

✱ GIMMICKS GALORE!

# BEAT INSTRUMENTAL

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# BEAT INSTRUMENTAL

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## Editorial

It's 1966 Gold Star Poll time and once again we're asking you to vote for the people who you consider to be the best artists.

Our poll is unique because the winners are judged on ability, not just popularity, so chart success throughout the year doesn't necessarily mean top placing.

Once again the poll is split into different categories—12 in all—but this year for the first time, we are awarding a Gold Star to Britain's top A & R man.

Your vote is important, so, if you want to see your favourite artist represented, turn to page 20 and get voting now!

Gimmick—that's a word which is pushed around the scene more than ever these days. Any incident which brings an artist into the glare of newspaper publicity brings with it the danger of being labelled the result of a gimmick.

There's no doubt that today, gimmicks are used more than ever before. It's not so long ago that most artists were happy to wear ordinary suits with the occasional adventure of a bow tie!

Now, instead of one or two such gimmicks in the course of a year, we are surrounded by hundreds—as you can tell from a special feature this month.

Today artists are as crazy in dress as they are in name—people like Dave Dee, Dozy, Beaky, Mick and Tich, The Who and Sonny and Cher.

They certainly add colour and vitality to the scene, but as our article says, gimmicks can help only a good artist—they can do nothing for a bad one.

This month we have the results of our September competition and H. Burns of Clapton, London will be receiving his superb Akai tape recorder in the next week or so. The idea of a £142 recorder certainly prompted a lot of entries and it took our panel of judges quite some time to sort out the winner and the 50 runners-up.

The Editor.

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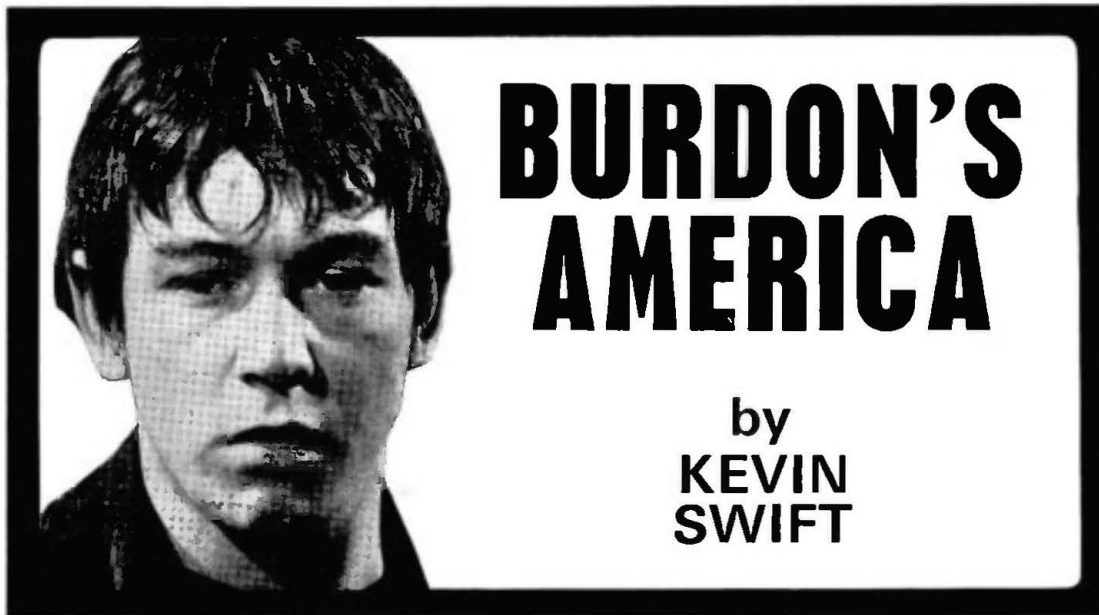
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# BURDON'S AMERICA

by  
**KEVIN SWIFT**

**I**F you want to know why so many British artists return from the States and get disgruntled with their home scene, ask Eric Burdon. I met him as he dined on spaghetti after a preliminary work out for new numbers, and he talked a lot about the scene over there. But first I asked him how he felt and what frame of mind he was in. He smiled and said, "Well, I have been very confused lately. I've had so many things to think about and I also had a bit of trouble getting the tapes I made in the States back over here. Now I'm much happier".

I asked what was going to be his new basic policy. "I know it sounds strange," he replied, "but I'm going to cut down

work, in order to work harder. I have never had time to write, so now's my chance. I'll be fixing up my flat and installing a four track tape machine and I'll be writing and recording a lot more of my own compositions. But for recording sessions it's going to be the States every time, even if it means a special trip". He then launched on an enthusiastic report of the American scene.

"I recorded in Los Angeles on my own," he said, "using regular session faces. Leader of the lot was the guitarist, Frank Zappa. He heads this sort of underground rock and roll movement. I also had a session woman playing Fender bass and the pianist who was on Ketty Lester's 'Love Letters'. The scene out there is so different. Word goes out that there's a

good session going on and members of Zappa's clan move in. When I was recording there were little children running about, one woman sat in the corner feeding her baby and there was a guy dressed up in an American flag. But the marvellous thing is, they don't make a sound and if they see you're having trouble learning something they all troop out quietly.

"The scene has to be experienced to be believed. I come back home and I think that it's a bit of a bring down, but then the Beatles make a new LP and I think 'Great', or someone else does something different and I think to myself, 'Ah, well Britain's not so bad.' Then, when I go back again I can see that America is the only place to be. But don't get the idea I'm going to neglect Britain!

"I also recorded in New York where this guy Tom Wilson took my sessions. I was there for quite a time and it was just like going to the office. I'd get up, go to the studio at a set time.

"The tapes I did out in the States are very, very interesting, although I say it myself. I've got no idea how they'll be received. There is one track where Frank Zappa does this Indian lead break. It's really good. When he told me he was going to do it I told him not to bother and that I didn't want to start that sort of thing. He played a bit of what he wanted to do, and it was so different that I changed my mind."

Eric couldn't speak too highly of the men who had helped him in his sessions. And he also told me of another bloke who's very interested in recording him. It's none other than our old friend, Otis Redding. "We popped down to Memphis to see him record," said Eric, "and he's very, very hip to the British scene and knows what to do to get in it. He wants to record me with the Memphis sound—you know, Cropper, Booker T., the original M.G.s. . . . When Berry Jenkins and I flew down we saw Sam and Dave recording, then Otis came in and did 'Hard Day's Night' and 'Day Tripper'.

"It made me very happy to see the Stax session men working together. Some are white; some are coloured, but they are real friends. I thought to myself 'At last, this is part of the new South with better integration'; but then a couple of nights later we did a gig there and passed the Ku Klux Klan out in the street. What a bring down!"

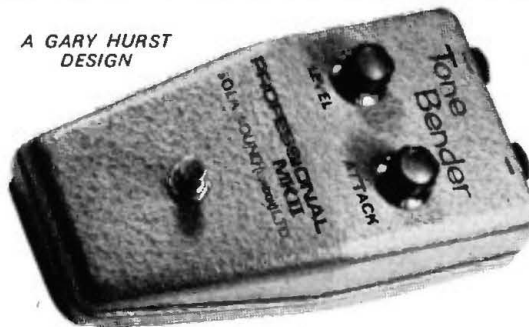
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# ONE NIGHTER



## With the Episode Six

**I**AN'S ready, Tony's ready, Roger's ready, Harv's ready, brother Graham's ready.

But Miss Sheila Carter-Dimmock is exercising her privilege as a lady—and as the dolly member of Episode Six—and taking her time at the hotel dressing-table.

The boys load their gear into their Leyland van and view the Birmingham sky-line. They get into the van.

It is mid-morning and they have plenty of time, but they like to drive comfortably.

They're on their way. They pluck, sing, chat as they go.

It is around 12.30. "Lunch," says Harv Shield the drummer, who is always the first to hunger.

They stop at a hamlet whose name they remember just long enough to forget.

Down the road, they find a fish and chip bar and return with pie and nine six times to the van.

They attempt the Brecon Beacons, arrive somehow in Merthyr, move fairly deliberately down-valley to Pontypridd and follow the good but busy road to Cardiff.

Finding the Capitol Theatre is simple. Off-loading their gear and registering their presence for the Dusty Springfield Show with tour manager Fred Perry takes a little longer.

Just for the record, Episode Six's solo set up would run something like this:

Lead Guitar: Tony Lander—Gretsch Country Gentleman emphasised by two Vox twin speakers and a Marshall amplifier. Rhythm player: Graham Carter-Dimmock—Fender Jazzmaster with Tremolux amp. Bassman; Roger Glover—Fender with two Selmer Goliath speakers and a Dynachord amp.

Harv complements a Trixon drum set with a Ludwig snare and Avedis cymbals.



Sheila couples her WEM organ with two Vox amps.

They're back at the theatre an hour before their first appearance. They are ready and relaxed backstage with long minutes to spare.

They only begin to look hectic when the curtain goes up and the vocal burden swings from Ian to Harv and back to Ian, then out to Sheila on the left flank and all round again before the act finishes.

Between shows they allow themselves a cigarette with one eye each on the clock.

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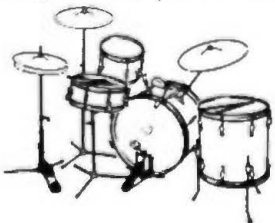
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## ALAN PRICE

# PLAYER OF THE MONTH

**H**IS early youth was full of music. His first encounter with it came when he discovered the household piano. "Beautiful old thing," he reminisces, "the keys were made of genuine ivory, not the plastic stuff. I remember they were stained here and there from the bore oil, which dripped out of my brother's trumpet while he was practising. He used to stick his music on top of the piano and play with his trumpet directly over the keys". Alan struck up a wonderful friendship with the piano but added the ability to play lead and bass guitar. He went through a few groups playing whatever was needed and as the story goes formed the Price Combo with John Steele and Eric. Eric is an old, old friend and figures a lot in the formative days of Alan's musical career. Alan recalls a holiday with him at Butlins. "We paid for it by winning talent competitions," he says. "Eric did a wonderful Presley act and I won the musical section with my Jerry Lee Lewis impression".

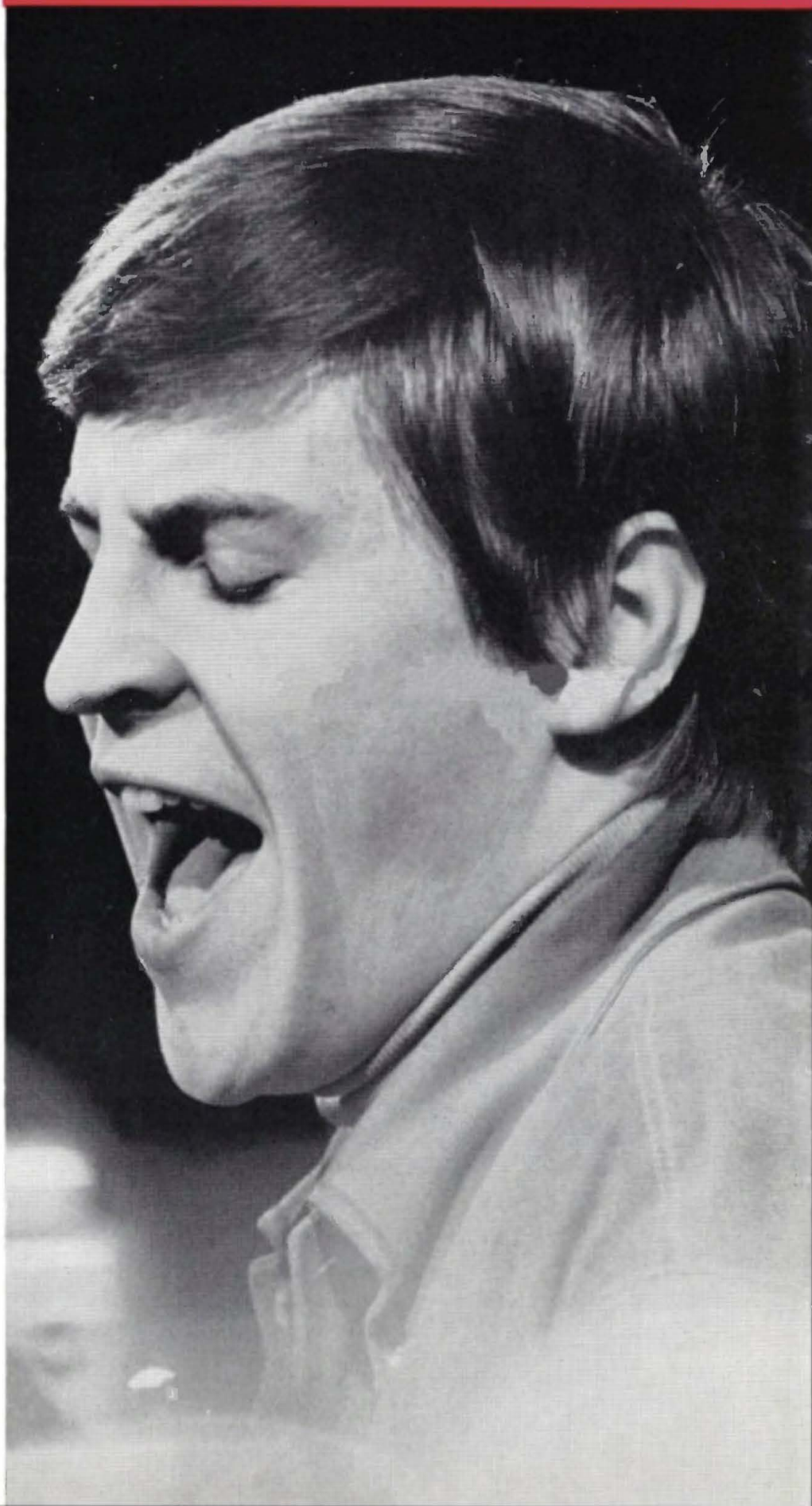
Alan recalls, "Eric was always introducing me to new artists which I hadn't come across before".

It was the music he heard through Eric that made him a follower of quality, a seeker after big sounds, as near perfection as perfection itself.

Alan says that he's really a pianist at heart and that if it wasn't for the poor state of the pianos, which he'd come across in the dance-halls of Britain, he'd be playing the honest to goodness Joanna today. As it is, he now operates most happily on his Hammond. He stomps his right leg up and down and sings and plays with his eyes closed. "Always keep my eyes closed," he says.

Alan recaps on his influences. "First it was Jerry Lee Lewis, then I got wise to Charles, sort of branched out until I was familiar with most of the blues pianists. This is the usual sequence for keyboard players as far as I know. They start with Lewis go through Charles and end up with Jimmy Smith. That's the way it's supposed to go but I think there are many other organists who are well worth listening to. When I listen to an organist I like to hear perfect balance between his two hands. I must hear the bass line in perfect sympathy with his right hand work".

Now Alan is enjoying his present success and looking forward to more, not just for himself but for all the British musicians who are playing the same sort of material as he is. "I'm sure that something big is going to come along soon on the brass and organ scene," he says, "when it does come, I think it will be from Britain".



**O**TIS Rush is one of the top exponents of the Chicago style of blues guitar. His followers are many and include most of Britain's blues-influenced guitarists. Judging by Clapton's behaviour at the Albert Hall performance he must be one of Rush's most ardent followers. His voice could be heard above all others requesting in no uncertain manner that Otis Rush should stay on stage rather than make way for other artists to do their spots.

There's no doubt about it, Clapton's work, and, in fact, that of many other "in" guitarists, closely resembles that of the young American. When I met him during his British tour I asked him first whether he considered that he was being copied. "I don't know," he replied, "maybe some do copy me, but every guitarist must copy someone."

### THE START

When did he begin on guitar? "I started playing when I was 15 years old," Otis told me, "My brother had a round hole guitar but couldn't get anything out of it. I took it up from there. Being left-handed I found that I was doing slightly different work from all the other guys who were playing about. They could do some things which I couldn't do because I was left-handed as far as chords were concerned, and on the other hand I could do things which they couldn't do". I asked if he remembered the first time he found him-

# TALKING TO OTIS RUSH

self emerging as a guitarist with a different sound and style. "I can't pin it down to one particular time," he replied, "I just remember that all along people would come up to me and say that I was playing in a different style to anyone else." Did he feel that he was following any particular guitarist himself? "I guess I play something like B. B. King", he replied, "but I listened to a lot of guitarists while I was learning."

Otis is at present operating on an Epiphone semi-acoustic but his first love seems to be a Fender Strat. "I used acoustic guitars right up to just before I started recording in '56", he told me "I had a Kay electric at first then I got a Fender Strat for the session on 'I Can't Quit You Baby'. I now have three of them and for an amp I use a Fender Bassman with four ten speakers".

I asked next for his views on the British tour. "I like the audiences here", he told me, "but I don't think that I'm giving my very best at the moment. I'm going through a bit of a stale phase, I guess I'm just hoping for a breakthrough before too long. One of the reasons for this is that I haven't got my own group over with me. Back home I use tenor, bari, and trumpet behind me as well as another guitar. This gives me more



of a base for my work. Everything fits better".

Best known of Otis Rush's recordings are 'So Many Roads' and 'Double Trouble'. Did he take the words for these from his own personal experiences? "Well 'So Many Roads', was written for me, I didn't write it", he told me, "but as for 'Double Trouble', yes, I did write that from personal experience,

and feelings I had". Did he consider that all blues should be written from the heart? "I wouldn't say that all blues could be taken entirely from personal experience", he replied, "you have to make the words rhyme, you have to put them together so I feel that you can't say that every word of every blues song is completely true to life".

## BOBBY HEBB'S 3,000 SONGS...

**B**obby Hebb. Until comparatively recently the name was unknown in Britain. With the coming of "Sunny", a whole lot of people became suddenly aware of him.

Not least the happy coverists who felt the song was an opportunity too good to miss. The thing is that they all had a hit with it—although, admittedly, in varying degrees.

Nevertheless Mr. Hebb can be satisfied that for every record sold there's something in it for him—and the composer's cut on a big-seller is not to be sneezed at.

Bobby is 25 years old, and in the eight years he's been writing, he has turned out over 3,000 songs—and that's more than one a day.

True only about a third of



those passed the publisher's frown, and it wasn't until "Sunny"—a number written two years ago—that Bobby Hebb earned himself the dual fame and fortune that is every singing songwriter's dream.

### UNCOMMERCIAL

The reason it took two years to record is simple. No one liked it! Bobby tramped round the publishers and became a little more despondent as each one shook his head. They all said it had no commercial appeal—all except one who gave the young guitar-playing writer a chance.

"That's all it needed", he told me, "I had faith in the song and I knew it had something. I just had to get it out".

Bobby was born in Nashville, Tennessee, and as everyone knows, that esteemed city has since become one of the

world's capitals as far as record producing is concerned.

He says he owes his interest in music to his parents. Although blind they are both trained guitarists, and by the time he was 12, the young Mr. Hebb was playing spoons and singing with an outfit called the Smokey Mountain Boys.

It was a band which became popular on the now historic "Grand Ole Opry Show", and it marked a milestone too. Bobby was the first negro ever to be booked by the station.

Later he was drafted and went to sea by courtesy of the US Navy, where he played trumpet in the ship's jazz combo.

After a series of seaboard sessions he became land-based again and began taking guitar lessons with Chet Atkins and Hank Garland. In 1958, as I said, he began writing songs—the rest is history.

The big question now, is, what will bachelor Bobby come up with next? As Bobby says: "We'll just have to wait and see. . . ."



# MEETING THE FOUR TOPS

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**N**OW firmly entrenched chart-toppers, after wondering for ages if they'd ever make it, the Four Tops are a major example of a group who won't go along with the theory "the sound is the most important thing". They believe in giving fans something to look at, too.

They look like a gang of professional footballers, broad-shouldered and narrow hips. And Topper Abdul Fakir says: "There's an old guy, a one-time dancing star named Charlie Atkins, who taught us all those stage movements. We spend as much time doing our chorus-girl routines as we do on rehearsing our songs".

Biggest of the Four Top records here have been "I Can't Help Myself", "It's The Same Old Song", "Loving You Is Sweeter Than Ever" and "Reach Out I'll Be There". But dozens more bit the dust. In fact, the Tops first started in the business back in 1954, straight from school. Biggest break after the barren years was signing with Berry Gordy for Tamla Motown. For a year they worked with Billy Eckstine in cabaret—and that's when they learned that it's no good sounding right if you don't LOOK right.

The boys visited Britain on a quick-as-a-flash promotion trip last year—that is: Abdul, Levi Stubbs, Renaldo Benson, Lawrence Payton. Levi's brother Joseph is, by the way, lead singer with the Contours, who've also had plenty of hits in America.

Levi, particularly, is a deep thinker about the pop music scene. He "adores" Beatles music, says the Beatles are "ingenious and brilliant. Once they told us they dug our sound and invited us round to their hotel in New York for a few drinks. We were thrilled. Only trouble was we couldn't get through the crowds outside so we had to telephone them".

## NO PROTEST SONGS

And he says: "We only wish people in this troubled world would realise that music is the strongest way to express love at international level. But music is essentially enjoyment. We don't do protest songs and drug songs and all that because we want to entertain the fans and not bring them down, mentally. They've already got their troubles and there's no reason for us to add to them. . . ."

Don't bother trying to put Four Top music into a category

—the Tops themselves don't bother. From their records, you might say they are "typical Tamla rock 'n' soul". But they DO say: "On Stage we tackle everything from country music to out and out blues and we throw in Gospel and comedy for good measure. We sing according to our own mood and according to the mood of the audience".

Said Levi, who usually does the talking: "We're from Detroit and I'd known Berry Gordy and his Tamla ideas for years before we joined him. This was a smart move because it solved the old problem of finding material. See, the Tamla scene works like this. They've got a crowd of writers, always on call. They don't write for specific artists. They produce the song, then everybody looks round the artists' roster and decides who could do it best. It's like a family at Tamla. Everybody has this tremendous pride and confidence.

"Even in our own group, we don't nominate a leader. For instance, I'll be singing lead for a few months more because it seems my voice is angled more strongly for the market. Next it could be Renaldo, or any of the others. We're not kids any more, but we go along with this business of not conforming. We don't stick to the rules. . . ."

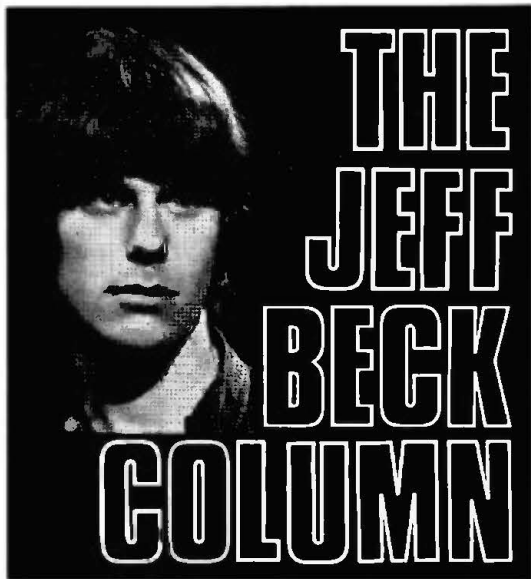
## EXERCISE

All Four Tops are married and all believe in plenty of exercise to keep themselves fit for their complicated movements on stage. Levi still plays football, bowling, golf and spends early mornings out on a running track. He says, and the others agree: "We work out at the same level as a professional sportsman when we get on stage. If we don't keep fit, we are letting the fans down. They expect a hundred per cent act from us every single time".

Vocally speaking, they really are a team. Lawrence said: "We don't have to argue about ideas. They simply fall into place. That's what comes from working together for so many years. We just like to keep a big library of songs so that we can switch immediately from entertaining adult audiences to doing what the kids like".

"Reach Out I'll Be There" is their biggest British success so far. But its immediate impact suggests they'll be even more consistent in future. Especially if they can take time off from their American tour of Playboy clubs to visit Britain again.





I ended up talking about copying last month. Straight copying, either of a person's style or from a record, is very wrong and lets you down badly when you are on stage. Audiences are very bright and they can spot a phony a mile off. By all means get your inspiration and ideas from top artists but never think that because you are playing like the "greats" that you are great yourself. You are playing good guitar when you can do the sort of things your idols do but in your own way.

You'll probably find (I know I did) that it takes you a long time to make up your mind as to what stuff you are going to play. It also takes a long time to settle down to one particular style. I went through several phases. First I decided that I was going to be a folk guitarist. I bought a pile of thumb and finger picks, stuck 'em all over my right hand and thought I was great. I learned the usual folk numbers. After a while I decided I'd move on and launched on a sort of jazz education kick. I bought a book of dance-band chords and ploughed through it finding different chords to use. In the end I taught myself to play about two bars of a couple of jazz standards. It didn't take me long to get bored of being a "jazz" guitarist. I went back to rock and pop and stayed with that until I learned about the blues. In a way I wish I'd started with this music first and kept it as my first love all through my guitar-playing days. But I suppose messing about with other styles broadened my education.

Whatever style you end up with I think the most important thing is to have friends with the same interests so that you can play records, swap ideas, and generally bounce ideas off each other. At first I didn't have anyone, who thought the same way as I did, so I didn't progress at all. Believe me, it's no good just muddling along on your own. I think it might even be worth your while to put an advert in a local paper for someone to "get together with". I didn't have to. I'll tell you about the bunch of blokes I met up with next time round.

See you next month.

JEFF

# BASS GUITAR

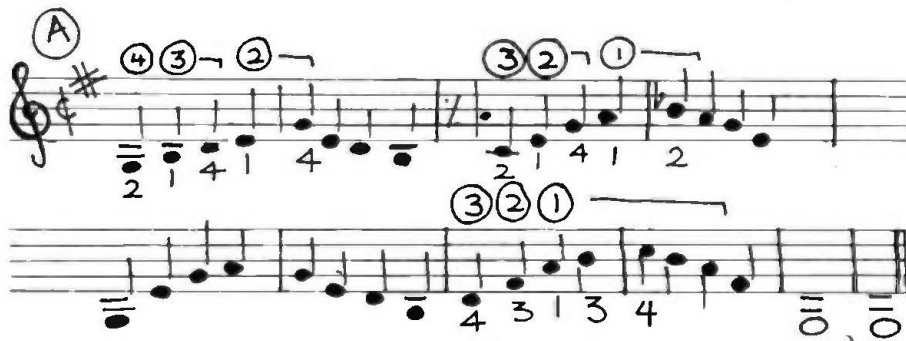
by THE TUTOR

Let's start off by looking at the different types of bass guitar. The main thing that differentiates one guitar from another is the scale length of the instrument, which is, of course, the sounding length of the string, measured from the top nut to its contact with the bridge. This can vary from 30 to 33 inches. It will be obvious that the long scale bass has a greater finger stretch than a shorter one.

The scale length is not really important on electric instruments, so you should always choose the guitar which feels most comfortable to play. One point; when replacing strings do make sure that the covering length is correct for your particular instrument, so that the silk lapping is not positioned over the nut in the sounding length.

The most important aspect of bass guitar playing is the left-hand technique and as the scale is longer than that of the guitar, it's most important to put in lots of practice on left-hand development.

Below are a couple of exercises, which will be good for your left hand and assist you in improvisation. For the want of a better title, let's call them "pattern boogies", that is to say, they are pre-arranged finger-routines which you can play in any key.



Letter (a) starts on the G chord which as you know is G, B, D. On the first phrase it introduces the added 6th of the chord and you will recognise the sound as soon as you play it. This bar is repeated as shown by the sign and we come on to another favourite, the major chord of C with the added 6th, A, and the blues note B flat which is the flattened 7th. The finger routine is clearly marked and by starting on a different note and following the same pattern you can transpose to other keys.



Letter (b) is another favourite. This is all played in one position and the routine is the same, so for each chord you start on a different string. You will find these very useful in your group work and they will also develop strength in your fingers. The main point in practice is to see that you square the fingers at the first joint so that the tip only comes down on the fingerboard and to try really hard to stretch your hand so that the fingers come right behind the frets. Don't overdo this practice. If your left hand becomes tired, try changing to something easier for a spell.

# REG PRESLEY: SONG-COOK

**R**EG Presley, lyrical chef of the chart-happy Troggs, took a hearty swig of tea and then lit another cigarette. "I could always do a bit of bricklaying", he said, reflecting what might happen if the Troggs ever had a miss.

"Mind you", he added, puffing, "if we finished now I know what I'd do. I'd take my ocarina, go somewhere sunny and just cook. I'd be sorry though. To have to leave the scene now would be like taking a rattle away from a baby. We'd all be sorry and I'd much rather go on cooking up songs".

"I'd cut my wrists", said the sharp Ronnie Bond.

It's not really surprising to discover that the four Andover souls would be miserable if such an unthinkable eventuality should arise—they've made it big and sudden and they like what it means. . . .

## NO DANGER

Happily, if their success continues, there isn't much danger of disaster. They were pleased with "Wild Thing" and so were the fans. They were more pleased with "Girl Like You" and the fans agreed. They are delighted with the latest Presley contribution "I Can't Control Myself", and the fan reaction speaks for itself.

Reg told how it came about.

"It's like most of the songs I write", he smiled, popping his teaspoon into my coffee cup. "I get an idea and the rest follows on".

"In this case the key to the whole song lies in the beginning. The first two lines were inspired by a girl we saw at a gig in Stevenage. She was wearing bright scarlet hipsters that were very, very tight. . . .

"It wasn't until a bit later that I actually came up with the line. It was in Scotland when I wrote it down and then I couldn't think where it had come from. It was as though it had been floating around in my subconscious.

"We were walking along the street one day and I suddenly turned to Ronnie and came out with the first two lines. He liked them so a bit later I sat down and finished it off".

## TWENTY SONGS READY

This is the usual pattern with Mr. Presley, and now he feels that an idea for the next song will come almost at any time now.

"I've got about 20 songs done all told", he went on, "although we haven't recorded them all. Now I'm mainly interested in

writing A-sides and if an idea comes up which I don't think is strong enough for an A, I put it aside and try to find something else".

Already the group is worrying about the follow-up to "Control", and as soon as that's released they'll start worrying about the next.

Composing is contagious, it seems, and Ronnie Bond has written three numbers himself.

## 'TROGGLODYNAMITE'

"I don't know if we'll use them", he said, "we may do. It depends on how they come out in the finished state. I'd like Reg to have a look at them first. Right now we're gathering material for our second LP and there might be an opening there. We hope to have it out later this month and it's going to be called: "Trogglodynamite"—how about that!

"We'd like to get as many originals in as possible for that".

I asked Ron how the rest of the group react when Reg tells them he has a song.

"When he first comes along with a new song we may not see what he's getting at, but as soon as we get to know the tune we can tell what he wants.

"There are certain things which I know will fit and so I put them in. When we first heard 'Control' we didn't think it would go so we went down to Andover, hired a house and began to practice. Usually there are about four different drum patterns which you know are suitable and it's a matter of choosing the right one. I don't like to use the same pattern twice, and always try to find a new one.

"With us, it's very much a team effort though".

Considering there are only three instruments on all their records—Reg hasn't played bass on disc yet—the sound is big, beaty and almost visible. That's part of their aim.

Back to Reg. "We like an earthy type beat—I feel the bass in me—and the others know that's what I'm going for before I even open my mouth.

"Most of my writing is done in London now because I don't get home very much these days. It's strange, but it takes longer for me to write a song now than it did two or three months ago, and I find I must have quiet to do it. Which isn't always easy".

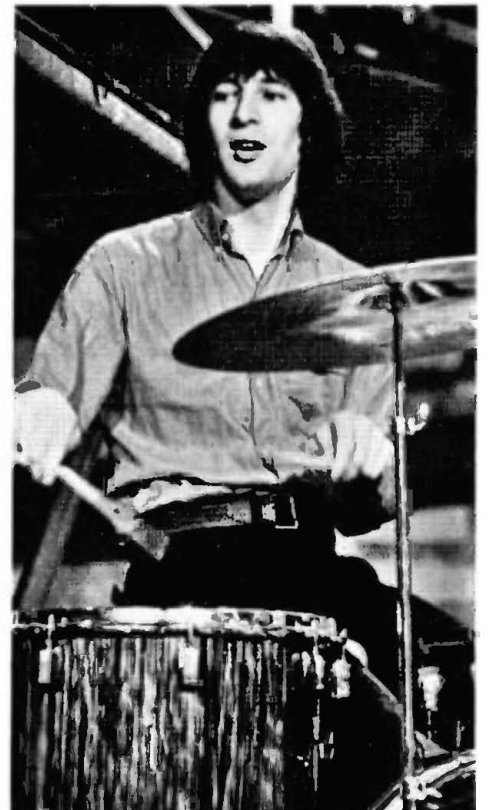
One thing's sure, the four Troggs will make sure they find time to get on with the next single, and then the next—even if they have to hire a house again to do it.

It's just a matter of time before something clicks in Reg's mind and number four pays a visit to the charts.



Reg: "Ideas float in my subconscious . . ."

by Mike Crofts



Ronnie Bond—caught the composing bug

**T**HERE are basically two types of drummer: the guy who tries to play one long solo, and the other who sees his role as a background boy laying down the beat. Jim McCarty, Yardbird skinman, comes into the second category—if you can categorise—a drummer who doesn't practice, doesn't read and has had only one lesson in his life!

"Drums are a part of an outfit—they're not a solo instrument", he explained. "Solos can get boring and they're much better if the drummer takes a short solo with a dynamic off-beat.

"Dynamics are a very important part of drumming. When a drummer plays softly throughout, a raving solo sounds so much better.

"What moves me is a combination of power, sound and rhythm".

Jim has been playing with the Yardbirds for about three years now. Before that he was with a schooldays outfit.

"We used to play at school dances and things like that. You know, it's funny, all the others wanted to play seriously and I didn't. I was lucky because I knew Keith and Sam, and it just progressed from there. I've no idea what those people are doing now: as far as I know none of them ever carried on playing".

At about that time he was friendly with pro-drummer Ernie O'Malley.

"He used to play with Baldry and then the Clyde Valley Stompers," Jim told me. "I used to listen to him and I had a lesson from him once, but it was the only one I've ever had.

"I developed my own style mainly by watching other musicians and listening to them. Nowadays I never listen to anyone in particular, and there isn't anyone I especially admire, although I think Ginger Baker is an exciting player and I like the style of drumming in the groups of Martin Denny and Arthur Lyman.

### AFRICAN RHYTHMS

"I like African rhythms more than anything else and I recently got an LP of African drums. I'd like to use some of them myself but I always feel a bit limited on drums because you can't do anything way out. The only chance you get is on an LP".

Since he joined the group, Jim's style has changed.

"It's improved, naturally", he said, "but it's more than that. We've all changed and now we're more imaginative and think more about the sounds we use.

# ONLY ONE LESSON FOR JIM ...



"Personally I enjoyed drumming for the blues stuff that we did".

A number of people have asked how a drummer keeps the beat going, and in Jim's case, at any rate, it's more than possessing a sense of time.

"It comes from your whole body, really", he explained. "Your body gets into the rhythm of what you're playing

and you feel the beat. It sets up a kind of perpetual motion through you and you can keep the beat up for a long time.

"Mind you, I'd like to be a better player but that means taking lessons and, quite honestly, I don't have time. I don't even practice—I don't have a practice pad, and a kit in the house is terrible. Besides, I've always feared that I might fall into a category or style if you're taught by someone else.

"The advantage of studying means you learn the patterns mathematically and it makes them easier to play.

"I once played with four drums and the whole thing fitted in much better so I'm considering extending my kit. At the moment I have a standard Ludwig, but I'd like to add another tom-tom and a rivet cymbal.

### BASS DRUM ROLL

"Another thing I'd very much like to do is get a really fast roll on the bass drum but this takes a lot of work.

"There's one thing about drums which I feel very much, and that's the price. They're extremely expensive when you're starting out, and only a few people can afford a whole kit.

"I started with snare, then cymbal, then bass and high-hat—it was terrible".

What, apart from the basic equipment, does a drummer need?

"Well", said Jim, "it comes back to a combination of power, rhythm and swing. Rhythm is the most important individual necessity, but it's not enough. A drummer should be able to hit a cymbal or snare so that the sound actually hurts you when you listen.

"A lot of people can do the technical things but they don't swing. I like the Eddie Cochran style R & R drummers much better than the drummer who does clever rolls and triplets."

If the Yardbirds collapsed as a group what would Jim do? Go for sessions? Join another group?

"No," came the straightforward reply, "I'd like to write. I've never tried seriously, but I'd like to write a novel and I have some vague ideas of what I'd like to do.

"Although I'd always be interested in drums, I'm by no means a dedicated drummer and there are several other things I'd like to try. For instance I'd like to act and I'd absolutely love to play piano. In fact I'm trying to teach myself at the moment!"

Does that mean we can see Mr. McCarty switching from sticks to keyboard?

"I shouldn't think so", smiled Jim, "I've only just started trying the keyboard".

MIKE CROFTS



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There's no doubt about it, Junior Walker's sound is very different. Some wild sax-blowing by Junior himself and a very heavy beat makes it irresistible to dance to—or jerk to, if you're really a part of it.

**CHANGE OF STYLE**

Funnily enough, it's a change of style—a slight relaxing of the beat for a revival of Marvin Gaye's "How Sweet It Is"—that's given the group its first taste of success here.

Autrey de Walt, Junior's real name, and the combo are from the American mid-West and have been together for about six years now. The other All-Stars are Vic Thomas on organ, Willie Woods, a guitarist who loves to experiment with electronics, and James Graves the drummer. On some sessions the foursome have employed one or two of Earl van Dyke's

Soul Stompers to get a more solid sound.

The first record the group made was "Twist Lackawanna" about four years ago, for the Harvey label. Incidentally, Harvey—Harvey Fuqua—used to be the lead singer with the Moonglows, and also made records with Etta James, before turning to the production side of the scene.

**BEST SELLER**

It was "Shotgun" that took the group to the top in the States. The album of the same name is still in the American best sellers, eight months after its release. In fact, it's from this LP that most of the singles have been taken. "Road Runner", "Do The Boomerang", "Shake And Fingerpop", and "Cleo's Back"—all massive U.S. hits have demonstrated that nearly every track on the album is strong enough to make the grade as a forty-five.

The latest All-Stars long-player "Road Runner" has just streaked into the charts. "How Sweet It Is" is one of the tracks it contains, so, with luck, the album should soon be available to some newly-won English fans.

# SPENCER TRIES AGAIN

**T**HE charts are all important in the world of show-biz. So, when I spoke to Spencer Davis about his not-so-successful disc—"When I Come Home", I asked him whether or not he regarded the record in question as a FLOP.

"No," replied Spencer, "but if it hadn't got in the top twenty, then I would have said yes. I don't know why it wasn't successful—it could happen to any record".

I reminded Spencer that in our last interview, he said that the group wanted to release "Till The End Of Time" instead of "When I Come Home", but were advised against it by their manager and Philips. So I asked him if they were sorry about releasing it instead of the Brenda Holloway number.

"Yes, we always said we liked 'Till The End Of Time' a lot better. The trouble was, that there were better discs than ours out at the time. Take Sonny and Cher's, it was internationally acceptable—but competition wasn't the only reason why we didn't have a hit. It just wasn't commercial enough."

## NEW SINGLE

But when I asked Spence if they blamed Philips, he replied: "No. Because if we had really insisted it wouldn't have been released."

It is of course known, that when a group has a record in the Top Ten, they get paid more for personal appearances. So I asked Spence if it made any difference to their bookings not having a Top Ten record.

"You must be joking", came the reply. "It's a big hit abroad. Anyway, between 'Help Me' and 'When I Come Home'—which was quite a considerable gap, we were still pulling the regular crowds."

Their new single "Give Me Some Loving", which was written by the group, is, according to Spence, "a good record". But he finds it



difficult to say whether or not it is commercial.

Stevie wrote the lyrics and Muff and Spence wrote the music. "But", added Spence, "Stevie arranged his organ bits and Pete did his own drum arrangement."

What about Spencer's own compositions? Are they of sufficient high standard for recording?

"No", Spence admitted. "'Sitting And Thinking', which was on the first LP, was the only one that's been recorded. My own compositions aren't outstanding enough—I'm not satisfied. I don't know what standard I'm trying to reach. I find it difficult to write songs, especially the words—there's

no continuity—no idea."

I asked Spence if they used any unusual recording techniques for the new single.

"Nothing at all, just the usual bass, guitar, drum and organ, plus a dubbed-on bass drum."

Has Stevie's Hammond given the group a wider scope?

"Definitely. It gives an added sound. He still features piano, but he uses the Hammond more prominently."

What about new recording ideas? Had Spencer got any?

"Yes. Turn the tape upside down!"

But to get back to being a little more serious, I asked Spence if he had noticed a change in his guitar-playing

now that Stevie features his Hammond.

"I work harder, my work is more prominent and I do more solo work, but I can't say if it's got better—hang on and I'll ask the wife!"

You have no doubt gathered by now, that we were talking over the telephone, and after disappearing for a few minutes, Spence came back and told me that Pauline (his wife) had said that his guitar-playing had improved! I don't think she dared say anything else.

## NO TOUR PLANS

During the past two months, there have been some very big tours, including the Stones, Walkers, Dusty and the Hollies-Small Faces—so why wasn't Spence on any of these? Did he feel upset at not doing a tour?

"Summing up the whole scene, no. The Stones asked us to do their tour, which we were very happy about, but negotiations fell through. It's a shame 'cos it would have been good fun. But as far as appearing on another tour at the same time as the Stones, that would be asking for an execution.

"We'll do a tour ourselves, when we think we can pull a big enough audience for it, but at the moment we're not pulling that big a crowd for us to head our own tour."

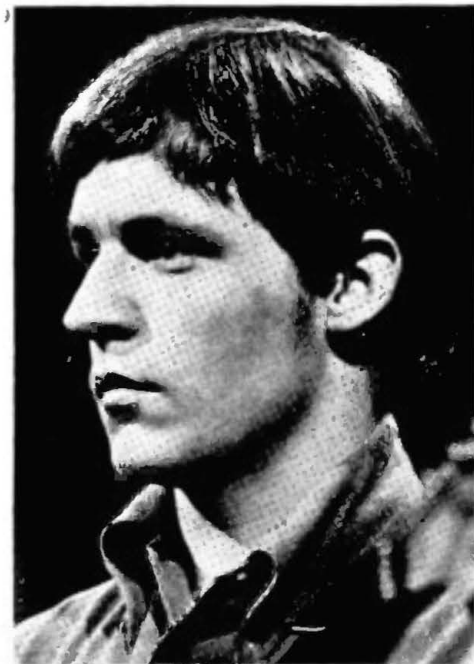
I asked Spence which type of gigs he preferred—ballrooms or clubs?

"I don't mind, so long as you have a reasonable mixture of the two. Not all the people at ballrooms are screamers, but the majority are. But what you've got to remember is that they pay their money, so they're entitled to do what they like. The audience at the Marquee or Manor House are different, they're more dedicated—at least we can hear ourselves when we play there!"

And finally I asked Spence how he saw the future of the Spencer Davis Group, to which he replied: "Steady".

A modest answer, and one which would be expected from the unassuming Spencer Davis. S.M.

# JACK BRUCE EXPLAINS CREAM POLICY



**I**f the three members of the Cream are the leaders in the field of group instrumentalists, then Jack Bruce their quiet-spoken bassman is the leader of leaders. I talked to him recently about the group's musical policy, and his plans for the future.

"Right now," he told me, "we are doing about half standard numbers to half originals, which are mostly mine. We are adding to the percentage of originals all the time and eventually we hope to make the act almost completely originals". I asked if Eric was writing much material. "At the moment", said Jack "he's not written anything. But he's got some really good ideas and I should think we'll see something from him before long. Ginger writes very nicely—we do one of his called 'Sweet Wine' it's got a lot of impact".

I asked Jack if he thought that people came along to see the Cream with pre-conceived ideas about what they were going to see and hear. "Yes, I think they do," he replied. "They expect to hear some deep blues delivered without any hitches whatsoever. They get a surprise when we open up because, more often than not, we use my own number 'N.S.U.' as a starter. It's delivered at top volume then drops to nothing, it's got an unusual impact and the most important thing is that they are hearing our music—not somebody else's. As for the delivery, we feel an enormous responsibility towards the audience when we go on. They expect us to be note perfect right away and we just have to be. If another group makes a mistake they forget about it, but,

because of our reputation, they'd be disgusted if we did anything wrong."

## FULL DATE-BOOK

With a full date-book and sessions for a new single and LP the Cream have had very little opportunity to practise lately. Jack isn't too disturbed though because the threesome did some very good basic work before they went out on "gigs". "We kicked around a lot of ideas just after we formed," he told me. "We got a repertoire together by talking it over and each suggesting numbers which we thought we should do. This worked very well. In fact there was only one minor disagreement. I wanted to do Junior Walker's 'Road-runner' but Eric wasn't happy about it. He said that we shouldn't be doing other people's stuff unless we really made it our own. He didn't think that this number would lend itself to a new treatment. After thinking about it for a while I decided he was right. I should say that this is our policy now. Whatever we do it must be our own. We have made a conscious effort to avoid lengthy, boring passages of improvisation".

## THE CLAPTON GROUP?

Mention of Eric prompted my next question. I asked Jack if he had any reason to believe that people looked upon the Cream as "The Clapton Group". "I haven't found this attitude," he replied. "I know that Eric has this legendary thing about him but I don't think that the people who come to see us as a group are the type of people to follow him exclusively. Ginger and I have played around a lot and we are very well known on our own scene".

Playing in a threesome is a hard job for all concerned if a big sound is going to be produced. Jack explained that he no longer looks upon himself as a traditional bass player. "I haven't been playing like a normal bass player for a long time now," he said. "I look upon myself as an extra rhythm section. I'm not a straightforward bass guitarist and you couldn't say that Eric is a 'lead guitarist'. He's doing a very big job now, we all are. We have a lot of ideas, a lot of new numbers to bring in, but we can't hurry things. We are still developing".

## HIT CATEGORY

How will the group feel if their new single "Wrapping Paper" does a quick jump to the heavenly regions of the charts? "We'd have mixed feelings," said Jack. "We'd hate to be put in a category and this would do it. We'd be 'a group with a hit record' and let's face it, once you get on that scene everything works to a formula. You conform to a set pattern of promotions, TV appearances, tours. I think we'd lose a lot of fans, on the other hand. The 'pop' world has changed so much over the last few years. There are so many good things going on in it. When we each started to play we took set paths, went to the blues or to jazz. We didn't listen to anything which was remotely connected with 'pop'. I suppose in a way we were like those maniacs who won't listen to jazz unless it was recorded before 1927. I wouldn't say that we were purists but we were musically set in our ways. Now there's so much more going on in 'pop' I think we would like to be part of it".

KEVIN SWIFT

**W**HEN you first heard the name, Robert Parker did you think that in fact it was Bobby "Watch Your Step" Parker making a comeback? That this was completely wrong was impressed upon me right away by Robert's manager, David Ezell, when I met him with Robert.

"There was a lot of confusion at first," David told me, "everyone thought it was Bobby Parker back on the scene. We have tried to avoid any confusion by referring to Robert always by his full name, never Bobby or Bob".

It appears that Robert Parker has quite a history behind his own name. "I'm a tenor sax man at heart", he told me. "I've done a lot of sessions round the New Orleans area and I had one hit in the middle fifties with an instrumental record called 'All Night Long'." I asked if he played now, "No," he replied, "I don't use the sax on stage any more. I just sing. I don't even have my own group I always use the house band whenever I do theatre tours".

#### MAJOR FACTOR

David Ezell is perhaps the major factor in the brand new success of Robert Parker. He took him on 10 months ago and made up his mind that he'd get him a hit record. "The obvious choice was one of his originals," David told me, "He doesn't record anything else and he's written some very good stuff. I thought that I'd take something off Robert's new LP and I finally chose 'Barefootin'". Robert had had three or four singles out previously but nothing had gone really well, this one did him a lot of good".

I asked Robert for details on the session which produced "Barefootin'". "I recorded the whole LP at Cosimo's Recording Studio, New Orleans. I've never recorded anywhere else. It took a little longer than normal because

# Robert has foot in charts

we didn't have any set arrangement worked out when we went into the studio. We developed as we went along. Usually my own arranger and I get together for new numbers but I'd been out on tour and I hadn't had much time to spare".

#### SESSION GUITARIST

The guitarist on the record came in for his own share of attention when "Barefootin'" hit the charts. I asked who he was. "It was a guy called Deacon John", Bobby said. "I use him on all my sessions and in fact he's on pretty well every record that comes out of New Orleans. He's got his own band called Deacon John's Ivories and it's about the best outfit around. He plays a Fender Strat, perfect sound for my type of stuff".

What type of work does Robert do back in the States? I asked David Ezell. "He's been on tour with people like Jackie Wilson, the Marvellettes, Junior Walker", he told me, "and he's only just finished a season at the Apollo where there was an attendance record which was second only to James Brown's."

Now Robert and manager David are waiting to see what's going to happen to the latest Parker single, "Happy Feet", another track off the LP. Naturally enough they hope that it will cover just as much ground chartwise as its predecessor.

KEVIN SWIFT



Robert—tenor saxman at heart



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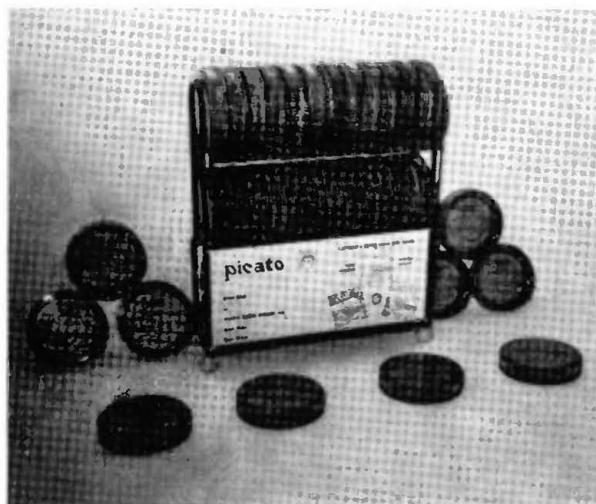
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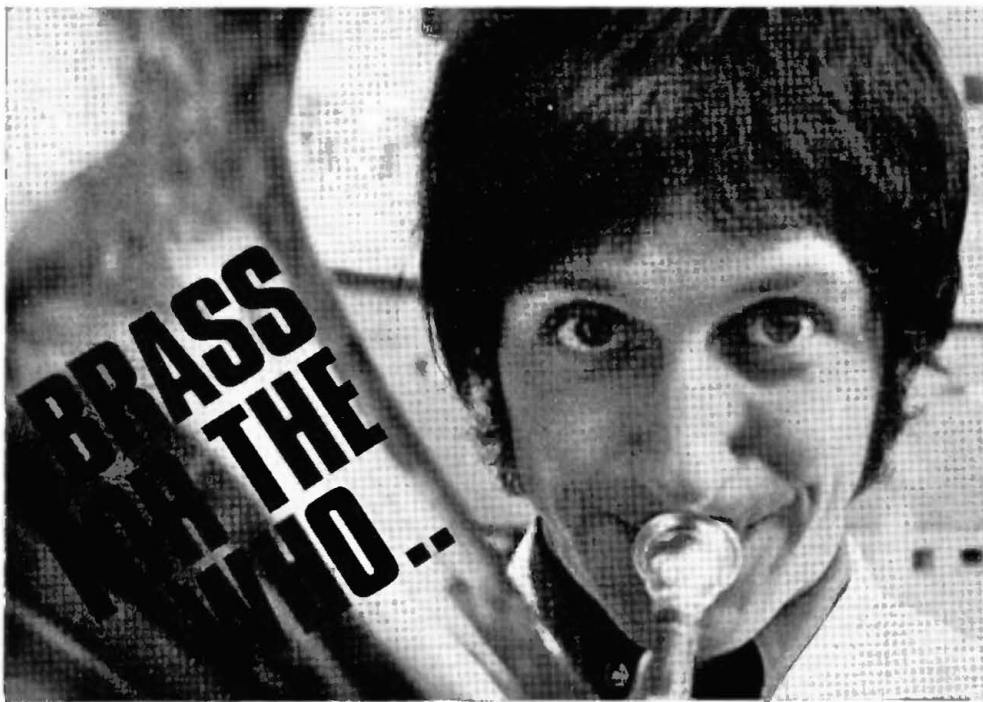
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# ...FLOPPY MOUTH ENTWISTLE!

**T**HANKS to the "little floppy mouth" of John Entwistle, the Who have been able to take another step forward in the march towards better sounds on record. "If you have a tiny mouth," John explained recently, "you're suitable for the French horn, if it's medium-sized then you can play trumpet and trombone. With a big mouth you can play a tuba and because I've got a small but floppy mouth I can play the lot".

Surely though, it takes more than a floppy mouth to achieve any kind of proficiency on the afore-mentioned instruments. John admitted that he had, in fact, taken lessons from quite an early age. "My dad played the trumpet and my mum played the piano", he told me. "I did go to piano lessons but couldn't really get along with them. I learned to play the piano by ear really. When I stopped going to the lessons I made a sort of deal with my mum. I told her that I'd keep up my piano playing as long as I could also take trumpet lessons from my dad.

"Pretty soon I was playing trumpet

in the school orchestra. There were only two trumpeters in the band, and then another one wanted to join, so I was put on French horn. I found it a bit hard at first. With the trumpet it's a case of putting down your stops and hitting a note right off. On the French horn you have to feel your note before you can hit it. If you don't hit it dead-on you get a dreadful sound. You have to hear the note in your head before you play it."

The practical part of John Entwistle's brass career came after school when he joined a trad jazz band. "Pete was on banjo in the same outfit", said John. "Years later, when we recorded our first LP and wanted a bit of a different sound, Pete told our manager, Kit Lambert, that I could play trumpet. He thought Pete was joking at first but then said he'd give it a try. I showed him I could play the trumpet and in the end we used French horn."

## GLADYS THE TUBA

During the TV promotion spots for "I'm A Boy" it was necessary for John to borrow a huge tuba for his build-up passage. "I felt a fool with it", he told me. "It was so big I could have climbed inside the bell. The mouthpiece came over my nose as well as my mouth.

I christened it 'Gladys'." I asked why he used tuba on the TV spots although it was French horn on the record. "I used tuba on the rough recording of 'Boy'," he said, "but when we came to do the proper session we couldn't get hold of one. I tried to do that piece on the bass but it didn't really work out so I used the French horn. By the time we came to go on TV I'd tracked 'Gladys' down."

## VARIED BRASS ON L.P.

The Who are at present working on a new LP. I asked whether we'd be hearing John and "Gladys" again. "I'll be using her on some tracks", he replied, "but I'm going to play French horn, euphonium and flugelhorn on this LP. We'll probably re-record 'I'm A Boy', and there's this one I've written called 'Whisky Man', that'll sound good with French horn."

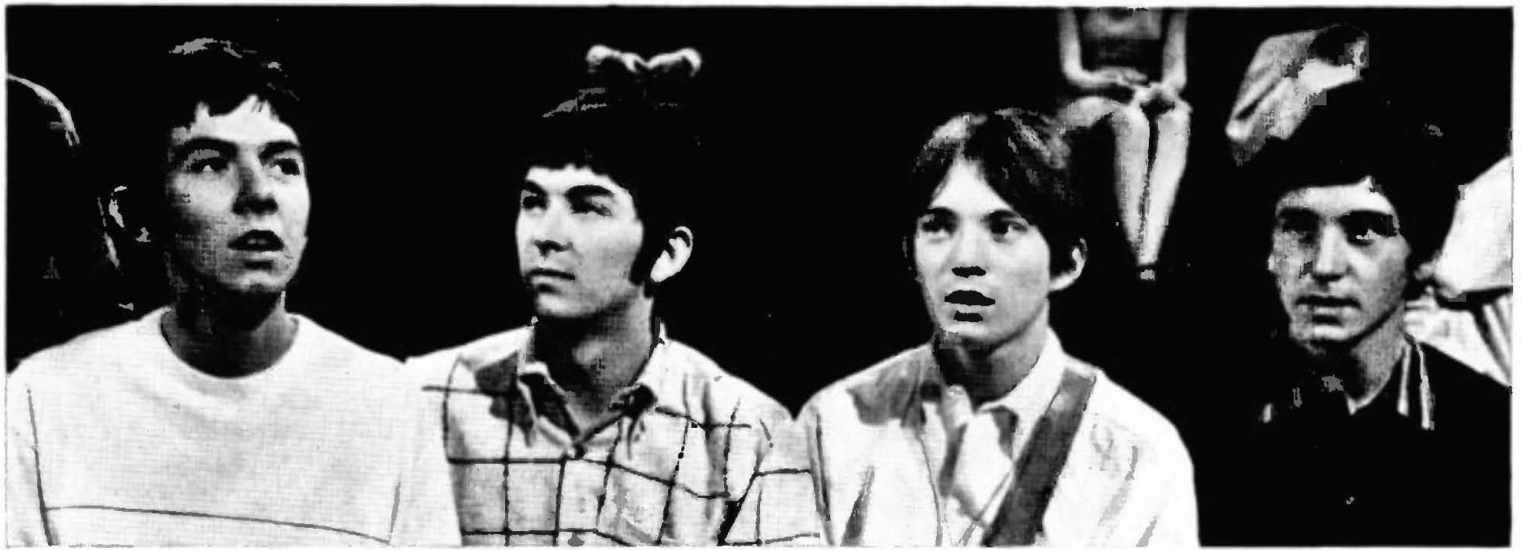
After getting brass facts from John I talked to Keith Moon about his new extra-large style drum kit. I asked why he'd changed; was it because he felt that he had exhausted the possibilities of the single drum kit? He laughed at the question as I half expected him to. "It wasn't for that reason", he said, "the stuff I do is simple, I admit it. All I needed was some more power to go with this simplicity. Now I get a much bigger sound, when I use the two bass drums they sound like thunder. I do basic foot drum work on one pedal, on the other I try to play slightly in advance of the beat or slightly behind it. I don't use my hi-hat anymore. Whereas before I was doing the straightforward, snare and cymbal work, now I use all my drums, especially my extra toms."

## FLASH KEITH MOON

Had anyone told him that he was being flash? "Yes", he said, "some people have, but I honestly don't worry about it. The session men I've met have never passed any comments on my kit or my drumming and they know what's what. I think they usually reserve their contempt for the small groups who get 'big time' and think they are really very big. We were playing a club up in Manchester a while back and Eric Delaney came in. He was very friendly and we had a long chat about drums and drumming."

I asked Keith whether he felt that he'd lost any of his previous style by moving from one kit to the equivalent of two. "I don't think so", he replied, "the old one-kit style is probably in there somewhere." Finally, I asked him why he thought people regarded him as having that "something different". "I don't know", he replied, "I honestly don't know." Keith Moon is a modest chap. KEVIN SWIFT





**T**HE Small Faces were having dinner when I called at the Pimlico flat of "Mac" and "Plonk", so I settled myself down and gave 'em a few minutes to finish. I surveyed the room. Chinese instruments were littered about the place and there was an Epiphone Jumbo against one wall. The record-player was on and a pile of coverless LPs waited at the side to be put on the turntable.

The Small Faces finished their meal and came upstairs in a very happy mood. Greetings exchanged, Stevie went to the gram to put on some sounds. We made ourselves comfortable while some very pleasant jazz piano drifted over our heads. Plonk squatted on the floor. Mac sat on the sofa. Steve selected a cosy armchair. Kenny, after having said "hello", disappeared, probably to beat up neighbouring Victoria in his sports car.

### SECRET SOUNDS

"Now about the LP," I began. The Small Faces' faces dropped. "Err well," said Steve, "really we'd rather not talk about that just at the moment. I think it's wrong to do a sort of preview. It's not out 'til Christmas. The story got out that we were using a tuned glass of water on the album and things like that so we scrapped the idea. I don't like to tell people about the sounds we're going to get, and how we are going to get them. Personally I get a much bigger 'buzz' if sounds just hit me. I don't want to know all about them and be expecting them". Plonk nodded in agreement. "About the only thing we'll say at the moment," he said, "is that I played lead on one track while Steve took the bass part, just to get a different sound". "There are new sounds on the LP", said Steve, "but let's leave 'em there for the moment".

They showed no reticence in talking about the sessions. "Got a good engineer on this LP" said Steve proudly.

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# FACES KEEP THE LP QUIET

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"John Pantry's his name and he's got a group himself—only 19 and is right on our scene. We use the IBC studios all the time now. What we must have is a good, dry sound and it must be clean like the Stax noise. The MG's must have the cleanest sound ever".

I asked if they'd found themselves improving in the studio. Mac answered, "I think what we've done is to simplify everything but make it more complicated, if that isn't too hard to understand! We've got much more control over our sound and we are tighter now. I don't think you can help but improve when you are in the studio. I know that I learn more when I'm recording than when I am on stage. There are challenges waiting for you in the studio". "You have to meet them," Plonk chipped in. "Yeah", agreed Mac. "I always feel better after we've done a session".

I asked if they'd ever had any difficulty in getting the right sounds on record. "No" said Steve, "Never had any trouble, and now we are getting even better in the studio. We are doing less and less. Now it's only one or two takes and then up to the control room, a few changes then a final run through and the vocals". "The only thing," said Plonk, "is that we put so much into one number that we are shattered after it's finished. You don't notice how tired you are when you are recording a number, but once it's finished—Phew! you collapse".

### STAGE AND STUDIO

Coffee appeared on a tray, which was in the capable hands of the house-keeper's assistant. The jazz piano came to an end, the gram clicked ominously and we sipped in silence for a few minutes. "I like our stage sound better than our recorded sound, though" said Steve commenting belatedly on the previous subject. He rocked back and forth in the chair and went on, "On stage it's all there. In the studio it's solid. Even if a sound travels from an amp to a mike, just A to B, it's a different sound by the time it reaches the mike. It's bound to happen. Let's have some more sounds," he added. He moved to the gram and selected an album, "Mongo Santamaria," he said. On it went and Steve, back in his seat, drummed along with the Latin-American beat supplied by Mr. Santamaria's band, using his knees as an imaginary set of congas. "This guy's got his own type of soul going there", commented Steve smiling.

A couple of albums later I left the afternoon party. As I sat in the taxi I heard a vaguely familiar Latin-American tune going through my head. I tapped my knees. Mongo had claimed another fan. **K.S.**

# PUBLICITY GIMMICKS



They rebelled. They did weird things. They started off in more or less uniform clothes, then went as off-beat as possible in clobber. A gimmick? Well, near enough.

So it goes on. Jimmy Savile, on the disc-jockey side. Tartan-dyed hair? Hmmm! He was a fast-tongued dee-jay, worth stardom, but could it have happened so fast for him without all the way-out garb, and gimmicks, and weirdnesses? The gimmicks helped. . . .

## TOMMY STEELE

Tommy Steele started off the rock 'n' roll business at British level. But we know now all the stories of those early days. It's been admitted that everything was thrown in to the deb parties and the riotous receptions Tommy got. He was virtually a hit, headlinewise, before he appeared in public. He was masterminded by John Kennedy, another old-time mate of mine—he was then a freelance photographer. Again Tommy had the talent to outlive the original gimmicky beginnings.

So far, then, we find gimmicks are very important. A major part of the business. The quickest way to get an artist noticed. . . .

But there is a problem. If the gimmick to TOO far-out, then nobody believes it and, more important, nobody writes about it. Let's investigate a few others. Wee Willie Harris, one of the great characters of the early rock

**WHAT** is a gimmick? How many Pop stars have thrived on a gimmick? How many have flopped? Three big questions: but first a definition. According to the hippily modernistic Penguin English Dictionary, a gimmick: trick; secret device; characteristic of manner, dress, voice, presentation etc. . . . exploited to win publicity; gadget.

"Exploited to win publicity"—that's the key phrase. And pop music has been liberally sprinkled with gimmicks. And I mean APART from the usual allegedly newsworthy stories like: "I found this boy singing in a coal mine and I decided to make him the new Al Jolson".

Gimmicks! Let's try and

get 'em into some sort of order through the ages.

Sinatra, the gov'nor himself, was launched on a gimmick. Okay—I hear the fans protesting. But Sinatra was a good singer, with an immaculate vocal style, yet it wasn't until a horde of bobbysoxers screamed and fainted and swooned at the shrine in New York City that anybody took much notice. Names like "The Saint of Faint", or "The Swoon of Croon", were put on him. It was a gimmick: here was a boy, they said, who sang in such a way that masses of femininity couldn't control themselves. Plant that idea in the aforesaid masses—and soon it becomes truth, absolute fact.

And wasn't Johnnie Ray a gimmick? This pencil-slim part Red Indian slab of emotionalism used to cry on stage. Real tears? Well . . . yes! But Johnnie, a mate of mine during his barnstorming days, used to admit that he didn't HAVE to cry during EVERY performance. They called him "The Nabob Of Sob", "The Prince Of Wails". And they made him a millionaire.

Both these stars needed the gimmicks to get away in a really big way. But both had immense artistry which has kept them going in the years since. For me, Johnnie is the most exciting on-stage performer I've ever seen. I knew the bits which were "worked", because I watched him from the wings night after night. But he was still a supreme stylist.

Gimmicks, gimmicks, gimmicks! Wasn't Elvis himself built on a gimmick. He just

happened to have the most personable pelvis in the business. He sang and sang well . . . but it was the twitch from those hips that got the crowds going. Elvis, a religious and deep-thinking character, got himself right into the business when various authorities labelled him "obscene" and "downright dirty". He, too, has had the artistry and business-sense to jump over the gimmick-hurdle and be accepted in his own right.

## DRINK AND RELIGION

There's Dean Martin. "Always drinking" says the unofficial publicity. And Sinatra, Davis, Lopez always referring to it. Dino drinks about as much as the next man, that's all. But he plays along with the image. What about Pat Boone, then! A religious man, a family man, but not really going so far as his "image" of refusing even to kiss his leading lady in a movie because they were not wed. Anyway, Pat has since bowed to filmmakers requirements!

But this gimmick business can be brought right up to date. The Beatles, surely, were a gimmick group early on. Four Liverpudlian characters who had rather more hair than anybody else. A gift to caricaturists—and with a straightforward "anti-stardom" way of talking. The gimmicks were there: they were developed. That the boys have gone from strength to strength is nothing to do with it. . . .

And the Stones. They had even longer hair. They had an even more way-out image.



Jimmy Savile—"fast-tongued D.J."



Screaming Lord Sutch



P. J. Proby

age here, dyed his hair green and wore outlandish clothes and uttered strange Cockneyisms. People stared: they also talked. Wee Willie went on in his career—not in Britain but abroad, especially Italy. And there is Screamin' Lord Sutch. Shoulder-length hair, romances with all and sundry, incredible publicity stories (most of which were actually enacted). This habituee of the old "2 1's" coffee bar in London was rarely out of the headlines, even if he didn't get hit records.

### WILD STUNT

One story about him. A crowd of Irish workmen were digging a very deep hole near the Southern Television headquarters in Southampton. The

whistle blew for them to go to lunch. They repaired to the nearest boozier. Just before the lunch session was over, His Screamin' Lordship covered himself in green paint and hid in the bottom of the hole, covering himself lightly with soil. And as the workmen returned, he leapt out, like a wild dervish. Hurried exit of the workmen.

Nothing was too much trouble for the gimmick-ridden David Sutch. Not even standing, twice, for Parliament—the second time opposing none less than Mr. Harold Wilson.

Most married couples have their moments of tiffs and amusements. Not so, in public anyway, the amiable Sonny and the beautiful Cher. They have a permanent honeymoon atmosphere about them . . . and, though obviously deeply in love, it all added up to a new-style gimmick. And their records sell.

### ORBISON ANTIDOTE

Gimmicks are hard to separate from mere idiosyncrasies. Is Roy Orbison a gimmick singer—in that he barely moves a muscle on stage? It's his antidote to the leapers and cavorters, like Freddie Garrity and so on. Is it a gimmick to have a girl drummer, like Honey Lantree of the Honeycombs? EVEN if she happened to be the best drummer they could get? Were the incredible body

gyrations of Dickie Pride merely a gimmick—or could he not help shaking in every muscle, leading to the title of "Sheik of Shake"? Or what about Sandie Shaw and her bare-feet approach to singing? Or Beau Brummell Esq., the South African boy who dressed in olde worlde dandy style and called everybody "Sir"? Or the masters of the macabre, Bobby "Boris" Pickett and the Crypt Kickers, who bordered on the horrific and culled a Gold Disc with "Monster Mash"?

### MORE AND MORE

Or Edouard, from France, and his waist-length hair—the longest yet by a male artist. Or Acker Bilk and his cider-imbibing and his Edwardian dress? And wasn't it mere gimmickry when the Singing Nun came on the scene—I don't mean the fact that she WAS a Nun but that so many people cashed in.

P. J. Proby, one might say, was built on a gimmick. The Tom Jones hair-style, the fancy clobber, the outspoken approach. Some of the above-mentioned made it; some did not.

Liberace, with his candelabra and his glittering clothes, was a gimmick star but he was also a good pianist. Los Indios Tabajoros, who hit it big with "Maria Elena", were allegedly South American Indians who stumbled across some guitars carelessly left in a jungle and

who carefully learned to get tunes from them . . . though the story was later changed!

There are all the odd names for groups, and all the odd "how-so-and-so-was-discovered" . . . all gimmicky openings. Some go too far and never click. It was gimmicky to send round plaster busts of first Simon Scott and then Oscar to dee-jays and journalists. Anything to create controversy.

I remember the Moody Blues before they had a number one hit record. They had a reception planned. They sent me a pigeon, complete with pigeon food. And a note: "Please feed the bird. Please tie a note to its leg saying if you can come to our reception". Then I was required to chuck the bird out of the window, whereupon it was to find its own way back to Birmingham.

### THE REAL NEED

Pop music is studded with gimmicky ideas. For the artist with talent it is a stepping-stone. The talent takes over later. For the artist with nothing to offer, it often leads double-quick to failure. But it's important for everyone to have something which sets tongues wagging.

But never believe the publicist or manager who says: "All we need is a gimmick". What you REALLY need is . . . TALENT!

PETE GOODMAN

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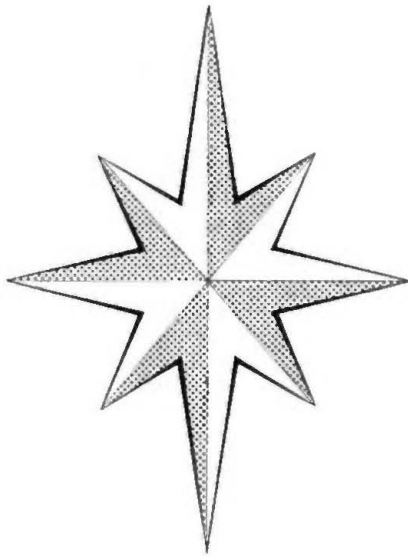
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- |                                   |   |
|-----------------------------------|---|
| 1. LEAD GUITARIST .....           | 8. SONGWRITER OR SONGWRITING TEAM .....       |
| 2. RHYTHM GUITARIST .....         | .....   |
| 3. BASS GUITARIST .....           | 9. RECORDING VOCALIST .....                   |
| 4. FOLK GUITARIST .....           | 10. GROUP ON STAGE.....                       |
| 5. DRUMMER .....                  | 11. BEST ARRANGEMENT (Give record title)..... |
| 6. KEYBOARD PLAYER.....           | .....   |
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**ALL BASS GUITARISTS WILL RECEIVE BASS STRINGS, OTHERS WILL BE SENT SETS OF ORDINARY STRINGS**

# The Vaudeville Band formed after their record

**G**EOFF Stephens, one-time co-manager of Donovan and a well-known songwriter around the London scene suddenly got the idea for a new song. The title . . . . "Winchester Cathedral"! "I just couldn't tell you what made me think of it," he told me recently, breaking off from a darts match in a Soho public house. "It could have been called anything I suppose. I just plonked for 'Winchester Cathedral'."

## 78 INFLUENCE

What had prompted him to go back in time to the chubby brass and muted voice effect? "I suppose I was influenced to some extent by my collection of ancient 78s", he replied. "I picked up this old handle-operated record player a couple of months ago and since then I've been collecting old 78s. I wouldn't say that I was a very knowledgeable collector. I just like to hear old material."

Geoff, who is not actually in the group but manages them and dictates musical policy, went on to give me the story behind the very mysterious New Vaudeville Band. "I decided to record 'Cathedral' and got some blokes I knew around the scene to come and play on the session. The drummer was Henry Harrison, who is, in fact, the

By  
**ALEX HAYES**

nucleus of the New Vaudeville Band. When the record took off I met him again and told him to get a group together. He dashed around madly and eventually told me that he had a group all set to go. The first-ever booking for the new outfit was 'Top Of The Pops'. How many groups could claim that their first-ever gig together was 'Top Of The Pops'?"

At this point I was introduced to 'Enery who had been quietly sipping a lager to our right. He told me something about the aims he had for the group while Geoff went back to the dartboard.

## BASIC TRAINING

"I've had a basic training in jazz", he told me. "I've drummed with quite a few trad bands and it's my first love, but I don't say that we'll be trying to get trad jazz going again. I should say that we are more of a 'good-time' band than anything else. We've got Mick Withers



*The New Vaudeville Band—minus manager Geoff Stephens. Henry Harrison is at the back. Who's the young lady? An Indian friend who 'dresses the act' by standing on stage motionless while the band goes through its paces.*

on guitar, Bob 'Pops' Kern on trumpet and vocals, Niel Korner on bass, Hugh Watts on bassoon and trombone and Ian Green, who used to be with Tony Jackson, on organ. All the others have had jazz experience somewhere along the line and now it's going to be very interesting to see how we all fit together. I'm trying to combine the sounds and musical ideas of the 1930s with the basic electric guitar section."

## ALPERT TO FACES

What type of material are we going to hear from the New Vaudeville mob? "We'll do anything", said Henry.

"Anything from Herb Alpert to the Small Faces if it suits our sound. We must also try to get some speciality numbers off so that we can feature the bassoon to its fullest extent. Really everything has come about so quickly that we're in a bit of a daze with very little time to sort ourselves out.

"Also, we'll have to see how the next one goes. We've only just recorded it."

He finished his lager and took his leave. Where was he going? To the bank, of course. The history of the New Vaudeville Band is rather hazy but its future seems bright!

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# THE STONES

## .. Then and Now

**W**HILE semi-good groups, who have tasted chart success once or twice are now back on milk carts and bread vans, the Rolling Stones have forged ahead. They were R & B orientated when they hit the scene and the funny thing is that they still are to a great extent. On their LPs and B sides the old bluesy 12 bars are still creeping in.

How have they managed to keep a following? How have they kept fans, who should, by all the rules and regs of idol worship, have passed on to Segovia and deep-meaning folk a good year ago? The Beatles gave "Long, Tall Sally", and "Kansas City" a good go and then dropped 'em. Now, if it ain't a Lennon and McCartney song, it ain't got a chance of being heard.

The Stones must have something a bit different. What is it? "They are still here", say the experts, "because they have tremendous magnetism on stage and make a conscious effort to retain this person to person appeal even in the studio". Andrew Oldham, man

of many talents and faces, shrewdly gets a distorting sound going on the Stones records, Mick's voice is, as it is on stage, almost drowned out. This is the sound the fans hear on stage, this is what they seem to want to hear on record. It's been proved. Records have proved it.

### DRIVING STONES

I first saw the Stones in the days of the 51 club. They were then spearheading an evangelical movement on behalf of two coloured Americans who went by the names of Chuck and Bo. Isn't it strange to think in these days of the passed and the forgotten that once numbers like "Talkin' 'Bout You" were considered the latest thing in soul blues? It's nice to think back, certainly. Other groups, it must be said, achieved a wild sound, a solid sound, a good sound and they presented these "new" discoveries with great enthusiasm. But! The Stones presented them with a lot of drive, both personal and musical. Bill Wyman supplied a throbbing intelligent bass figure throughout the proceedings, Charlie (bye bye jazz), Watts stamped on his bass drum pedal, Brian Jones produced all sorts of indescribable backing sounds from a box of electrics the makers



*Mick and Keith put across excitement—Stones style*

called a Harmony Stratatone. Keith Richard too, used a blues box of renown, the Meteor and slurred and zipped the night away. This was excitement. And now ladies and gentlemen in the days of "Beat is dead" merchants, the days of "that record wasn't as good as the last one", the days of, "he's past it now of course", the five Stones are still getting tremendous reactions from the public.

I saw the Albert Hall mobbing from a point which was none too safe. I watched guitars which had cost hundreds of pounds dropped and forgotten in the attempts to save their owners from serious damage. The Stones have not always had fan worship, although they have always been able to count on appreciation of a more subdued variety from the audiences they played to. Now they've done it, their past record of excitement-generating and stage presence has made them marked men. Even before they get up to their magnetic tricks.

Who is the king of the Stones? The man whose mad, unpredictable movements send the girlies shrieking at him. It's Mick Jagger. And who else contributes to the overall mad house. Brian Jones with his impish grins and Keith with his ecstatically

happy and Berry-like antics. Bill and Charlie do not contribute actively but they do exude a certain attractive air. Bill in fact was the first Stone to gather an unwanted entourage of clinging £1 stalls inhabitants.

### UNREHEARSED

The beautiful point about all this is that the Stones do not rehearse their movements, they don't have secret "fall into line for the trouser split" signs. It all comes from a deep contentment in their music and the ability to transmit happiness, enthusiasm and even warmth. O.K. so we've heard it all before, "The Lolly Sticks of Whitby" say that they never work out an act. "We just do what we feel," said lead guitarist Max Wett". But getting a bit strong, how many groups really have this inner magnetism? Not many, not many. And before the cynics say, "Ah yes but where would the Stones be without a hit record?" let's tell 'em. They'd be right back at the start but they wouldn't have lost the appeal, which was going to make itself known after the hit records. What you've got you keep, and no matter how much you give of it you never lose it. The Rolling Stones have "it". Ain'tcha glad?



# Motown Modernises Isleys' Sound

**I**F you were playing in a group about three years ago, its an odds-on bet that one of the numbers you did was "Twist And Shout". Although it must mean the Beatles for most people, some, at least, will remember the original version by the Isley Brothers.

Recently, the Isleys' latest—"I Guess I'll Always Love You"—was hovering around the lower part of our best sellers. There are signs that the group is on the comeback trail here, even if their sound on wax has changed somewhat since the days of "Twist and Shout".

The Brothers' story really started when Ronald, the youngest of the three, jumped out of his pram to enter a spiritual singing contest at his local church in Cincinnati, Ohio. Three years of age at the time, he won the competition and took home a 25 dollar War Bond.

Much of their music today betrays a strong gospel influence. No surprise really, since with their mother tickling the ivories the boys used to sing to church congregations throughout Ohio and Kentucky, playing for whatever was collected at the end of a service.

## YEAR SINGING HIT SONGS

In 1958, Ronald, then 16, and his two brothers Rudolf, 18, and O'Kelly (seriously!) 19, set out for New York. The group spent a year singing the hit songs of the day, writing more and more of their own material, and developing a frantic stage act.

After a couple of unsuccessful records for a couple of un-

successful labels, Teenage and Cindy, the Isley Brothers landed a contract with RCA Victor, and were introduced to veteran producers Hugo and Luigi. From one of the wildest sessions came "Shout", a disc that made 1959 a happy year for the group.

## SUCCESS FOR THE OTHERS

This record was composed by the boys, and the royalties, no doubt, enabled the group to employ a permanent backing group of five musicians.

A few years after, "Shout" was revived by Joey Dee and the Starlites, who sold more copies than the Isleys' version had done. The song was also a British hit for Lulu and the Luvvers.

In fact, the Brothers have quite a reputation for providing hits for other artists. Their first record for RCA—"I'm Gonna Knock On Your Door"—proved a great success on both sides of the herring pond, for Eddie Hodges. "Respectable"—another Isley original—recently made the U.S. top twenty with the Outsiders.

In 1962 the Twist craze burst forth in the States for the second time and artistes were producing updated revivals of their biggest hits. Wilbert Harrison, who sold a million copies of "Kansas City", made "Kansas City Twist". The Virtues brought out "Guitar Boogie Shuffle Twist". The Isley Brothers, after "Shout", did "Twist and Shout". The disc was more original than it sounds, as most people know. It earned a gold disc for Stateside sales, but slept for a year here until it began to sell along with new versions by The Beatles and Brian Poole and The Tremeloes.

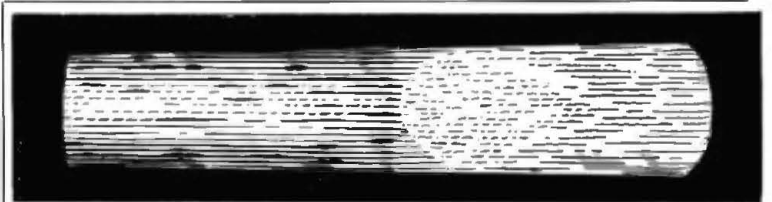
Changes of recording com-

panies were faster than the tempo of some of their songs. The Isleys said they left the labels because they were not allowed to make the singles they wanted. Most of the sides released were intended to be album tracks, they complained.

Eventually, The Brothers decided to produce their own records, and for this purpose, formed the T-Neck Corporation. "Testify" parts one and

two, the first on T-Neck, took some people back a few years, but did not break any sales records. Commercially speaking, the project doesn't seem to have been too successful.

All this brings us to the pact with Tamla-Motown—the Detroit hit factory. The magicians and producers concerned have modernised and commercialised the Isley sound, and so far three hits have emerged.



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# INSTRUMENTAL NEWS



## 'Monkees' to appear on TV

From December, BBC 1 will be showing a series of half-hour shows which are built round the experiences of an imaginary group called the "Monkees". The series has been devised by Screen Gems, the American firm which brings such programmes as "The Flintstones", "Yogi Bear" and "Bewitched" to the screen. The first few shows in the series have already been shown in the States and are very popular. The "Monkees" will actually be singing and playing in the series and up-to-the-minute methods of filming are being used to give the shows as much character and interest as possible.

## NEW TUNING FOR GUITAR

News comes this week of a revolutionary method of tuning guitar, devised by ace American guitarists George Barnes, Wayne Wright and Danny Armstrong.

They have termed the new method "Accompaniment guitar" and they claim that anyone competent on guitar can use it.

In the States the method is being handled by Guild guitars and it is comprised of an ingenious arrangement of low and high strings.

A spokesman for Besson—who handle Guild in this country—told me: "This method can make an ordinary acoustic guitar sound like a bass guitar. We hope to introduce it to Britain in the New Year".

## TROGGS LONDON HOMES?

The Troggs are tired of living in hotels when they make their increasingly frequent trips to London, so they're all looking for flats in town.



Reg Presley

## Special Organ Recital

A special organ concert is being arranged by Western Music of Hammersmith. The concert—scheduled for Hammersmith Town Hall on November 29th—will feature instruments by each company dealing with Western. This will include Hammond, Lowrey, Farfisa, Wurlitzer, Thomas and Baldwin-Burns.

## New Tone Cabinets

St. Giles Music Centre now has in stock a range of lower priced 50 watt tone cabinets. They are privately manufactured and cost £150 each. There are two rotor speeds on each cabinet. They are also smaller and more compact than other existing models.

## MORE FUZZ

A new Baldwin-Burns fuzz box has been introduced. It is a fresh version of the existing Buzz-Around and incorporates a special sustain effect. It is available now at a cost of 10 guineas.

"I've managed to find one already", said lead singer Reg Presley, "but I'm not telling where it is. All I'll say is, that it's not far from Dick James' office and it's quite near the post office tower".

The other three are still on the look-out. What they want is somewhere quiet and neat—any ideas?

## LOUIS BELLSON DRUM CLINICS

When Norman Granz brings his Jazz At The Philharmonic to Britain at the end of this month, ace drummer Louis Bellson will be with him. And Bellson—a keen Rogers kit man—has told Besson he would like to hold a few drum clinics while in Britain.

A Besson spokesman told me: "He is renowned for his clinics in the States and this is an opportunity too good to miss. Unfortunately he is booked up every evening, so the only chance will be during a lunch-time. He is here until the first of December, so I hope we can manage something—after all he is highly regarded by all the British beat drummers".

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## MANUFACTURER HELPS DEALERS TO SHOW FULL RANGE

**B**ALDWIN-BURNS are currently holding a series of dealer weeks with a number of their agents all over the country. The aim is to give people a chance to see their entire range of instruments.

A spokesman explained: "No shop can hope to exhibit the complete range of any company, and these dealer weeks are designed to help him do this for one week".

Dealer weeks are taking place at the following places:

Leech and Hainge of Luton—currently; Gamlin Pianos, Cardiff from November 14th; Whitwams, Winchester from November 28th; and Eddie Moores, Bournemouth from December 5th. The company plans to hold similar weeks in the new year.

## FARFISA CONCERTS

**F**ARFISA are presenting a series of concerts around Britain. Their range of electronic organs will be demonstrated by Jackie Brown, and their Cordovox and Transicord, electronic versions of the accordion will be played by the internationally famous accordionist Marcosignori.

The first concert took place at The Grand Hotel, Peterborough, on October 17th, but further dates are as follows: OCTOBER 25th, Stoke Hotel, Guildford; 26th, Y.M.C.A. Central Hall, Bristol; 28th, Bluecoat Concert Hall, Liverpool 1; 31st, Sibree Hall, Coventry.

NOVEMBER 1st, Douglas Hotel, Galashiels; 4th, Wessex Hotel, Bournemouth; 6th, Rougemont Hotel, Exeter; 7th, Old Town Hall, Brynmawr; 8th, Y.M.C.A. Hall, Ipswich; 11th, Brent Town Hall, Wembley; 14th, Jury's Hotel, Dublin; 15th, Northern Ireland War Memorial Building, Belfast.



*The Birds minus bass guitarist Kim Gardener. From left to right: Tony Monroe, rhythm guitar; Pete McDaniel, drummer; Ron Wood, lead guitar; Ali McKenzie, vocals.*

## BIRD HAS A 'DANECASTER'

Ron Wood, lead guitarist with the Birds is the proud possessor of a 'Danecaster'. The name does a lot to identify the instrument. It consists of a Telecaster body fitted with a Danelectro 12 string neck. The job was done by Marshall's of Ealing. The 'Danecaster' has quite a sound and is finished in green.

## MOSCOW ORDER

Jennings, Dartford Ltd. report that they have had an order for some solid guitars, amps and echo chambers from Russia. Said a spokesman: "It was not a fantastically large order but it was substantial and to our mind marks a breakthrough in our trade with the Russians. We are extremely pleased".

Meanwhile Jennings' representative Colin Barrati is in Helsinki with Dick Denney, designer of the organ guitar. The pair have already demonstrated it in Holland.

# LOUIS BELLSON comes to town!

with his



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The one and only Louis Bellson comes to Britain in November with Norman Granz' sensational "Jazz At The Philharmonic".

If time permits Louis will preside over a series of "Drummers Only" demonstrations. Dates will be announced in due course—your music dealer will have details.



# The Undying Talent of Jim Reeves

**I**T was July 30, 1964, when a slender, fragile aircraft crashed near Nashville, Tennessee, and in the debris they found the body of Jim Reeves. A Country and Western singer of enormous talent, Jim was mourned by millions . . . and the output of his records after the tragedy showed that he has never been forgotten by his fans. Virtually every one became a hit.

On LP, EP and single, Jim went on selling records by the umpteen thousand. They had plenty of material to release—like the LP "Have I Told You Lately That I Love You?" which was (a) a massive-seller, (b) contained nine previously unreleased tracks and (c) showed that even simple voice tracks could become commercial all over again by the addition of an orchestral backing—Jim left most of his memorial tapes with just his own simple guitar backing.

The LP "The Jim Reeves Way", the fifth released in Britain since his death, was recorded in RCA Victor's "Nashville Sound" studio only a few weeks before his death.

But where do we go from here? There is the evidence of Mary Reeves, his widow—a girl who inspired Jim in the early days and now runs three of his music companies, and a radio station. And she copes with his recording affairs. She knows that I knew Jim . . . the gentlemanly pop star and I met in a rather sophisticated night-club in Britain on one of his few appearances in this country. So Mary has kept in touch. . .

## NO BRITISH DATES

At that night-club, Jim complained to me that he couldn't work ordinary dates in Britain because he wasn't (through Musicians' Union rulings) allowed to use his own group of boys, the Blue Grass Boys. Therefore, rather than work alone, he operated in Ireland, in U.S. Service clubs and in Irish clubs in the London area. He said: "We are an act. We can't be split. I don't want to argue with the whole of officialdom, but I simply state here and now that I won't do a show like the London Palladium television programme unless I can present a full act—and that means having the

Blue Grass Boys on the stand with me".

This underlines Jim's great loyalty. He was one of the "we" boys. Ask him a question about what he felt about something, and he'd say: "WE feel that . . .". The backing group were very much a part of him.

Mary has written me that Jim as a husband was "perfection personified". As a businessman, he was rather less than perfect, because he relied a lot on others and he frequently under-rated his own position in the industry. True, he found his biggest fame in Britain AFTER his death. But he still had an enormous following beforehand. And he appreciated, to the full, his fans in Britain.

Now Mary has control of the Jim Reeves' releases of the next few years. She operates those releases with the care of a mother over her children. There are single voice tracks to which backings must be added. But when they are added, her prime consideration is whether the finished product would have been approved by Jim.

She says: "Jim was a per-

fectionist. He truly loved the music he sang. He told me, over and over, the stories of the frontiersmen of the old West, who sometimes made up their own songs, just to while away their leisure hours. The fiddle was the favourite instrument—in fact, they used to say that the fiddle, the rifle, the axe and the Bible were the favourite and faithful allies of these adventurous characters.

## NEW TWISTS

"The songs were given new twists and new melodies by these frontiersmen and that is how Country and Western music was born. Cowboys used to sing to their herds. And railroad men, working all the hours of the day, used to sing about their own heroes, like John Henry and Casey Jones. And there were songs about Daniel Boone, the Indian fighter—actually 'Cumberland Gap' was about him. And it was this music that attracted Jim, who was so essentially a man of the world, a man of the people."

And Jim himself told me: "Meeting people is my favourite hobby. For people ARE the basis of folk music, of Country music. They tell their own stories in this sort of music and their stories are always interesting. . ."

I can assure Reeves' fans that there is a lot of material still to be unearthed. Gently sung, soulfully but without the histrionics usually associated with "soul", these songs will keep his name before us for a long, long time.

## A LEGEND

Sure, Jim Reeves is a legend. He was known as "Gentleman Jim"—and his only big film production was called "Kimberley Jim". But he could also be "Fighting Jim", because he had no time at all for those who mocked or those who steadfastly refused to understand what he was trying to do.

Why, I can remember a night in London when he strode into an audience, threatening to "mix it" with anybody who had anything to say against either he himself or his songs! But mostly he was a gentle man. P.G.

# The only female A & R man?

**T**HE record producer was wearing black trousers, boots and sweater, and sat sipping a long cool drink.

"Basically the difference between American session men and those in England," explained a New York accent, "is that in the States they care about the finished product".

This particular producer is in a position to know, and in a unique position at that. For Claire Francis claims to be the only female A & R man in the world! She's certainly the only one we've ever come across, and she had some more to say about those anonymous recording boys—the session men.

"You'll be taking an American session", she went on, "and you'll do a take which is fine. But the drummer might say 'Hey! I know I could do better than that'. You won't find that here. American guys are less time-conscious too. If a session goes ten minutes over time they'll often carry on. In Britain if you go one minute over, you're cooked".

## BETTER READERS

This indictment of British session men was delivered completely without bitterness, and there's not a trace of malice to be found in the Francis make-up. They were just observations based on working in both countries.

"On the other hand", she added, "British musicians read much better than Americans and I certainly wouldn't want to offend them. It's just a different approach".

Claire may have a few comments against British session men, but she has nothing against British studios.

"They're much plusher here", she said. "You have nice reception areas where you can sit and think in comfort, and they have much more atmosphere. I appreciate that and I like them very much".

She came to Britain last year as a songwriter and since that time has been working for Polydor, handling the recording careers of some 27 artists.

## ONE-TIME SINGER

One of them is Sonny Childe, nephew of the late Sam Cooke, who also happens to be Claire's fiancé.

But the 23-year-old record producer hasn't always been in this side of the business, and it was thanks to her old boss that she's in this country at all.

"I used to write songs and sing



Claire Francis

them in Greenwich Village about the time Bob Dylan was there. My boss was Roland Rennie, now head of Polydor in England, and I kept telling him I had written songs. He wouldn't listen, though, and kept saying I should stick to being his secretary.

"One day I told him I had a song that had just come in from England. He listened to it, liked it, and only then did I tell him I'd written it.

"In fact I'd written it with Herbie Hancock who wrote 'Watermelon Man' and it became a hit in the Mid-West".

When Rennie came to Britain he brought her over.

"I just kept nagging him until he agreed", she added.

When Claire goes into the studios she usually has a shrewd idea of what is going to come out of the session.

## POT LUCK

"About 60% of the time I know what I'm going to do before I go in", she explained. "The rest of the time I'll just take pot luck, but I'll always use any idea which comes up. For one session I felt the record needed something extra so I had everyone empty their pockets. I collected all the key rings, put them on a long chain, and kept hitting it!

"I'm sure some of the guys think I'm crazy".

Crazy or not, Claire has produced over 50 records since she came—an average of about one a week. And that's not bad going.

"They haven't all been released yet", she said happily, "but I'm not worried. I've got plenty of work to do yet".



## Mike Rabin digs the Livingston Sound...

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

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

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The revolutionary Tubon—five or six tones rolled into one compact package—is the big new sound of the Sixties! With double bass, bass guitar, baritone sax, and many other exciting tones, it provides group versatility never before possible!

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# WALKERS —PRIVACY AND MUSIC



"I THINK there is a certain amount of your private life which people can look into", said John Maus, "but this thing with Scott was taken too far, it got out of hand and people have been overdoing an obvious thing". John was commenting on the private life of the Walker Brothers—a subject which has been thrashed to death in the musicals and national papers. I asked him whether, if he'd been single he would have signed an agreement, as Scott has, preventing him from marrying. "That's rubbish," he said, emphatically, "I would never have signed. I didn't tell anyone about my marriage. I just said one day, 'Well, here she is'."

How did he find marriage and business mixed? "It's strange," he said, "I don't see much of my wife but I find she helps me a great deal. I think if you are married then it helps to keep you sane. You have responsibility. If you are not married it's so easy to go off your head in this business. For a start, you are out there on stage and you have 5,000 girls all screaming at you, they all love you. That's enough to put you off your head for a start. Then you may start to

drink too much and I think you just destroy yourself".

We moved on to a less personal subject and the other side of the Walkers' life, their music. I asked John how long it was since he last played guitar professionally. "We really cooled the guitar when we first came across here. We played a couple of dates on the Kinks' tour then took on a backing group. We hadn't played together since we left our night club gigs back in the States but we were just getting back to standard when we decided to leave it to a group. Now we have a blow with all the guys on the shows before curtain up, and believe me, I'm terrible now. I've never been this bad on guitar even before I started playing, it's really disgusting. I try to do little runs which I used to be able to do with my eyes closed and I just muff 'em up! Still perhaps if I sat down and took my time I could get back in shape." What type of stuff did the assembled company of groupsters like to do when having one of their "blows". "We did some Freddy King numbers but mainly we were just playing blues shuffles. There was usually Gary, a couple of Troggs and one or two of Dave Dee's act, we had a great time. I played any guitar I

could lay my hands on. I've lost most of my own. I did have a whole set of Fenders at one time but they've either been stolen or I've sold them to people. I had a Strat stolen just recently in Germany. It was beautiful, one of the original maple neck jobs. I nearly killed the guy who was running the tour. He said he'd try and get it back for me but I haven't had any news yet. I'll have to go back home for another one which I left there. I bought most of my guitars in pawnshops. It's surprising how many quite famous people just get fed up with the business and sell their guitars. Perhaps some of mine belonged to quite big names. There was one guitar I always wanted for sentimental reasons. That was Ritchie Valen's Strat. When he was killed I asked his mother if I could have it but she didn't want to part. Can't blame her I suppose".

Now John seems to have put guitars well and truly behind him to concentrate on the vocal side of things. I asked if he and Scott ever practised their numbers or whether their performance was to some extent "off the cuff" once they got on stage. "We had a run through before the shows on our tour," said John, "but we don't often practise, unless for a new record".



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An LP to look forward to: **CHRIS FARLOWE**, featuring a round dozen split between originals by **MICK JAGGER** and Chris himself and established biggies like "Paint It Black" and "It Was Easier To Hurt Her". Says Chris: "We're going all out for full orchestral backings through the album".

A few titles due for release from the upcoming **SONNY AND CHER** movie "Good Times"—"Trust Me", "Don't Talk To Strangers", "Just A Name". The arrangements are incredible: featuring harpsichord, horns, strings, bells and a massive percussion department.

**BOB DYLAN** department:

still recovering from his broken neck injuries as a result of a motor-cycle crash, he's called off all dates until March next year. But he's light of recorded material and plans lengthy studio sessions starting the beginning of December.

**HOLLIES'** new LP, out December, includes "two ideas that are so different we swore the studio staff to secrecy", they say. The boys are spending more and more time writing original material.

**DAVID GARRICK**, now established via "Dear Mrs. Applebee", has recorded some operatic tracks which Pye hope to release. Among them: "Serenade" and "Ave Maria"

and a technician later said he reckoned the voice was very much like **MARIO LANZA**.

Musicassettes—friend or foe of the record industry? Both **Philips** and **EMI**, major companies in this tape-recorded scene, say they have to be classed as "subsidiaries" of the recording world. The two run side by side.

New vocal single by the **SHADOWS** now completed for late October release. It's called "The Dreams I Dream", penned by the Shads. **KINKS** recorded six titles, all by **RAY DAVIES**, and one will be picked for the December single. New **MANFRED MANN** hit "Semi-detached Suburban Mr. James" (by **GEOFF STEPHENS** and **JOHN CARTER**) recorded by **HERBIE'S PEOPLE** for the American market only. **GERRY MARSDEN** has completed 20 songs for a new stage musical—and has "Girl On A Swing" high in America, though losing the hit touch in Britain.

**LULU's** next single will almost certainly be again with the **ALAN PRICE SET**, though actual titles are still being sifted. And Alan says: "There are other artists I wouldn't mind working with on record. I'll keep you posted. . . ."

Watch out for an EP by that incredible group **THE CREAM**. It's made up of Christmas carols, dressed up in their own style—of course. Nothing new from the **STONES** on the LP scene until February or March next year, but there is the golden-hit type album called "Big Hits—High Tide And Green Grass". **REG PRESLEY** has eight titles ready for the **TROGGS'** second LP, due in

the New Year. **BOBBY GOLDSBORO**, a most under-rated talent, recording in London with **EMI** bosses. **JAN AND DEAN** split from Liberty to form their own J and D label—"we needed to have complete freedom to give expression to our ideas".

**GEOFF STEPHENS** writing songs for a first LP by the **NEW VAUDEVILLE BAND**—stresses the material won't be at all like "Winchester Cathedral".

**President Records**, the newest independent label on the British scene and a subsidiary of the Stateside **President** label, release "Summer Kisses", and American hit for **FLOYD AND JERRY**. The boys wrote the song themselves and this is their first British disc.

**THE YARDBIRDS** disc "Happenings Ten Years Time Ago" catches on to this American "Psychedelic" scene with many weird and wonderful, if not entirely coherent, vocal and instrumental sounds. "Psychedelic" music has been kept underground in the States because the disc jockeys who claim that it is really music to "loot" by. They contend that these songs are written and recorded while the artists are under the influence of drugs. **ERIC BURDON** tells us that there is quite a big thing going on in this line of music. "Many of my friends out there see it as a valid form of music," he says "It is really a development in sounds".

The **MANFRED MANN LP** "As Is" was recorded at the Philips studios by **SHEL TALMEY** and **GERRY BRON**. It was an independent venture. The only non-originals on the album is the classic standard "Autumn Leaves".

## SCRIBBLES

R & B must take all prizes for colourful names of performers—you've heard of **Screaming Jay Hawkins**, but what about **Frank "Floorshow" Culley**, **Long Tall Lester**, **Doctor Horse**, **James "Blazer Boy" Locks**, **Professor Longhair**, or **Modest Showstopper Clifton**.

**Dave "Baby" Cortez**, currently offering "Count Down" topped U.S. charts with "The Happy Organ" when he was just 16 years old.

**Marvin Gaye** was once a member of the **Moonglows** group. . . . **Muddy Waters**, **Memphis Slim**, **Big Mama Thornton** at last month's **Monterey Jazz Festival**, California. . . . **Otis Redding's** latest Stateside single "Fa-fa-fa-fa" should be one of his biggest hits.

Songs don't have to be so old before they are revived these days, hence new versions of **Mar-Keys'** "Philly Dog" by **Herbie Mann**, "Hold On, I'm Coming" by **Billy Larkin** and the **Delegates**, and "Up Tight" by **Ramsey Lewis**. . . . **Conway Twitty** now records Country and Western style for American **Decca**.

After 130 weeks on the charts "Louie, Louie" LP by **The Kingsmen** drops out of the best-selling American albums lists.

**Dean Parrish** follows "Tell Her" with "Turn On Your Lovelight"—the old **Bobby Bland** number. The record was produced by **Richard Gottehrer**, one of **The Strangeloves**. . . . **The Mojo Blues** have recorded "Land Of A Thousand Dances"—the group is Norwegian! !

New releases in America—**James Brown** "Don't Be A Drop-Out", **Bobby Freeman** "Soulful Sound Of Music", **Bobby Hebb** "A Satisfied Mind"; also three from **B. B. King** on different labels—**Kent**, **Atco**, and **A.B.C. Paramount**. . . . **Easily Edwin Starr's** best record—"Agent 00 Soul"—which sold over a million copies. . . . Also, why didn't anyone release superb "I'm Happy A Man" by **The Jive Five**?

In the U.S. top ten R & B singles five years ago were **Bobby Blue Bland** ("Don't Cry No More") **Lee Dorsey** ("Ya Ya") **Jimmy Reed** ("Bright Lights, Big City") and **The Mar-Keys** ("Last Night"). . . . Big success soon, forecast for **Gladys Knight and the Pips**. . . . New LP from **Slim Harpo**—"Baby Scratch My Back"—but mainly old tracks. . . . Rather unfair treatment of **Lee Dorsey's** "Working In The Coal Mine" by **B.B.C. TV's** Top of the Pops.



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# YOUR QUERIES ANSWERED

## STEREO EFFECT

Dear Sir,

To get a sort of Stereo effect, I propose to put a Vox Continental Organ I am buying through an old P.A. system that our group cast off long ago.

The speakers in this consist of two 25 watt Fane (15 ohms impedance) in one cabinet, and two 20 watt (one Celestion and one Fane) in the other (15 ohms).

I have a "Treble 'n' Bass 50" and the problem is, what impedance socket should I use? The 15 ohms or 8 ohms out-put to the speakers?

R. TICKLE,  
Basildon, Essex.

**ANSWER:—Use the 15 ohm output with a split lead.**

## TUNING

Dear Sir,

I'm writing to you to ask for advice regarding the tuning of my guitar. The problem is after I have spent time getting the instrument in tune, after only a couple of minutes I have to stop playing and tune it up again. Although this is not a major problem while practising, you can imagine the trouble it creates on stage during a performance.

I hope you can give me some help over this. The guitar is a solid six string with single side machine heads.

L. ALLMAN,  
London, S.E.6.

**ANSWER:—Your problem could either be faulty machine heads or an insecure bridge, check them both. Your machine head cog screws might be loose so give them a few turns with a screwdriver. If the teeth are worn on your cogs there's nothing for it but to buy replacements.**

## SPENCER'S STRAT

Dear Sir,

Could you please tell me whether or not the Harmony Stratatone (blonde) guitar, as used by Spencer Davis, is available in the U.K. and if so at what price?

RICHARD DOLLEY,  
Warrington, Lancs.

**ANSWER:—This model is out of production now and has been for a few years. You might possibly be able to pick one up secondhand if you keep your eyes**

open. Price could be anything around the £45 mark.

## WALLACE AMPS

Dear Sir,

In the article on Jimmy Page in the September issue of "Beat Instrumental", he talks about a Wallace amplifier. I have never heard of this make, and I wonder if you could tell me where I can write to obtain more information about it?

G. COXON,  
Hull, E. Yorks.

**ANSWER:—For full details on the range of Wallace custom-built amps write to this address: Wallace Amps, Ltd., 4, Soho Street, W.1.**

## UNWOUND STRINGS

Dear Sir,

Could you please tell me if any guitar string manufacturers produce a set of completely unwound steel strings for use with electric guitar? If so, at what price approximately?

W. S. PAVELIN,  
Woodford Bridge, Essex.

**ANSWER:—Completely unwound**

guitar strings are the basis for all wound strings. The sound they would produce however would be completely unacceptable. Strings depend on their different windings, lengths, body texture for their individual sound. Certainly no string manufacturer has such a set on the market.

## DIFFERENT KEYBOARD

Dear Sir,

About two years ago a new keyboard instrument was reviewed on Radio, TV and various musical papers. Could you throw some light on this instrument as I haven't seen or heard about it since.

It was described as "A Keyboard instrument with a built-in computer memory system. A push button makes it sound like any instrument and plays any one of 18 rhythms at the touch of a finger. The secret recordings of 1,250 instrumental sounds on tape."

T. WRIGHT,  
Lymington, Hants.

**ANSWER:—This instrument is the Mellotron. I suggest that you go along to any of Graham Bond's electrifying performances to see it in action.**

## Instrumental Corner

### TO SOUP OR NOT TO SOUP?

Many of our top guitarists have worked on their guitars to make them just that little bit more efficient. Often they file frets down or change the wiring inside. It stands to reason that both these practices can be very dodgy if they are not done carefully.

What have the experts got to say on the subject? We asked a spokesman for one of the top West End shops for his views. "In some cases filing the frets down is advisable, in others it's not," he said. "If you are a jazz guitarist then it doesn't matter how low you take 'em as long as you stay within the safety limit. If you are playing blues, then I don't think it's a very good idea. You need a high action for slurs and bottle-neck work so if you take the frets down too far you'll find that instead of pushing the string across the frets for a slur you are scraping the wood in between.

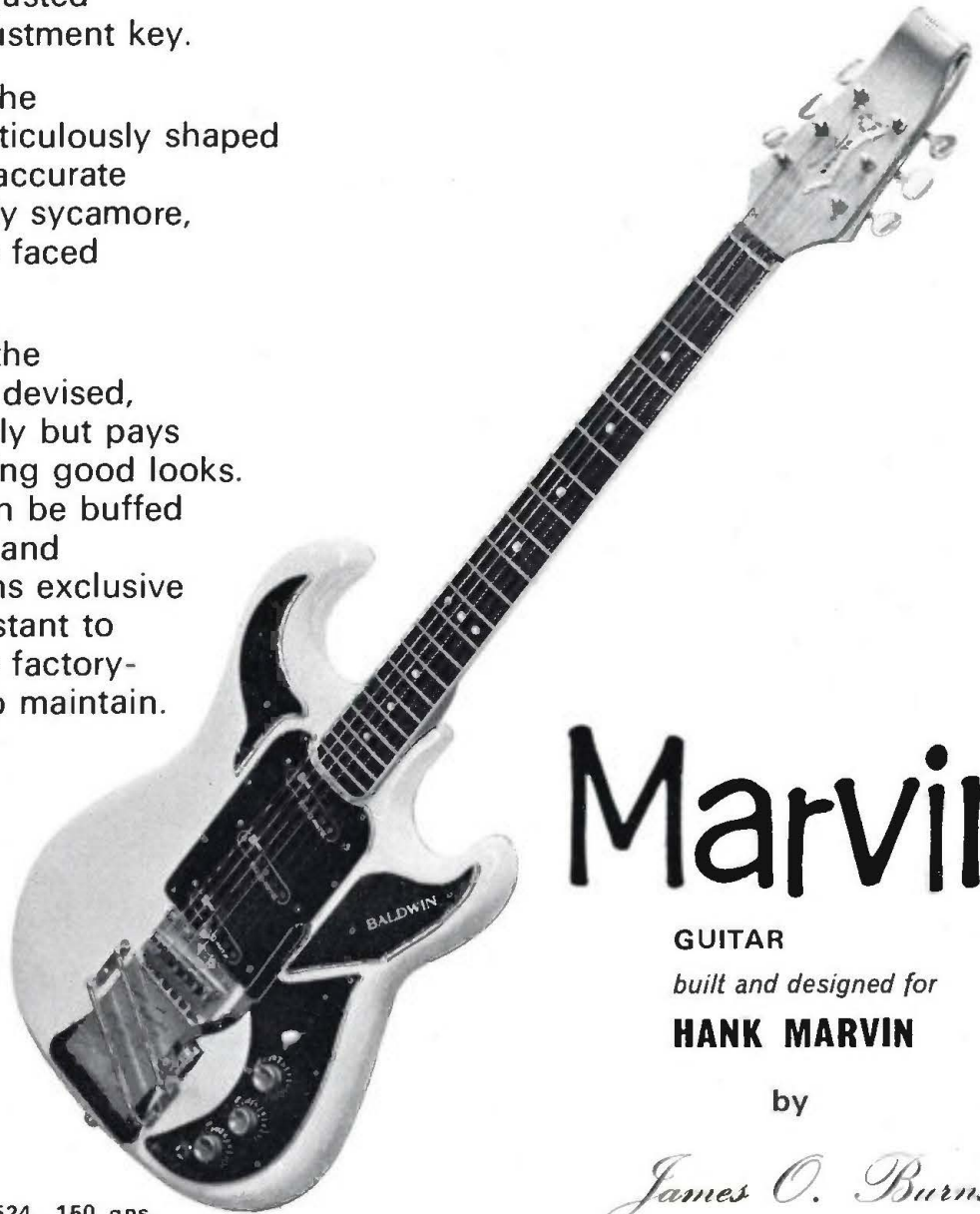
"With the cheaper guitars sometimes fret filing is essential, but, in my unbiased opinion, you should bring your guitar into the instrument shops. Same goes for re-wiring, this is something which should be left to the experts who know guitars inside out. Some guitarists are of the opinion that if they reverse the wiring on the pickups they'll get different sounds. This isn't so because a pickup's sound is governed by its position on the guitar. Manufacturers don't make individual pickups for either bass work or treble work, they are identical. In some cases the sound of the guitar is improved by the installation of either a bass or treble-cut device, but this does often decrease the power of the guitar. One thing you can do without exploring the inside of the guitar is to take off your pickup covers. This is frowned upon by some people because the covers are put on to protect the pickup from dust and perspiration. If you leave them off they are bound to get dirty but there's no doubt about it this does make for a slight difference in the sound produced. People who have done this are Tony Hicks and Eric Clapton. But if you aren't absolutely sure that you know what you are doing leave your instrument alone".

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# SONG- WRITER'S COLUMN

"I Love My Dog" man, Cat Stevens has just formed his own music publishing company—Cat Music.

Cat, who writes and now publishes all his own material, has songs under consideration by Bobby Goldsboro and the Ryan twins. They're probably barking up the right tree.

Geno Washington's new single "Que Sera, Sera" has had quite a history. It was written in 1956 by Jay Livingston and Ray Evans for the Doris Day film "The Man Who Knew Too Much", and won an Academy Award the same year.

Apart from Miss Day's version topping the charts exactly ten years ago, the song has been used more than 50 times, by people like Gracie Fields, Mantovani, Chet Atkins, The Chipmunks, Connie Francis and P. J. Proby.

Every week music publishers throughout Britain receive countless hopeful compositions from aspiring songwriters. They don't mind—in there somewhere is the next chart-topper; the next million-seller.

But composers can make life easier for the publisher.

Bob Britton of Southern Music told me how.

"A tape recording is probably the best overall way a songwriter can submit a number", he said, "and preferably at 7½ i.p.s.—although most publishers can match other common tape speeds. However it is important that the sender should mark what speed he has recorded his number because we really haven't too much time to mess about trying one and then another".

Anyone sending a tape is also advised to enclose a typewritten copy of the words as well, since home recordings aren't always that clear.

**S**SESSION man pianist and organist Roger Coulam went about things in completely the right way. He started playing piano at 4, when he discovered the family upright, and as they say, "never looked back".

"I took lessons from the age of four", he told me, "but you know how it is, I don't remember much about them. I think kids learn by copying rather than learning. That must have been what I did."

At school Roger teamed up with Dick Morrissey, the tenor sax man, in a jazz band. "He was playing a clarinet at the time," said Roger. After school and jazz with Dick Morrissey, Roger entered the Guildhall School of Music. "I was taking classical piano training and doing crummy little club gigs to help pay my fees".

## BUTLINS GIG

"When I left I went to a band at a Butlins holiday camp. It was my first full time musical job and I was quite pleased with myself. After this I played various places like the Astoria and then I joined the Squadronnaires for a while. All the time I was playing piano, but my next engagement brought me on to the organ for the very first time. I joined Helen Shapiro's backing group and played the original Vox Continental organ. Jennings supplied me with the prototype. I was with Helen on that tour she did with the Beatles. I can remember them keeping to themselves rather a lot. On the tour coach they'd sit up at the back playing acoustic guitars and working out songs.

## WROTE FOR WINNIE

"After Helen I went freelance for a while then ended up at the Winter Gardens, Bournemouth backing Winifred Atwell. I did a bit of writing for her and she used some of my numbers in the show. I was getting more and more interested in the organ and I next joined Jimmy Nichol's group playing a Hammond, which was part of the gear he'd bought for the group. I was with him to the death, you might say. When the group folded the HP people sent a couple of blokes round and they whisked the Hammond away. I was most upset because I'd become very attached to it. I just had to have one for myself. I went along to the auction of the bankrupt stock but I just couldn't match the price which a dealer offered for the Hammond. So, I saved enough for a deposit and got one of my own".

Roger was a little vague when I asked him if he could tell me some of the sessions he'd played on. "Let's see," he said, "I was on 'Winchester Cathedral' and 'Dear Mrs. Applebee' but they're

# THE SESSION MEN

No. 15

Roger Coulam



about all I can remember at the moment. I've done a lot of stuff with Tony Hatch for Pet Clark and Jackie Trent but I can't remember any titles really. If I'm at any of his sessions it's always on piano. Tony doesn't like organ on his records. Oh yes, I was on the latest Tom Jones LP as well. I've just made an LP with some other session men friends of mine for CBS. It's tentative title is 'Four Players In Search Of An Album'".

## NO PRACTICE

I asked Roger if he practised at all. "Haven't got the time," he replied, "and on top of that, I'm lazy. But I think that I'm playing often enough to keep up my present standard. If I do any practice at all I just shake my wrists and hands once or twice". He said this with a smile, but I'm sure that it's quite sufficient exercise for a man who's been working at the keyboard from the age of four.



# VOX

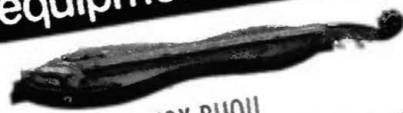
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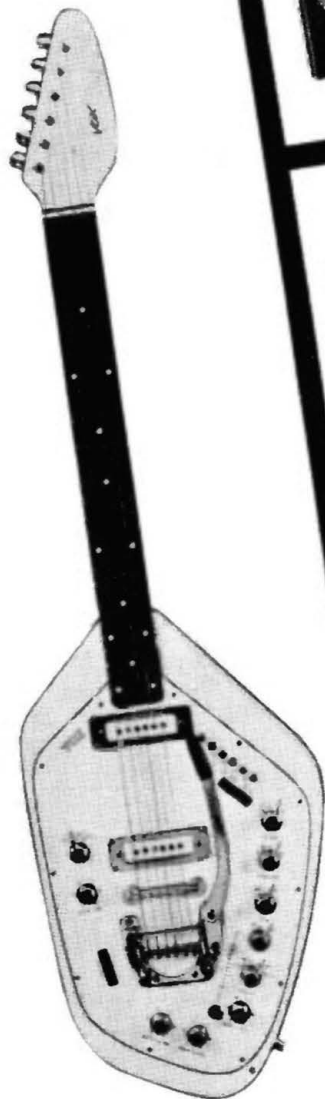


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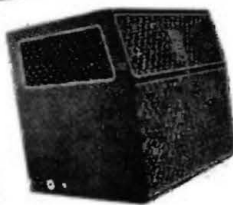
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**W**HAT the man said was: "Come and meet Ike and Tina Turner—honest! Even off-stage they seem to be bigger than life". So I went. And, in a sense, he was right—not in physical size but in the earnestness of their conversation, and in their dominant yet quiet personalities.

They talk Southern-style. Choose their words carefully. They're married, of course. Tina, dubbed the "Bronze Bombshell", is an emotional girl, superbly shaped, yet has four sons. She drawls comfortably: "I can't sing a song if I don't feel the emotions draining away. I turn my toes inwards when I stand there . . . it's my way of keeping my balance when I go after those high notes".

What surprises me, and seems to surprise them, is that it took so long for them to meet up with British audiences. They've been big names in the States for six years or so. They have to earn big money to tote the following miniature "army" round with them: two secretaries, three girl singers (the incredible Ikettes), a valet, two male singers (the underrated Jimmy Thomas and Prince Albert), the Kings of Rhythm band, and sundry others who come into the road manager category.

### MUSICAL BRAIN

Ike is the musical brain. Tina is the personality seller. Ike doesn't mind being more in the background, just arranging things and playing guitar on all but a few tracks. "If they just billed Tina on the records, I'd be happy", he said, with a quick stroke of his flourishing little beard. "But it's kinda traditional to have both of us mentioned at the same time".

Ike was born in Clarkdale, Mississippi, a one-time dee-jay and song-writer before forming the Kings of Rhythm. Tina comes from Tennessee, was a church singer, drama student, and was yet another fan who got to marry the bandleader. "I watched Ike on stage, decided to ask to do a



# IKE & TINA ... BIGGER THAN LIFE!

number with the band. Ike liked me, so I became an Ikettes", says Tina.

This business of signing with Phil Spector, and creating "River Deep—Mountain High" enabled the duo to break through in Britain. I enquired after Phil, that unpredictable genius of the pop industry. "Unpredictable as ever", said a slightly mournful Ike. "We got that big hit. Right! Then we did five tracks with him for the new LP. He was good for us, but I must admit I didn't at first like all those voices clattering up 'River Deep' . . . but where is he now? So far as we know, he's in New Mexico, filming. So we've had to branch out again and now Bob Crewe is making our records.

"Our new single is 'Two For Tango', given a real bluesy treatment". Short pause here

while Tina launched into a quick version of the song. A quick verdict: must be another smash hit, especially as the duo have boosted their popularity here through touring with the Rolling Stones.

### EXCITEMENT

On arrival here, Ike and Tina hadn't actually met the Stones. Messrs. Jagger and Jones have often raved about the Turner potential, and there had been talk of both parties being in the same American film, but they'd never actually met. So I went back to Ike and Tina after they'd played a few dates on the tour.

Said Tina: "Those Stones really know what is happening. They get a sense of excitement that we don't often meet up with in the

States. They work like it's all for the teenage market, but we listened carefully to what they were putting down. They have a real sense of style in the blues idiom".

But Ike said: "Our one problem has been breaking through with the teenage audiences. You see, we concentrate on real rhythm 'n' blues and you need a fairly sympathetic audience to take that. The really young kids aren't too knowledgeable and some go along just to SEE someone work, not so much to hear them".

It was also something new for the Turner stage show to precede another star act. Normally they take on a whole show, fill a whole theatre, on their own. So they can build their own excitement over a long period, culminating in the 5 ft. 4 in. Tina belting out in that fascinatingly hoarse voice of hers.

What impressed me most about the Turners was their mature approach to selling hectic R and B excitement on stage. Watch them, specially titian-topped Tina, even when they are relaxing. The man was right: they ARE somehow larger-than-life figures. But how they keep such a happy family life going, with four kids, AND stir up excitement round the world . . . that I'll NEVER know!

PETE GOODMAN

**L**ITTLE Lulu is an impish 5' 2", and every inch, from her natural red hair to her size 3½ shoes, is packed with more energy than a Mars bar.

She's the original wee Scots lass—who could doubt it with a name like Marle McDonald McLaughin Lawrie—and she has the aristocratic privilege of being born in a castle!

"Lennox Castle, Lennoxtown", she says modestly. Then adds: "It was the traditional home of the Earls of Lennox, but my arrival was somewhat a break with tradition—it had been partially turned into an emergency maternity home!"

## SANG AT THREE

That was in 1948 on a cold November day. Maybe that's why her voice has so much warmth now—a kind of compensation. She certainly started singing very soon after that—at the tender age of three to be exact.

Then at nine, she was wowing the audience at a concert party in the local public hall.

The choice of material in those days was a bit different to the numbers in the record racks of the many Lulu fans of today.

Now she's a keen fan of all sorts of music—providing it has feeling. "I have to feel a song before I can sing it", she says.

"For example, 'Call Me' wasn't my type of song at all, although I didn't realise that until long afterwards.

## FAVOURITES

"My own favourites include people like Ray Charles, Jack Jones, Nancy Wilson and Arthur Prysock—so you can see my tastes differ quite a bit.

"I also like some jazz and classical music, although I can't say which pieces. But to me, Ray Charles is king—he's a genius.

"Although I like Count Basie and Johnny Dankworth, I can't really say I'm a jazz fan—for instance I don't understand Brubeck and I haven't had a chance to listen to people like Monk. I'd like to be able to sit and listen to music all the time".

So basically, Lulu is like many intelligent 18-year-olds. She likes the same things, and acts the same way. The only difference is the voice. . . .

And it's quite a difference too. That voice is a real powerhouse; probably can't be measured in decibels; but



calculated to have sufficient volume to rouse the deafest of people.

## STRAIGHT FROM SCHOOL

Her career started as soon as she left Glasgow's Whitehill Senior Secondary School. She went straight to the nearby Lindella Club, where she was later "discovered".

"At this time her greatest influence was her father. Edward Lawrie sang standards for kicks, and his encouragement was something she still regards very highly.

As well as the singers mentioned, Lulu admires the groups—notably the Beatles, Stones and Hollies.

Lately she has become involved in the glittering world of films, and she likes it very much.

"The thing was", she told me, "as soon as I'd finished the film, I wanted to do more, but I had to go and record a single. Still I've got a lot of things coming up.

"I'd like to act in musical comedy on stage and in films, but I could never give up singing completely. I'd die if I ever had to".

Most recent highlight for Lulu was a recording session with Alan Price.

"He's a knockout", she said enthusiastically.

MIKE CROFTS

# LP REVIEWS

## SOUND VENTURE



George Fame and the Harry South Big Band.

Columbia SX 6076 monaural only.

Flameless Georgie goes on with the big boys of British jazz under the heading of the Harry South band. Harry South is responsible for the arrangements—mainly of well-worn standards.

The South line-up is impressive name-wise with pianists Gordon Beck and Stan Tracy taking turns at the keyboard, Ronnie Scott, Tubby Hayes, Dick Morrissey and Harry Klein on saxes, plus a good percentage of trumpets, and ace drummer Phil Seamen.

Georgie's nasal singing is reminiscent of Mose Allison as it floats out over the music in some very stylish vocalising.

Side One: Many Happy Returns; Down For The Count; It's For Love The Petals Fall; And I'm Missing You; Funny How Time Slips Away; Lil' Pony.

Side Two: Lovey Dovey; Lil' Darlin'; Three Blind Mice; Dawn Yawn; Feed Me; Papa's Got A Brand New Bag.

## LIGHTNIN' HOPKINS/ JOHN LEE HOOKER

The Blues of  
**LIGHTNIN' HOPKINS**  
Live recording from Bird Lounge, Houston, Texas



Live at the Bird Lounge, Houston, Texas.

Storyville SLP 174 monaural only.

Six tracks from Lightnin', three from John Lee. Both artists adhere to their usual styles with Hopkins

handling the spoken introductions. His numbers are attractive in their own way but his guitar playing, although effective is hardly inspiring. Hooker is in good voice as always and adds a novel quality to this album with his track, "Teaching The Blues" on which he explains where he got his beat from and how he uses it. The album is cleanly recorded but audience participation is nil. Pathetic hand-claps at the end of each track should really have been dubbed out.

Tracks from Lightnin' Hopkins are plaintive and are delivered thoughtfully. He remains in a sad frame of mind and voice throughout the album and only occasionally breaks out into a lively riff on the guitar. Overall verdict, pleasant album good for those who know the blues but not for those seeking an introduction.

Side One: I Heard My Children Crying; Leave Jike Mary Alone; You Treat Po' Lightnin' Wrong; I'm Gonna Meet My Baby Somewhere.

Side Two: Don't Treat That Man The Way You Treat Me; There's Good Rockin' Tonight; Teaching The Blues; Two White Horses; Talkin' 'Bout My Baby; (Three from Hooker).

## ZOOT



Zoot Money and the Big Roll Band  
Columbia SX 6075 monaural  
Columbia SCX 6075 stereo

Here we have Zoot Money's stage show captured on record. It was recorded live at the Klook's Kleek and features a cross section of the numbers Zoot and the Band feature in their act.

This is definitely a fan record, one which should be bought, snapped up by all the Money Fans. Unfortunately there isn't much about it to recommend it to any other members of the record buying public. Although the band and Zoot's presentation is superb as usual, there is something missing. It doesn't quite come off. Zoot would have done himself a favour if he had cut out the "semi-

negroid soul patter" in between and during some numbers. "Barefootin'" for instance takes about a third of side one and although it was no doubt very exciting to hear at the Klook's Kleek it doesn't do much for the home listener. There is a lack of audience "feel" although it's obvious that Zoot is trying his best to get them on the session with him. Good but not outstanding.

Side One: Chauffeur; The One And Only Man; I've Been Trying; Florence Of Arabia; Let The Good Times Roll.

Side Two: James Brown Medley; I'll Go Crazy; Papa's Got A Brand New Bag; Out Of Sight; I Feel Good; Mashed Potatoes U.S.A.; Nothing Can Change This Love; Barefootin'.

## ROGER MILLER PRESENTS 'THUMBS' CARLILLE



"Thumbs" Carlille  
Philips BL 7729 monaural only.

Roger Miller's extraordinary guitarist, Ken "Thumbs" Carlille goes out on his own record-wise and it's an altogether pleasant album. He makes it hard to believe that he uses his left hand as he would on a Hawaiian guitar, playing his Fender Jaguar on his knee. This unusual method doesn't seem to hinder him at all and he produces some pleasing sounds.

He has selected a varied set of numbers and he switches from screaming electric to jazz guitar to classical guitar, all the while retaining a certain personal touch. He plays the standards, "Yesterday", "Caravan", "Downtown", "Fly Me To The Moon" and "Moonglow", and although he doesn't seem to add much to them in the way of improvisation he plays them extremely well. His own compositions number five and he also gives Roger Miller's "Engine, Engine No. 9" his own treatment. If you are a guitarist you will probably like this album for its happy simplicity but non-guitarists and searchers after brilliance will be rather disappointed. Well worth a listen though.

Side One: Candy Girl; Bach To Bach; Engine, Engine No. 9; Fly Me To The Moon; Moonglow; Mister Funk.

Side Two: Yesterday; Hold It; Minute Minuet; My Bossa Nova; Caravan; Downtown.



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

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

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

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

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### MUSIC TEACHERS

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# YOUR LETTERS

## INGRATITUDE

Sir,  
I should like to record my disgust at the attitude of an apparently increasing number of artists who quit one group either to go solo, or to join another outfit. It seems they can't say "Thank you" either to the group that has already given them success, to the scene itself, which has provided them with the necessary opportunity, or the record buying fans, who in the final analysis, make or break any group.

It's obvious that humility or gratitude have no place in their lives and yet there must be literally hundreds of would-be musicians who would give their right hands to have the same chances these people have had.

So, please, how about a few nice words for a change? It doesn't cost anything and most of the discontented people have made quite a lot out of it.

John Birch,  
Weybridge, Surrey.

\*Mr. Birch wins the two LP's of his choice this month—Bert and John, and Ike and Tina Turner—they will be sent to him as soon as possible.

## HELPFUL

Sir,  
I am writing this letter in the hope that it may be of some use to the drummers of groups who do not know how to get the best sound from their instruments.

I come across many drummers who like a dead, slack skin sound and continually

loosen off their heads to get this sound; this is bad for the heads and not good for the shells. May I suggest that the drummers who do this try tensioning their heads right up as tight as they can, and then putting their dampers full on and working down, striking the head from the centre outwards until they get the best sound. For the bass drum I find I get the best sound with the batter head very tight and the face head tensioned about halfway with the dampers full on, on both heads.

Mike Law,  
"The Initials",  
W. Germany.

## CREAM

Sir,  
I feel I should reply to John "Remas" Wright's letter in the September edition of "B.I."

I went to watch "The Cream" perform last week and was really disappointed. As soon as the switches were flicked on, and their mighty

Marshalls were warmed and ready to go, I was as eager as anyone to hear this so highly-rated trio. Oh! but what a shock. The sound that echoed around the hall was just an enormous din. Each musician played his own instrument with skill and confidence, but each was playing for himself.

Miles Stone.  
Lymm.

## ROKES

Sir,  
I have read with interest your article on the Rokes in the October edition of "Beat Instrumental". Two years ago, while in Rimini, I saw this group perform at a night-club and was quite impressed with their act.

I have just returned from another Italian holiday, and it seemed that every juke box was playing their latest record over there. But it was not the "Che Colpa Abbiamo Noi" track which was in demand but the flip-side "Piangi Can Mei".

Maurice Taylor,  
Bristol.

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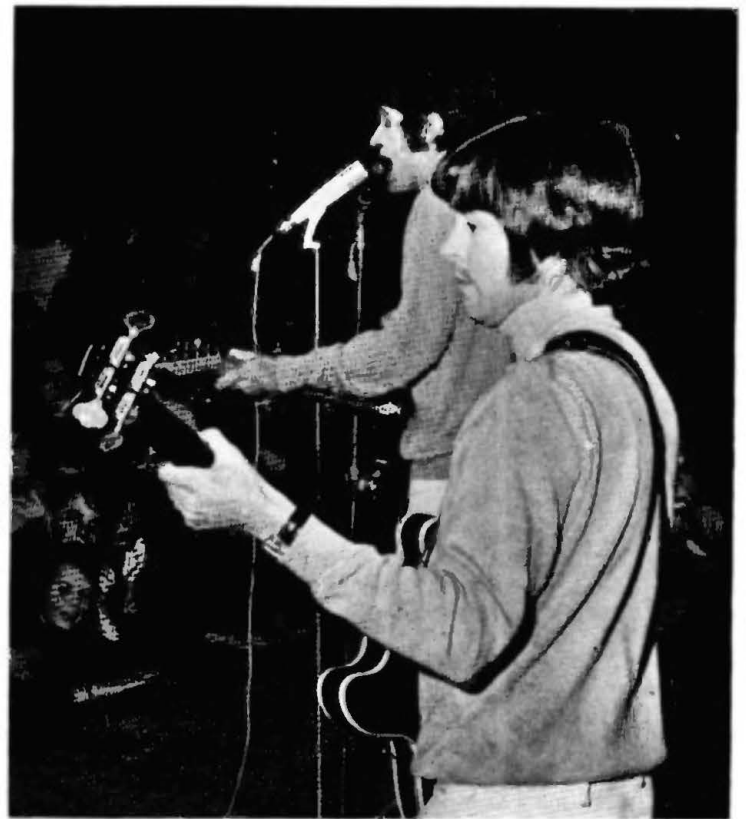
# THE UNRECOGNISED KINK!

LAST month we featured new Holly bassman Bern Calvert. This month, although we are not making a regular feature of it, we are introducing another four-string operator and newcomer to the Kinks, John Dalton. Previously with the Mark Four, before they changed their name to the Creation, John hadn't ever met the Kinks, nor had he seen them on stage. He was introduced to them through the Arthur Howes agency when Pete Quaife's stage and studio space became vacant.

"I had very little time to learn anything with the group", he told me, "so I took a pile of their records home and learned the bass parts from them. I had one practice on a Thursday after-

noon before my first gig on the Saturday, but we only learned about two numbers before we appeared on 'Top Of The Pops' the same night. The first booking I did with them was disastrous as far as I was concerned. I didn't have my own Gibson E.B.2 with me so I used Pete Quaife's bass. It just didn't suit me and not being 100% sure of the numbers I felt pretty bad. Now I'm getting into the swing of things. I'm using my Gibson and two Vox T.60 cabinets with a 100-watt unit. I like a nice driving sound with very little treble."

I asked if John had recorded with the group. "I've done one track on the new LP", he told me, "and we also did some recording—



New Kink bassman John Dalton on stage

just for interest's sake—in an out-of-town studio. None of the tracks will be released, it was just so that we could hear what we sounded like."

How has he been received by the fans? "It's a funny thing", he said, "I can go to a booking with the group, get up on stage and be mobbed with the rest of them. But, if I walk through the crowd in the break I'm completely safe, they don't recognise me, they probably don't think of me as a Kink." How is John getting on with the Kinks? "Very well", he told me, "both on stage and off. I can't say that I've found anything unusual about them, they are just as I imagined they would be, they don't do anything which is different from the normal activities of a big-name group."

## PETE DIFFERENT

I asked John how he reckoned he stood in relation to Pete Quaife as far as bass playing went. "Unfortunately, I never saw Pete working on stage", he said, "so I can't say that I know much about his style. I've listened to his work on records, of course, and I think he's very good, but you're so limited on

record you have a set time, and a set job, you can't really give people much of an idea of your capabilities. From what I've heard I'd say that Pete's and my styles are completely different. Don't ask me in what way though, it's just something you can't define."

Did the other Kinks compare his work to that of their old bass man? Did they try to mould him into another Pete Quaife? "Not at all", said John. "They have hardly passed any comment at all on my playing, they seem happy enough. They never say to me, 'Pete used to do so-and-so, can you try it?'"

Although he's only been with the group a comparatively short time John has covered a lot of ground, been to a lot of places, mainly by air. "Don't like flying one bit", he told me. "I wouldn't say I hated it, but I'd rather not do it, if you know what I mean."

John appeared to be very happy and contented with his Kinky lot when I spoke to him. He certainly showed no signs that he was frustrated with the material he was doing, or, in fact, sad about any aspect of group life. I'm glad. He's a very pleasant chappie, this new Kink. K.S.

## TOP TWENTY—FIVE YEARS AGO

AMALGAM OF BRITISH TOP TWENTY FOR THE FIRST TWO WEEKS OF NOVEMBER, 1961

- |                                   |                 |
|-----------------------------------|-----------------|
| 1. His Latest Flame/Little Sister | Elvis Presley   |
| 2. Walkin' Back To Happiness      | Helen Shapiro   |
| 3. Take Good Care Of My Baby      | Bobby Vee       |
| 4. Big Bad John                   | Jimmy Dean      |
| 5. When The Girl In Your Arms     | Cliff Richard   |
| 6. Take Five                      | Dave Brubeck    |
| 7. The Time Has Come              | Adam Faith      |
| 8. Hit The Road Jack              | Ray Charles     |
| 9. Moon River                     | Danny Williams  |
| 10. Mexicali Rose                 | Karl Denver     |
| 11. Tower Of Strength             | Frankie Vaughan |
| 12. Let's Get Together            | Hayley Mills    |
| 13. The Savage                    | The Shadows     |
| 14. Wild Wind                     | John Leyton     |
| 15. Sucu Sucu                     | Laurie Johnson  |
| 16. You'll Answer To Me           | Cleo Laine      |
| 17. Midnight In Moscow            | Kenny Ball      |
| 18. Bless You                     | Tony Orlando    |
| 19. Runaround Sue                 | Dion            |
| 20. You Don't Know What You Got   | Ral Donner      |

Records Entering The Top Twenty during the last weeks of November, 1961

- |                       |                  |
|-----------------------|------------------|
| My Friend The Sea     | Petula Clark     |
| I'll Get By           | Shirley Bassey   |
| Fool Number One       | Brenda Lee       |
| Married               | Brook Brothers   |
| September In The Rain | Dinah Washington |
| This Time             | Troy Shondell    |
| Stranger On The Shore | Acker Bilk       |

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