London-based David and Jonathan recently returned from a trip to AMERICA where they visited CHICAGO, CLEVELAND, BOSTON and CONNECTICUT as well as NEW YORK. With all this travelling they can't find time to write songs for themselves and their latest record was written by Clint Ballard.

Jerry Martin met Columbia recording manager Norrie Paramor when he was in his native TORONTO, who told Jerry to look him up if he was ever in London. He did and it earned him an EMI recording contract.

Gulliver's People have travelled widely all over EUROPE performing in the most unlikely places including a SPANISH bull-ring. But now they're back home with a debut disc called "Splendor In The Grass", a Jackie de Shannon number.

Following in the footsteps of The Seekers, comes Australian 23-year-old Robie Porter making a bid for the ranks of the famous with his first BRITISH release.

In fact the Commonwealth is being well-represented lately. The Harbour Lites, who were gathering fans like mad when in their native NEW ZEALAND, look like doing the same in this country with a new record. It's the Lennon/McCartney "Run For Your Life".

Mike Tobin who works in a BRIGHTON boutique when he isn't playing with The Franklyn Big Six, recently defected youth in a television programme. He wrote a letter to the local station following a feature which criticised the way young people dress. The TV producer sent a camera team around to hear his comments and there he was—on the screen.



## A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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# EDDIE COCHRAN

**I**T was early on a bleak Sunday morning, April 17, 1960. A car sped towards London Airport. It was a well-known crew aboard — rock star Eddie Cochran, songwriter Sharon Sheeley (close friend of Eddie and one of the shape-liest lyricists in pop music!) and the dynamic Gene Vincent. Suddenly the car veered helplessly out of control on a slippery surface . . . and it crashed into a lamp-post.

A blow-out was the cause. The death of the soft-spoken, so-friendly Eddie was the result. A Black Easter holiday

for thousands of fans of the great rock performer . . . not least the thousands who, only hours earlier, had thrilled to his performances at the Hippodrome Theatre in Bristol. Eddie was only 21. He died in a hospital at Bath, without regaining consciousness. Six years have passed, but still the memory of Eddie lives on . . .

There's an Eddie Cochran

Appreciation Society, flourishing from the home of president Andrew O'Neil, in County Durham, and there are hundreds of members. Angry members, as it happens, because there have been no new tracks of Eddie's released since September, 1964. After all, there has been a steady trickle of Buddy Holly records, and Buddy perished in a plane crash some two years before Eddie died.

## PREMONITION

The links, the co-incidences, are almost unbelievable. When Eddie, fresh-faced and energetic, arrived in Britain in January, 1960, he said: "I can't forget that terrible crash which took the lives of Buddy, Big Bopper and Ritchie Valens. For I should have been in the same plane. It was only at the last moment that my manager said I should go by road instead, because of an important call on the way. The Big Bopper took my place instead. I'm a lucky guy, but I sometimes wonder if I'm living on borrowed time. . ."

It was only a few weeks later that Eddie died.

Both Sharon Sheeley and Gene Vincent were badly injured in the crash. Both mourned the passing of their friend. . .

A friend who was, quite frankly, brilliant. Eddie was the youngest of five children, two brothers and two sisters. Born in Oklahoma City, Oklahoma, on October 3, 1938, he used to go to sleep at night as a baby to the tune of "Roll Out The Barrel". At six, he started on guitar. As he developed, he was top star in studio orchestras in Hollywood, helping produce film

scores. He also learned piano, drums, bass.

He said: "When I was a kid I met Connie 'Guybo' Smith and this was the friendship, musically speaking, I wanted. We played with other kids at school dates. Sometimes we got paid. Maybe just as important was meeting Jerry Capehart, who introduced me to Si Waronker, of Liberty Records. That got me my first record . . . "Sittin' In The Balcony'."

Eddie appeared in movies. He was with Jayne Mansfield in "The Girl Can't Help It", then in "Untamed Youth". Let's look at the list of records which established him with the out-and-out rockers of the era. "One Kiss", "Drive-In Show", "Twenty Flight Rock", "Jeannie", "Teresa", "Summertime Blues", "C'mon Everybody", "Teenage Heaven", "Somethin' Else", "Hallelujah", "Cut Across Shorty", "Three Steps To Heaven", "Lonely", "Week-end".

## MEMORIES

Nobody could make Eddie say anything derogatory about other artists. He dug the Wildcats, the British group who used to work with Marty Wilde . . . "British groups are as good as any in the world".

Journalist Ian Dove tells me a tragically ironic story about Eddie . . . how he rushed into a hotel manager's room during the days before that car crash, stumbling, shouting, crying that: "I'm going to die. I know I'm going to die". The car crash came soon afterwards. Eddie's body was flown back to Hollywood.

And his memory goes on in Britain. Members of the Appreciation Society complain and draw up petitions. They want numbers deleted in 1961, like "Pretty Girl", "Completely Sweet", "Summertime Blues", "Love Again", "Little Angel", "Lonely", "Sittin' In The Balcony" re-issued. For they believe, and I agree, the beat business is ready now to take again the riotous performances of Eddie. A brilliant young musician who earned the respect of the most experienced Hollywood music-makers. **PETE GOODMAN**

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# PROFILE

## DAVE DEE

**D**AVE Dee is a six-footer with blue eyes, brown hair, broad shoulders . . . and an assumed name. Questioned about his real moniker he says: "Nope, I'm not talking. We want to be known by our group names. That's the only way to build our personalities. So I will not say who I am, except that I was born in Salishury, Wiltshire, have been in show business since I was thirteen, and have no clear recollections of being educated anywhere!"

But in unguarded moments, Dave Dee admits to his favourite composers being Messrs. Harman, Wilson, Davies, Dymond and Amey. In view of the fact that the last four names are the "real" surnames of Messrs. Mick, Dozy, Beaky and Tich (in that order), one assumes his own real name is Harman.

Dave is very modest about his musical achievements. He actually is quite good on guitar (rhythm) but now concentrates on singing. He admits: "When I lose my temper, I lose it in a very violent way. I can't stand the flash people in this business. All of us groups started off at the bottom. I hate the ones who make progress then start lording it over the others, start snubbing them . . . it depresses me to hell.

"We have had hit records. But we're still basically the same blokes who were struggling before. Therefore we're no better than those who haven't had a break. When I see some of the big-heads, I feel like kicking them in the pants."

Dave also has a hatred of "semi-official people". They get a bit of power and then go rampaging mad—that's his view.

He is also reticent about listing his favourites in groups or singers. "I like Dusty Springfield because of the way she holds an audience from the first entrance. And Roy Orbison because he doesn't seem to do anything . . . yet also gets an audience. But when it comes to groups . . . well! A good group can make a bad record; a bad group can make a good record. What's important is being able to do on stage what you can do on record".

Anything Dave doesn't like much about the industry? "It seems a shame that to become an established artist you have to have a hit record. I see singers, groups, acts, working like mad in clubs and dance-halls, but they don't become anything because they never get a hit record. It's wrong, because talent is talent—not just one successful disc."

And what about allegations that some of Dave's humour with the Dee, Dozy, Beaky, Mick and Tich group is rather too "blue" for teens? Said Dave Dee: "You must remember that kids nowadays are more adult and mature than they ever were. Girls know what is going on. If you stick to something clean, then you're regarded as being corny. Our comedy is a bit blue, but it's never offensive. If you start on comedy in a group you must sustain it."

PETE GOODMAN.



**I**F no one else was worried about the outcome of the personnel changes in the Manfred Mann group, Tom McGuinness certainly was. Although he'd been a lead guitarist for several years before he joined the Manfreds as bass player, his stint on the four-stringed monster had made him very rusty as far as ordinary guitar was concerned. No wonder he started his new job as lead guitarist with trepidation.

"I never bothered to keep up my practice as a lead guitarist" he told me, "I thought that if I was going to be a bass guitarist I'd concentrate on that instrument and no other. I only played guitar once or twice on sessions while Mike Vickers did something else, otherwise I steered clear of the six string". Was he glad to get his early job back? "I was sorry that I had wasted so much time on the bass guitar musically speaking," he said, "but there again I was glad to be playing lead once more because I don't think that I had ever resigned myself to becoming a bass guitarist. I played it like a lead guitar anyway".

#### HEADACHE

First dates after the "swop-round" proved to be a headache for Tom. He made his debut in Scotland and admits to being terrified. Later the group went out on a tour with the Yardbirds. "I was a quivering wreck", said Tom, "lucky that the others are such competent musicians, I was able to stay in the background and get on with it".

But of course there were others who weren't sure of themselves for those initial appearances, the brass men, Lyn Dobson and Henry Lowther and bass player Jack Bruce. Manfred himself told me the story behind their acquisition.

"We advertised for a trumpeter and sax player," he said.

# MANNS ARE HAPPY WITH NEW MENN



"We came to audition all the applicants and found that there was hardly anybody who was suitable. We settled for a tenor saxophonist but he let us down, however before he did so he suggested that we should get in touch with Lyn for a trumpeter. We got together and were more than pleased with his playing, he in turn suggested Henry. We knew that we had no worries as far as auditioning him was concerned because we thought that if Lyn thought he was good he just had to be something special.

#### WANTED JACK BRUCE

"When we found that we wanted a new bass player we automatically thought of Jack Bruce, but we doubted very much if he would be interested in a group like ours because we were to some extent pop. Consequently we didn't even bother to ask him. We auditioned quite a few bass players and to be quite honest found that none of them would suit us. So we were pretty desperate and decided to ask Jack after all. I was very worried about taking him away from John Mayall who is a friend of mine but he accepted and I hoped that John would understand."

After a suitably long testing period, Manfred is pleased with the results of the changes but he doesn't talk in terms of new sounds. "I've never considered that we had a sound of our own," he told me, "although people keep telling us that we do have a distinctive sound. At least no one can say that it's the new-sounding Manfred Mann group on "Pretty Flamingo" because we didn't use the brass. I think it should be left to people like you, the journalists to analyse groups and to determine whether or not they have a sound of their own. Personally I can't see it. We just play and leave the sorting out to whoever cares to listen".

By KEVIN SWIFT



Henry Lowther





# YOUR LETTERS

Dear Sir,

On reading Pete Townshend's article on how to make your own recordings, in the March "B.I.", I decided to record our group but did not have a sound mixer.

I overcame this problem by using my Selmer Echo 300 as the mixer. This unit has three inputs (into which we plugged three mikes) and a volume control on each channel. The output socket was then connected to the tape recorder, and using this method, we made several good recordings.

This information might come in useful to readers who want to make recordings but do not have a mixer.

**P. R. Wood,**  
London, W.3.

Dear Sir,

I refer to P. Manns of Ipswich, Letters "B.I.", April issue concerning The Shadows' playing and looks.

I don't see what he is getting at, their hair might be longish, so what, they probably can't afford a haircut at the moment—like me!

If they want to experiment on vocal material, then good luck to them, it's a change from some of the cat-wailing vocal records nowadays one has to put up with.

As for spoiling the effect, I'd like to see some other group play "Wonderful Land" and the "Tonight Theme" with the same polish and style, which the Shadows have and will never lose.

**A Shad's Fan,**  
Berkhamsted, Herts.

*This is just one of the many letters we have received in reply to P. Manns' letter which we printed last month. The majority were in favour of the Shadows' new release!—Editor.*

Dear Sir,

While reading the "Your Letters" column of "B.I.", Jan. 66, No. 33 edition, I came across a letter announcing the arrival of our N.Z. group—The Four Fours, in

England. I also wish them the best of luck. Each member is a talented musician and as a group they consequently put out a terrific clear sound. I just hope that the record buyers in England give this group the success they deserve. If they make it, it will boost terrifically the morale of us beat musicians in N.Z.

**Roger Hickson,**  
Auckland, New Zealand.

Dear Sir,

I'm a singer in a German group called "The Mods" and I have your magazine sent over every month and I'm always looking forward to the next edition because it tells me all about the scene in England.

Over here we don't have any similar papers and if I want catalogues of Gibson or Epiphone guitars I have to write to the distributors in England. In Hamburg, Frankfurt, Stuttgart and Munich you nearly get everything you want but in all other places you usually have to order and then wait. So it took us quite a long time to collect good equipment. For p.a. we use a Dynachord "King" 65 watt amp. with "Echocord" echo unit and two Vox Line Source Speakers. For rhythm we have a Vox A.C. 30 bass, for lead we use a Selmer Zodiac Twin Fifty Mk.I and for bass a Selmer Treble 'n' Bass Mk.II with a Goliath SO cabinet. The drummer plays a Ludwig kit.

**Wolfgang Tenber,**  
Solingen-Ohlitz, Germany.

Dear Sir,

I was wondering if it is still possible to get "Beat Instrumental" by sending a postal order or money for twelve monthly editions, if so, could you please send me information how to go about it?

**J. Cullum,**  
Reading, Berks.

*Yes, of course you can take out a subscription to "B.I." anytime. The cost for twelve issues is £1-16-0.—Editor.*

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# EVERYONE IS GOING EFFECTS MAD . . .

THE recording engineer, or sound balancer as he is often called, has always had a thankless task. If a session he has worked on turns out a highly successful, big-selling disc, then the recording manager, or artist, usually take all the credit, with a few asides about "Old Dave did a great job in the control room, we must make sure we use him again for our next one". But, if the session is a flop, then the artists and the recording manager all too frequently walk out muttering about finding another studio with better equipment, sound effects or engineer for their next session.

## VAST NEW RANGE

But, just recently, the poor old sound engineer has been facing even more difficulties. A vast new range of instruments has suddenly been introduced into session work; harpsichords, glockenspiels, and tambourines have always been commonplace, but now strange Indian instruments—sitar, tamburas, tablas and things are appearing frequently.

The cult to use these different sounds is

gaining ground fast. In another article in this month's "B.I." on the current Beatles recording sessions, we have given you an idea of the incredible list of gear that the Beatles took into the Studio with them.

The Stones, who for quite a long time, concentrated on producing records with the same instruments that they used on stage, are now blossoming forth. Just take a look at the notes on the cover of Aftermath . . . . . sitar, mirambas, bells, dulcimer, and, what's this . . . . . A Salvation Army Drum!

Experimentation and originality are very important things in producing records. But I wonder what the Stones and the Beatles will be playing a year from now if they continue with this proliferation of instruments.

## ODD BACKING NOISE

Are they, in fact, worrying far too much about odd backing noises instead of concentrating on the tune. Very few people doubt that that weird, running-down guitar-sound was responsible for making

Nancy Sinatra's "These Boots Are Made For Walking" into the very big hit it was. But it was still a darn good tune. One wonders if John and Paul in particular, are starting to underrate the quality of their songs. Paul has said that "The trouble is that we have done it all. It is now terribly difficult to find a new approach". This may be quite true but just because they have produced three hits with a certain kind of backing, there is no reason why they can't produce another three hits with the same instruments.

Are there more weird and way-out sounds still to come? Wait a minute—what about those Alpine horns that they blow in Switzerland—and don't Tibetans make some sound with Yak bones?

Whatever it is going to be, it will certainly present the poor old sound engineer with yet another headache. Because it is his job to put the new sounds on to the tape in the recording studio. Bet most of them long for the days when people used to sing to a piano accompaniment—and only a piano accompaniment. J.H.

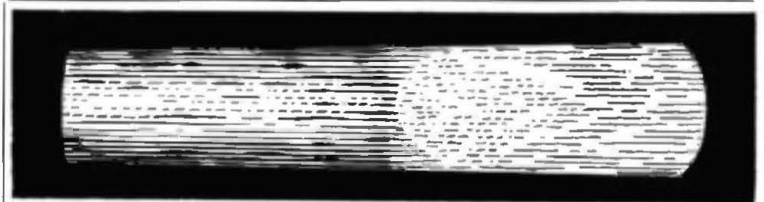
## TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE TOP TWENTY FOR THE FIRST TWO WEEKS OF MAY, 1961

- |                                |                        |
|--------------------------------|------------------------|
| 1. Blue Moon                   | The Marcells           |
| 2. You're Driving Me Crazy     | Temperance Seven       |
| 3. Runaway                     | Del Shannon            |
| 4. On The Rebound              | Floyd Cramer           |
| 5. Wooden Heart                | Elvis Presley          |
| 6. More Than I Can Say         | Bobby Vee              |
| 7. The Frightened City         | The Shadows            |
| 8. Don't Treat Me Like A Child | Helen Shapiro          |
| 9. Easy Going Me               | Adam Faith             |
| 10. Theme From Dixie           | Duane Eddy             |
| 11. But I Do                   | Clarence Frogman Henry |
| 12. What'd I Say               | Jerry Lee Lewis        |
| 13. A Hundred Pounds Of Clay   | Craig Douglas          |
| 14. African Waltz              | Johnny Dankworth       |
| 15. Warpaint                   | Brook Brothers         |
| 16. Gee Whizz It's You         | Cliff Richard          |
| 17. Have A Drink On Me         | Lonnie Donegan         |
| 18. Little Boy Sad             | Johnny Burnette        |
| 19. Lazy River                 | Bobby Darin            |
| 20. You'll Never Know          | Shirley Bassey         |

Records entering the Top Twenty later in May:

- |                      |               |
|----------------------|---------------|
| Travellin' Man       | Rick Nelson   |
| Little Devil         | Neil Sedaka   |
| I Still Love 'Em All | Kenny Ball    |
| Runnin' Scared       | Roy Orbison   |
| Halfway to Paradise  | Billy Fury    |
| Surrender            | Elvis Presley |



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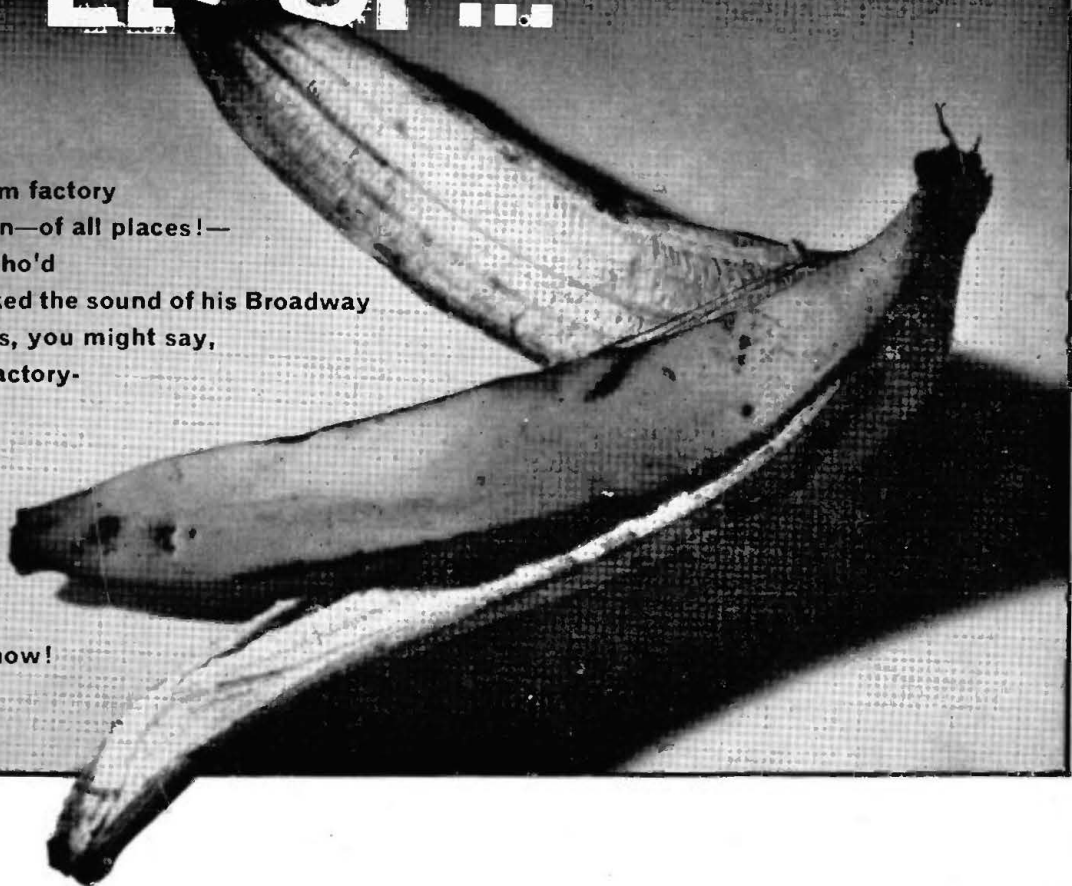
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