

OVERSEAS BOOKINGS

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Editorial

Britain has already proved herself to be the leading country in Europe for sheer recording technique. During the past two months we've been highlighting this in our "Studio Notes". In future we're going to call this special section of "Beat Instrumental", "In the Studio".

And we're also adding another unique item to "Beat Instrumental's" long record of "firsts", called "Top Twenty Facts". In this we're listing the records which have filled the top twenty places during the previous four-week period, based on the "Record Retailer" charts. We're not publishing this chart to show you which records are currently top of the pops, because the daily newspapers give you this information at the beginning of every week. What we're doing is to give you the facts behind the hits. Other magazines do give some details, but no one up to now has ever bothered with all the other ingredients which help to make a hit, namely the studio and recording engineer.

Most of today's top stars, like the Beatles, Donovan, the Small Faces, the Move, Jimi Hendrix Experience, etc., have developed an association with a particular studio, which is very important to them. They know by experience that their particular studio makes them happy and relaxed. And it's only right that the studio should get the credit for good work.

That often-forgotten man, the recording engineer, is also starting to come into his own. Certainly, there are recording engineers who just twiddle the knobs under the close direction of the record producer, but there is also a very high percentage of engineers who are very creative in their approach. If a particular problem arises, they suggest ways to get round it. And, as anyone who has been in a recording studio knows only too well, they must have patience. If things aren't going right, it may mean take after take before the artist and producer are finally satisfied.

The Editor.

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PLAYER OF THE MONTH

NOEL REDDING



GUESS how this leading, freaky-styled, curly-haired, bass-slayer started his career? You're right, he, too, was the owner of "an old Spanish guitar". He was 14 when he first became an exponent of string strangling. Donegan was king of the popular music world and it was regarded as scandalous to skit at skiffle . . . Phew!

School days saw our hero with a Burns Tri-sonic from which he drew music, which was, at that stage of his musical development, far removed from the sweet-soul variety.

The scene changes to art college, and we see a bleary-eyed Noel creeping to classes at various unscheduled times, because he had been playing the nights away, on a Gibson S.G. Special, just for the record. But the tardy Mr. Redding did not escape notice, and it became clear that the young man's artistic career had gone west. Shame. . . .

But he despaired not: "There I was, at the age of 16, professional", says Noel. "I was racing up and down the country with a group called the Fugitives. We were doing quite well. But I gave myself a nervous breakdown. We hadn't been eating properly or sleeping. I stayed at home recovering, and when I was O.K. again I went off to Germany with a group called the Burnettes. That lasted one year. We went down well. It was the usual scene, hard work, good experience. When we came back home we broke up for one reason and another. I was out of work. I was scraping about. Then I got in with a group called the Loving Kind, in fact, I formed the group myself. We recorded, but nothing came of it. I was dead broke! Mooching about, going around to friends' houses, collecting beer bottles to get the money on them.

"Then, I saw this advert for a guitarist for the Animals. I went along, played a few things with Barry Jenkins, then 'Chas.' came in and asked me if I could play bass. I said that I couldn't, so then he asked me if I'd like to give it a try. I said O.K., and Chas. brought his Gibson in for me to play. From that moment on I was a bass player. I used a six-string bass for a while. That made the change-over from lead easier, but I could only seem to get a trebly sound out of it. Later I moved on to the four-string.

"I'm still keeping my hand in on the lead guitar and I've played a few things on the LP tracks. Singing? Yes, I'm trying to improve. My voice isn't too strong, but I do my best to stay in tune on the harmony behind Jimi. But I don't think I'll be taking any lead vocals."

THE gentleman on the right, doing his nut by means of his feet and using a guitar for a counter-balance, is Stevie Marriott. Big, big Stevie Marriott. You can forget that "little" title. The friendly, modern, guitarist and singer, has proved himself to be big in voice, application to his job, songwriting and in intelligence as far as he is allowed by his nation - wide wanderings with the diminutive countenances instrumental and vocal ensemble. As you can see, on stage he is uninhibited, one might almost say wild, a superb showman. Watch him work y'all!

MOVEMENTS

He spins on one foot, cleverly avoiding the lead which stretches to his massive amp. He is fond of the "scissor movement"; right leg thrust forward, he drops the guitar to his side, and pounds it with all the urgency of a jockey with a sluggish horse. Trouble is, that with Stevie there's no immediate winning post in sight. There are lots and lots of things that he and the group could do, lots of records to be recorded, difficulties to be ironed out, films to be considered. But right now he is completely occupied with the raw music that he's putting across. Yes, he has his stage movements off to a tee, but careerwise, the direction might be a little hazy.

For a start there's this rather disappointing, revolving-as-usual, but not-moving-upwards, type of disc which was called "I Can't Make It". But, let's face it, that title was surely tempting providence a little too much. Stevie wasn't doing any moping. "We've been fortunate with the record scene so far", he told me. "We were bound to get a flop sooner or later,



Stevie on stage

But everybody does, don't they? And look at the other one after 'Watcha Gonna Do 'bout It', 'I Got Mine'. I was very pleased with the sound of that one and a lot of other people seemed to be, too. But there weren't enough of 'em evidently, I look at it like this. At least it proves that people are buying our records for the right reasons. They choose the ones they like the sound of and reject the others. They aren't going out and buying them blindly, or just because they like the look of us."

The Small Faces have (it is whispered) a new LP appearing very shortly, although nothing is scheduled yet. This new LP has been dragged on, and on, and on. It has been reported completed more than once, but each time the group have scuttled back into the

SO MANY HANG UPS FOR STEVIE

BY KEVIN SWIFT

studios and either started again completely or just added more tracks. I asked Mr. Marriott what was going on. "Oh", he moaned, face dropping. "So many hang-ups, so many hang-ups. We originally completed it only to be told that the tapes were the property of a previous manager. If you remember, we were in the middle of changing at the time. So, back we went and did everything again. Then, by the time we'd finished, we looked round and found that a whole load of our ideas had already appeared on other people's records. No, I don't mean they pinched 'em. They thought along the same lines. So, we went back to the studios again to revise some tracks, not all of them. Added to this, we changed studios and engineers half-way through." What was the final result like? "It's nice", said Stevie, simply. "I don't want anyone to know about it until they buy it. Then it should hit them. I think it spoils a record if it's flogged to death before it comes out."

CHANGES

But changes are still going on around the Small Faces' establishment. They have signed with Robert Wace, the Kinks' co-manager, and it looks as if, after lengthy discussions, we might see the Small Faces' waxings come through the Immediate label.

Meanwhile, the Faces look forward to visiting America. Said Stevie: "We all want to see the American scene, but we need a good record to push there. Now we are waiting to see if a very good record comes up, then we'll be over there like a shot."

There are changes, too, at home. Stevie has moved into a house in South London, which stands in its own grounds. "Had to", he explained. "There's been so much trouble with the noise problem, you know. Neighbours complaining when I was recording on the tape."

OWN STUDIO

Now I'll probably build my own small studio, at least I intend to, but I have so little time now. One thing I have decided to do is to take good holidays frequently. I'm not long back from Portugal, and I can honestly say it's about the only holiday I've ever enjoyed. Plonk and Mac went to Ibeza, so I suppose they'll keep going back there whenever I disappear. Kenny likes to stay at home for some reason. I think it's because he likes to drive around London in his new 'Spitfire'."

And future plans? Said Stevie: "To become as popular in America as we are here. And, oh yes, to get that LP on the market before we find out it's outdated and have to go back into the studio again."

BERT LYNN...

RECENTLY Bert Lynn came from Houston, Texas to survey Britain's beat scene. He is one of the largest musical instrument dealers in Houston, and as the majority of his sales are Baldwin guitars, he took time out to look over the firm's Romford factory. But this isn't Bert's only claim to fame. All the evidence points to the fact that he was the originator of the electric guitar pickup.

Certainly, the American Press of the '30s support his claim, at least by proxy. Bert carries with him a scrap-book bulging with Press cuttings, which incorporate such phrases as: "This brand-new instrument"; "Appearing for the very first time"; "Wonderful new sounds". And let's face it, someone had to invent the pickup. It didn't fall off the harp of a low-flying angel.

BERT'S INVENTION

I had the pleasure of meeting Bert Lynn at the Baldwin factory and talking to him, at length, about his invention and his quite remarkable career. Said Bert: "I first thought of electrifying my guitar when I was in a band in Hollywood. In the studio I could be heard loud and clear, but in the band, on stage—nothing. In those days the only mikes used were owned by the big Western Sound company. They weren't even on sale. One day I 'borrowed' one of the old suspended diaphragm mikes from a studio, and next time I played I put it inside the guitar, set in rubber. Then, of course, I could be heard, but the trouble was that everybody else around you was also picked up, so if anyone swore or anything near my guitar . . . well, I decided that I would have to work on a modification of the mike for guitar. Trouble was, I knew what I wanted but I didn't have the knowledge to put it into practise. I brought a friend of mine in on the scheme who was an electrical engineer and we worked on the thing together.

"At first we had two pickups, one above the strings,



Bert Lynn, right, looks on as a technician checks over a guitar body at Baldwin's Romford factory.

ORIGINATOR OF THE ELECTRIC GUITAR PICKUP!

one below. Both were straightforward magnetic coils, and a field was set up through the strings between the two coils. The only trouble was that if you hit a note, and allowed it to ring, the continuous field between the pickups would cause it to keep on sounding. This wasn't feedback, but it grew in strength until you had a loud continuous howl. When we later developed the single pickup for guitar, I made my own instrument up with a guitar neck and a solid body, and it was plugged into an amplifier.

"But nobody would accept this as a proper musical instrument, and I had a great deal of trouble with the Musicians' Union and, believe it or not, the Electrical Trades Union. If I was appearing with a band I was not

allowed to play with them. What would happen is this: I'd sit with them through the overture, but I wouldn't play. I had to mime. Then, when it was time for me to play my guitar, or 'Vibro-lynn' as I called it, I was raised up on an automatic stand so that I was above the rest of the band. This was because I was in the Actors' Union. So, although I wasn't allowed to play in the band, I could appear on my own, at stage level, backed by them. The trouble with the electrical people was merely that I had to use a proper electrician to plug my amplifier in. All very complicated, but you have to remember that Unions were much stricter in those days—you even had to pass a proficiency test to get in."

It took time for Bert to

get his "Vibro-lynn" accepted, but that didn't stop him doing many very successful shows. This is where the scrap-book came into the proceedings. Bert flicked through it showing me cuttings of what would now be known as "rave reviews" of show after show. One of these shows provided Bert with one of his biggest laughs and happiest memories. "In '35 I was appearing on the Fred Allen Show," he told me. "Fred was a great man for the quick gag. He looked at my instrument, and said: 'Tell me, does that work on A.C. or D.C.?' I answered that it worked on D.C. current, and Fred smiled and said: 'So what happens if you have to work from A.C.? Do you have to transpose your music?'"

Part of this remarkable man's history provides a nasty smack in the eye for the followers of the so-called psychedelic cult. Bert told me that in 1940 he had an all-electronic band which had in it brass, woodwind, strings and drums. Thirteen pieces in all. "Each instrument had an amplifier," said Bert, "but I controlled the whole thing from a control panel out front."

AIR RAID

With this electric orchestra Bert Lynn developed some quite stupendous visual and musical presentations. He told me about a representation of an air raid, complete with sky-sweeping searchlights, air-raid siren, bombers, fighters, bombs, explosions and crashing aircraft, the latter all supplied by the "Vibro-lynn". Another of Bert's specialities was a round-the-world cruise complete with ship's hooters, weather reports and thunderstorms. Which just goes to prove the phrase: "There's nothing new under the sun?" And if you are working out a brand-new stage presentation, take care, Bert Lynn might have already done it . . . 27 years ago.

The original Detroit City man talks about Country music

BOBBY BARE didn't have the best of starts in this wicked old world. He was born on a farm at Irontown, Ohio, in 1935. At the age of five his mother died, and at the age of 15 he was struggling against poor, non-productive farm land.

For relief from his hard life he sang and played guitar, using his own songs for material. One of these songs, written in conjunction with Orville Lunsford, was a big hit when released on the Fraternity label, and it marked a change in fortunes for Bobby.

Now he is established as one of the top country stars in America. He appears in the Billboard charts regularly, and is also a name artist on these shores. "Detroit City", which was a hit for Tom Jones, was originally recorded by Bobby in 1962, and it sold a million.

MOST POPULAR

On the general American Country scene Bobby had this to say: "Country music is the most popular music in the States. It remains so because it is the music of the people, a kinda heritage. If ever a radio station is dropping in the ratings it goes over to complete Country music, and then it seems to pick up again. K.A.Y.O., in Seattle, was the first station to do this and now it's number two in the ratings." Obviously the Country fans carry a lot of weight, a great deal of influence, too, according to Bobby. "The Country fans like a song to have very few chords, and they like the melody to be simple. Speaking personally, I don't use a great many chords. If I'm recording I won't use more chords than usual, although I might just use them in a different sequence. The fans are wary of change, they like the basic country sound, even if you do use other instruments than the usual guitars." I asked Bobby if he used a steel guitar. "No", he said, "I don't. I used it on my first record, and that was very bad. But many of the

ANOTHER B.I. EXCLUSIVE by KEVIN SWIFT

Country people have stopped using them now. Even Buck Owens' last few hits have been without steel guitar. Folk want to get away from this image of 'hillbilly' Country music, and the steel tends to project this."

How far, I wondered, had Country music artists crossed to the pop field? Replied Bobby: "In the States, as you know, we have the separate charts for Country, Pop, etc., but you'll always find Country artists in the Hot Hundred in Billboard. Roger Miller is one guy who is never out of the charts, and there are many more." I asked Bobby if it was possible for a Country artist to stray too far from his original music and so be rejected by the Country followers. "I don't think so", he replied. "If a guy is straying too far away from Country music the fans soon let him know, and usually he gets wise and comes back to Country."

PROGRESSIVE

I asked Bobby if he thought that Country music was at all progressive. "Sure", he answered. "Nashville is the home of Country music and everybody goes there to record. The producers, including Chet, are always looking for new sounds. I've had one of my biggest hits using brass, and I like the violin sounds. I've even used a harpsichord. Oh, yes, and you know the Dobro steel-bodied guitar. Well, it used to be a normal steel guitar on legs, then Dobro made it into a straightforward guitar, with the body still made of steel, but with no frets on the neck



Bobby Bare

so that a steel could be used. Then the frets were put on. Chet used one of those things on my sessions right after it had been produced. He was one of the first to use it."

SINGS IN GERMAN

Bobby returned from Germany on the 24th of April after doing a stint with the Hillsiders, some of Britain's top Country representatives. He has been before. "I've released quite a few records there", he said, "all on German labels, and in German. I have the words written down for me in phonetic German and I just read it off as I sing it. I believe it's the funniest thing for a German to read this phonetic stuff."

But apparently, when they hear his songs, the Germans get a great deal more enjoyment out of them than they do amusement. They make sure that he is on their list of best-sellers. Now, with another successful tour under his belt to consolidate his success, it seems as if this ambassador of American Country music can add yet another state to the U.S. country, musically speaking, of course.

Things YOU should know..

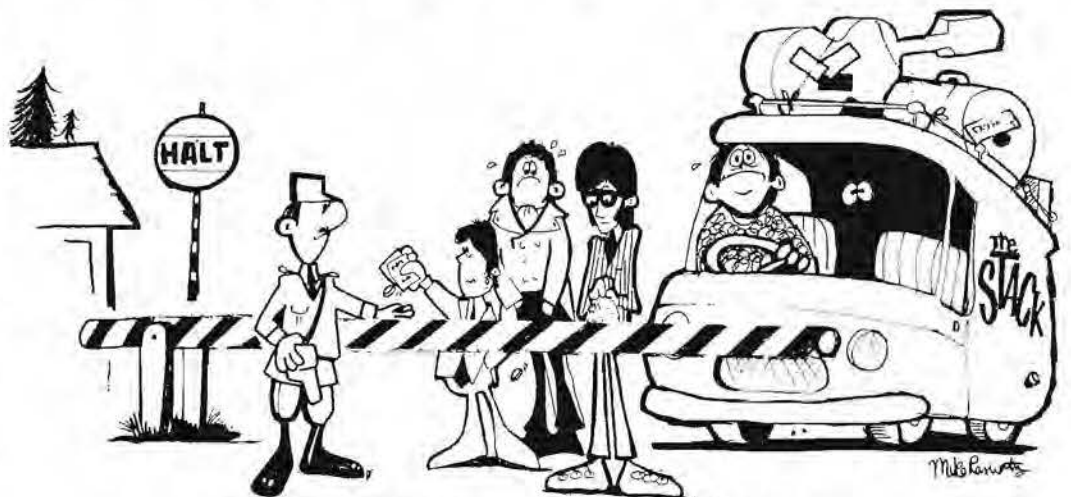
No. 6 OVERSEAS BOOKINGS

AT some stage of their career, just about every group gets an opportunity to work on the Continent. Some of you will have already been. I should imagine it was Germany, home of the famous Top Ten and Star clubs. But a load of problems — many of them seemingly unimportant—crop up before you even reach the Channel. If you've never been further than the Isle of Wight, then read on. . . .

Let's begin with a couple of things that often get overlooked. Insurance and passports. Presumably you are self-employed. Most groups are. Make sure that all your stamps are paid up-to-date, then go along to your local Ministry of Social Security and ask for leaflet N.I.38 called "National Insurance For People Abroad". This will tell you exactly what to do with regards to paying your stamps. It will prove invaluable and very necessary. Next comes your passport. Try and get this at least two weeks before you intend to leave. A five-year one is preferable. So many groups leave this till the very last minute when there's a mad rush, and sometimes one member is left behind.

AGENT

It's advisable to have an agent to arrange the booking for you. Of course, you could go and see some promoters on your own, but this can be a needless waste of money. But, if you completely distrust agents, this is the only thing to do. For some strange reason, very few groups will try for a top agent first. They seem to think that they only bother with top names. But it's not true. As a spokesman for one of England's top agencies told me: "We regularly hold auditions just for groups who want to go abroad. Every six months or so, some of our best overseas contacts come over and listen to these groups. That way we know he's genuine, and he knows exactly what he's



Unusual problems can crop up at any stage of your trip.

paying money for." So don't always believe what you hear. In the long run, you'll be far better off by trying the top agents first and then working your way down. Not *vice versa*.

If you've already got an agent, then he should try and get some of your fee in advance. 50% if possible. Unless he knows and trusts the promoter, this is a "must" because so many of them are completely unreliable. Either your money arrives late, or not at all. This is why many agents now include a special "get-out" clause in contracts. If a certain percentage of the money doesn't arrive by the specified date, then you don't go. But suppose you decide to take the gamble and go anyway? You might think: "Oh! We'll get paid after we've played, so it'll be OK". But maybe you won't! If the promoter is a con man, he'll be miles away by the time you've finished. The safest thing to do is refuse to set foot on the stage until he's paid you your fee for that night.

The money you'll get from Continental bookings won't vary that much from what you get here. Generally it is better, but then there aren't many British halls that expect you to play for more than two or three hours a night. If you are getting paid

abroad, then make sure you get what you've been promised. Remember that the rate of exchange fluctuates like mad. If you've been promised £30 for a night, then check to see how many German marks make £30. If you're not careful, it could work out at about £28. And believe me, every penny counts when you're in a strange land. Then there's income tax. In Germany, for example, 15% of your hard-earned loot goes to the Government. So be warned!

FARE

Then there's your fare. It's usually understood that the promoter will pay this at least one way. If this is the case, then try to get it before you leave. It's far safer than relying on someone you've never even heard of before, let alone met. But even if everything goes OK at this end, don't think that your monetary problems are over when you reach France. This is where you'll encounter the biggest bugbear of all. If you're taking your own equipment, say £1,000-worth, then you will have to hand over that same sum to the French when you arrive. You'll get it back when you leave, but unless you've got a pretty rich backer, this can mean the end as far as many are concerned. It doesn't

matter if you intend to go straight through the country, you still have to pay. In some cases, the London Chamber of Commerce will be able to help you out, but you must give them plenty of warning. For this reason, some groups decide to take the long way round. From Harwich to the Hook of Holland and then across country. It takes longer, but can prove cheaper. If you don't fancy doing this, and still can't afford to pay the French, the only course left open is to leave your gear behind and use what they've got at the club.

I presume that you'll be taking your van with you, so don't forget to give all the details to the travel agency. They'll want to know everything about it. And I mean everything. And there's your accommodation. In many cases you have to rely on the promoter fixing it for you. But do try and check with another group who's already been out there. According to some of them, these so-called "luxury" apartments turn out to be nothing but dingy dosshouses.

It might sound a bit "square", but remember that wherever you're playing, you're acting as British Ambassadors and will be judged on your behaviour. Get into trouble, and you'll never be allowed in that country again.

THE JACK BRUCE



COLUMN

I talked last month about the Atlantic studios where we have been recording. They have some great equipment there, including an eight-track machine. This means that even after we had recorded our three basic instruments on separate tracks, there were still five more left for extras.

Some of the studios in America even have 12-track—the tape they use must be about 3 in. thick. I like plenty of tracks because when the studio you're using only has mono, they put bass and drums on the same track, so that if you bring up the bass then you are going to get a great deal more cymbal than you want on the final master.

The American studios are strange places with every instrument you could think of littered about the place. And you can use any of them if you want to. In the Atlantic studios there was a big Hammond C.3 organ. I tried it on a couple of tracks, but it didn't work out very well, so I left it.

Our new LP will be released here before it's out in America because "Fresh Cream" is still going strong in the States. I'm very pleased with the album—it features quite a few originals.

Eric has started to write now, and his stuff is good. People often ask why he hasn't come up with anything before? I think the answer to that one is that he's the same as any other composer. He used to think that his efforts were poor, until other people told him that they were good. I have had to modify my own originals because, when I first wrote for the group, I found that Eric had to make a conscious effort to adapt his style to them. Now I write more with his sound in mind.

We've reached a bit of a strange stage as a group. We're not sure exactly where we are going now. All we want to do is carry on playing the music we like. I suppose we pay very little attention to the charts. I'm personally waiting for something really big to come along and shake us all.

JACK.

CHORD SHAPES

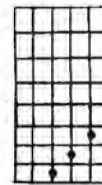
By THE TUTOR

Do you find it hard to visualise some of the higher chord shapes? Many people seem to think that it's more difficult to play chords higher up the neck than at the bottom. But this isn't so. One common way round the problem is to learn a chord shape at the bottom end of the neck and what chord this shape becomes when it is played in exactly the same formation higher up the neck. For example, the F Major shape becomes A Major when played at the 5th fret. There are really only three chord shapes to worry about—those of F Major, D Major and A Major. By playing these chords on different frets, any major chord can be formed. The three shapes are known as the 1st, 2nd and 3rd shapes. The 1st shape takes its name from the note played on the 1st string, the 2nd shape from the note played on the 2nd string, and the 3rd shape from the note played on the 3rd string. Stick with the four-string chords to begin with. In any case, four-stringers are sometimes far better than six-stringers. Study the following chord diagrams, and you will soon see how just three shapes can give innumerable chords.

The normal F shape



Becomes Bb on the 6th fret



And C Major on the 8th fret



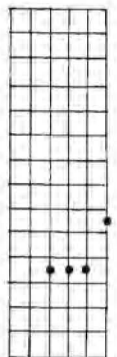
The normal A shape



Becomes C Major on the 5th fret



And F# on the 11th fret



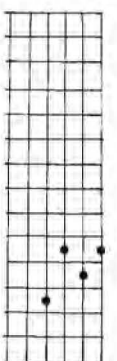
The normal D shape



Becomes F# on the 6th fret



And Bb on the 10th fret



Although I've only shown the Major chord shapes, this method applies to all chords no matter whether they be Majors, Minors, Sevenths, and so on. No one can say which is the correct shape to use at any particular time. It's a matter of using your ear and a bit of common sense. Practice as many of these different shapes as you can, and next month I'll include an exercise to help you along.

LET'S begin this Cream feature by talking about the Stones. Remember their erratic recording career? No, I'm not referring to their disc success, but the places at which they were recorded.

It took the group some time to decide which were the best studios in which to record their offerings, but eventually they settled for the R.C.A. Think back to the sessions in Chess studios' home of Diddley and Berry, the all-nighters that were held at the R.C.A. studios. It wasn't unusual for Mick to fly halfway round the world just to replace a previously recorded vocal which he wasn't too happy about.

And oh! The terrible things they had to say about the British studios. The engineers just weren't able to capture the sound they wanted. Dave Hassinger, of the R.C.A., came in for all the praise when, at last, they found that he "knew the sound we wanted and how to get it". Recently, of course, they've rediscovered British studios.

BITTEN

So what has that got to do with the Cream, a group with which the Stones have hardly anything in common? Plenty, the American bug has bitten them, although not as severely as it did the Stones. Of course, Eric Clapton was, at one time, all set to emigrate to the States, leaving the British music scene to its own devices. You see, they just didn't recognise the blues, they didn't appreciate the feeling, which the British blues exponents, or the American for that matter, poured into the music

CREAM- AMERICAN BUG ?

they played to small but faithful audiences. If he had gone when he wanted to he could well have been disappointed with the scene, especially if he had headed for Chicago. There he would have found his great influences Guy and Rush playing, almost for their own amusement, in small bars. Now he has the best of both worlds. Britain has caught him up in its appreciation of the blues, and because of the Cream's great success here, he has been able to go over with some security behind him and, to some extent, a name before him. He still loves the States.

Jack Bruce, not a man to slate any-

thing or poke an accusing finger at anyone, quietly admits that he has a great liking for American life. Of the Freaks we hear so much about, he says: "I thought that they would all be terribly abandoned, wild. But the majority of them are just great characters, extroverts, who don't accept the ways of life which has been accepted by everyone else. Some of them have formed camps and have started living like Indians. Quite a few of the Freaks paint their faces even now. Of course, there are more dangerous people. A guy came up to me and offered me some popcorn. Great, I thought, how friendly, but someone who was with me, and knew better, told me that I had to be careful because some of the Freaks try to turn everybody else on to drugs. They stick L.S.D. in Jelly Babies and offer them around. But for the most part I liked the people I met.

BLUES PROJECT

One of the Blues Project could almost have been my American double as far as way of life's concerned. He loved playing, was interested in the same things, and hadn't been married very long."

And back to the recording scene. Ginger Baker says: "The engineers have a different attitude over there. They are more helpful. Here you get the guys sitting in their box and thinking to themselves: 'We know our job, you know yours and we can get your sound, don't worry'. The Americans come down on to the studio floor and even show you how to play something so that it turns out better. And, if you do a great take, but there is just one slight mistake, then they can edit that out and put a correct portion in from a previous take."

COMFORT

But you might take comfort from the fact that the group has not become "hung-up" on the American psychedelic colour scene. You may or may not have seen the Gibson S.G. Special which Eric has been using occasionally. That is covered in weird and wonderful, colourful patterns. But that has nothing to do with Uncle Sam's current "Freak Out" scene. It was painted by a young Dutch couple called Simon and Mirijke. They also cover the Beatles' cars in paint at the request of their owners.

So to re-cap. The Cream like the States; they like the studios and the musicians. But the fans? Says Eric Clapton: "They like pop. They aren't as appreciative as the blues fans in Britain although they have the music right under their nose." So as long as Clapton loves his blues, it seems that the Cream will stay very much with the British scene.



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PROFESSIONALISM

BY TONY WEBSTER

THE Hollies have it. Fats Domino has it. So do the Barron Knights, the Beatles, Tom Jones, Sammy Davis, the Walker Brothers, the Tamla artists, Tommy Steele, Ike and Ina Turner, Chuck Berry, the Shadows, Dave Dee & Co., and many, many others. Have what? Professionalism. A word that can mean the difference between a one-hit wonder and a life-long career in show-business.

DIFFERENT THINGS

What is professionalism? In show business it's a thousand different things. It can be good clothes, fancy foot-movements, punctuality and clever lighting. Or smart,

everyday clothes, organisation, unison and clever arrangements. Professionalism means an act. It doesn't matter what kind. But it keeps your audience on your side. And keeps them with you for a long, long time.

OUTSTANDING

If you've ever seen a stage-show, you'll know what I mean. On nearly every bill, there's one act you remember for weeks afterwards. They needn't be a hit-parade group. They've just got something different. Something that the others haven't. It's great to stand on stage bashing away with a dozen or so soul numbers, but you've got to keep the audience happy. A few will be content with just music, but the majority—and that's what you must cater for—want to be entertained at the same time. This doesn't mean you have to jump around like Freddie. But it does mean giving a

good show, playing to the best of your ability every single time. This gets across to the audience, and they are entertained. Any group that just stands on stage with long faces are asking for trouble. It's a fact that the audience will respond to your own atmosphere. So if you're miserable, they'll be miserable too. Exit applause.

OBSCURITY

That's why some groups stay around for years, while others quickly fade into obscurity. Be honest. If you go to see two groups, one just playing average music, and the other including a good comedy routine, which one would get the most applause?

A good sound, of course, might keep you in work for a little while, but a good, professional act will enable you to command a steady wage for years to come. Or maybe even a lifetime.

ALL-TIME 'GREATS'

The Americans have produced many artists who exude professionalism like: Roy Orbison, Gene Pitney, Del Shannon, Chuck Berry, Jerry Lee Lewis and Fats Domino. Just a few of the entertainers who have stayed around to become all-time "greats". Why? Because they've learned the importance of having an act. And they're all different. You can't tie professionalism down to just one category.

Orbison and Pitney just stand there. But their presence on stage is enough to captivate

the audience. And they look right.

ROCKIN' ACT

Then there are the "rockers". Even if you failed to see the recent shows by Chuck Berry and Fats Domino, you probably read some of the newspaper reviews. Considering they've been out of the charts for years, their receptions were unbelievable. Sure, there were a lot of hardened "rockers" in the audience, but there were also plenty of mods and a few parents. No matter what section they belonged to, they left the theatre with just one thought—"Follow that!" If Chuck had just stood there and sang, the reaction would probably have been different. But he didn't. He incorporated his famous "duck-walk" into some numbers, did the splits in others, and made his announcements sound like part of the act. Which they were. He was a success because he had an act.

FLASHY OUTFITS

Fats Domino didn't. But his orchestra did. They moved in unison. Wore flashy outfits. Acted the fool, and paraded around the stage. Fats just sat there and sang. But he looked good. It was a full hour of entertainment. They were all professionals. They were a success. So were the Tamla crowd. In their case, it was—and is—due to a carefully rehearsed pattern. They sing. They dance. They mess around. They give the audience what they want. Entertainment.



To the Shadows, professionalism means smartness, personality and uniformity. A jumbo guitar at each end of the group gives a good visual balance.



Much of the Barron Knights' act consists of vocal harmony and impersonations. In this shot they are using two mikes to give a better visual effect, as well as a better-balanced sound.

Because there are so many different facets to the art of professionalism, we asked a few of our own stars for their definitions of this art. As you will see, they all have basically the same ideas. Mainly that true professionalism begins long before you even reach your venue.

BARRON ANTHONY (Barron Knights)

"Personally, I think that professionalism is a very over-worked word. You can so easily be *too* professional. Like the comedian who opens with 'Hello chaps!'. But you can't get away with ad-libs either. I suppose we like to think of ourselves as being professional, but it doesn't always work for us. We had a very hard time pushing 'Fat Lazy People' because the TV producers wanted us to do impersonations. They don't want to know about our latest record.

"The best thing our act has done has been to get us into cabaret. As I see it, a group has got two choices. Make plenty of hit records, or turn to cabaret. You make plenty of money in pop, but you're only as good as your last record and the record buyers

have got very short memories.

"Basically, you're a salesman. You've got a product to offer, and have to sell it in its best possible form. Then again, you must keep changing. A great 1964 act is a lousy 1967 one. That's the main trouble with an act like ours. But professionalism exists off the stage. You have to be organised and punctual. If you break down *en route* to a gig, you should know where to get another van from. The gear should be checked before you get on stage. Of course, you can't stop a string from breaking, or an amp blowing up, but don't let it prevent you from finishing a number. It's the same if someone's ill. That's no excuse for not giving a show. If you're professional, you should be prepared for things like this. You can put on just as good a show regardless of microphones, strings, amps and so on. Just don't make it look obvious. You've been booked to do a show. So do it".

FATS DOMINO

"You can tell a professional by the fact that he looks so much better than anyone else. Smartness, both on and off stage, is so very important.

To become a professional, you must have a blinding desire to entertain anywhere, at any time, in front of anybody".

DAVE DEE

"You can't really define it in a few words. It covers so many different things. Personally, I would say that professionalism in any act means you must perform well, be competent, communicate with the audience, and, very important this, arrive on time. You must do what you're paid to do, regardless of the number of people in the audience. This applies especially to new groups. They get to a gig, find about ten people in the hall, and think—"There's only a few people here, so we won't really bother'. This is bad, and very unprofessional. Those 10 people have paid good money to see you, so they deserve a show. You never know, one of them might be a very important agent".

SHADOWS

"Professionalism? It's the ultimate in amateurism. No, seriously, it's doing your job to the best of your ability. But you must realise your limitations. Don't strive to do something you know is beyond you. Professionalism



Dave Dee firmly believes that punctuality is a very important part of being professional.

has disappeared to a certain extent. Everyone looks the same now. A group member could easily be one of the audience. The 'star' image has faded slightly. A personality on stage should be someone to look up to. You shouldn't think of him as a boy-next-door. Dress smart, that's very important. We wear £60 suits on stage. I doubt if many of the audience do. That keeps you above them. But remember that it doesn't cost anything to be nice to people. This can do you a lot of good. We are an expensive group. We've got seven guitars, all tuned, and ready to be used if a string breaks. We've also got four amps on stage, but we only use three. If you can build up into something like this, it can only work for you.

"There are many different ways of selling talent. Orbison just sells his voice, but he stands well and looks smart. On the other hand, Mick Jagger, who is Professional, sells his movements and rebellious image. Surprisingly though, the most amateurish group we've ever seen were the Beach Boys. Musically they were fantastic, but they just wandered on stage, didn't use the mikes correctly and looked bad. Very unprofessional. They were amateurs with a good sound. If you want to become professional, then the best thing to do is go along and see a really professional act. Apparently, Brian Epstein brought John Lennon to see us in the early days. Oh yes, don't forget the chat. If something should go wrong, have some dialogue worked out to keep the audience happy. This should be the same with all announcements, but they must look spontaneous. Remember that the best ad-libs are perfectly rehearsed".

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★ IN THE STUDIO ★



REGENT SOUND have got a new engineer. A girl. She's 21-year-old Donvé Daxon, and used to work for the Rhodesian Broadcasting Service. At the moment, she's concerned with reductions, but it won't be long before she undertakes a major session. Chief engineer, Ron Pickup, has now left, and is thinking of going to Sweden. Adrian Ibbetson moves up

to take his place. The latest hit recorded at REGENT is the Tremloes "Silence Is Golden". Other visitors include the Seekers, Duffy Power and Spencer Davis. Says engineer Adrian: "Spence came in with his new group and recorded an instrumental track for his film. The number is called "Virginal's Dreams", and is intended for a sexy bit in the film.

Added instruments included a harpsichord, strings and French horn."

JACKSON RECORDING COMPANY

IN 1957, a recording studio was opened on the outskirts of Rickmansworth, Hertfordshire. The original idea was conceived by disc-jockey Jack Jackson, but he decided to live and work in Tenerife, and the studio is now controlled by his two sons, John and Malcolm. At one time or another, just about every local group has visited this studio, which the boys use mainly for independent production work. It was here that the Second City Sound recorded their rather unusual versions of "Tschai-kovsky One" and the follow-ups.

Most of the engineering is handled by Malcolm Jackson. Currently they are using an

EMI 2-track tape machine, and a 4-track Ampex will be arriving in a couple of months. The actual studio measures 30' x 20', and the collection of microphones include AKG and Neumann. And they've got their own music publishing company called Jackson Music, which is used to publish much of their independently recorded material. At the moment a couple of jazz albums by the Graham Collier Septet, and other British modern jazzers, are ready for release via the Deram label. The cost of recording at this very enterprising studio is a reasonable 5 gns. per hour. Why was the studio built such a long way from the West End? Laughs John Jackson: "Because we couldn't get into Bond



The Second City Sound record at the Jackson studios. Peering out from behind the screens are John and Malcolm Jackson.

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One of the many artists to use the Eroica studios was Wayne Fontana.

Street". But they're probably doing more business here than they would in the centre. Their only local competition is Studio Republic, and there's plenty of work for both studios.

I.B.C.

THE IBC recording studios are one of the oldest and most respected in the country—if not the world. Their history goes back to the 1930s when the International Broadcasting Company owned a radio station in France called Radio Normandy. After the war, all broadcasting in France was nationalised, so they turned to sound recording. And very successfully, too. Before Pye and Philips had their own

studios, all their records were made at IBC. At one time, seven records in the Top Ten were products of this studio. Then there were TV recordings. The theme music you've heard for Perry Mason and Highway Patrol was recorded here, plus the majority of the call-signs for the American TV and radio stations.

BEST ENGINEERS

Apart from making good records, IBC also seem to turn out the best engineers. Just a few of the IBC-trained successes are Ray Prickett and Alan Florence of Pye, Keith Grant of Olympic, Jack Clegg of CTS, Adrian Kerridge of Lansdowne, and Terry Johnson and Jimmy Locke of Decca. The current IBC-based engineers include chief recording engineer Mike Claydon, John Pantry and Damon Lyon-Shaw. Even managing director Allen Stagg spends as much time as possible in the control room, specialising in classical recordings.

At 35 Portland Place, there are two studios—"A" and "B"—with respective floor spaces of 60' x 32' and 25' x 18'. All the tape machines are Ampex, and they have at least two of everything—just in case. IBC have always been leaders, as they are with their current equipment. Prior to this, they have been first with 2- and 3-track equipment, and are the only independent studio with stereo disc-cutting

facilities. Fifty microphones are available, and are a mixture of AKG, Neumann, Telefunken and STC. Apart from the tape and disc-cutting machines, every piece of equipment has been designed and constructed by their own technical staff. Take their 4-track, 20-channel, mixer console in Studio "A". Every button and lever has a purpose. Nothing is added simply for glamour. Recently

they had a visit from one of the Limelitters. He said that he'd been in literally hundreds of studios, and only ever come across two other mixers that could equal IBC's. Praise, indeed, but deserved.

If you're wondering which of today's hitsters use IBC, then try this very small selection—the Small Faces, the Beatles, the Rolling Stones, the Bee Gees, the Easybeats, Manfred Mann,



Chief technical and recording engineers, Dennis King and Mike Claydon, seen at the controls of IBC's mixer console which was actually designed by Dennis.

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the Cream, the Who, Dusty Springfield, Peter and Gordon, Chris Farlowe, Spencer Davis, the Kinks, the Barron Knights, Paul Jones, Ben E. King, Georgie Fame, P. J. Proby, and well over 50 other top names. With such a clientèle, not many people worry about costs, but if you're interested, they vary from £10 per hour mono, to £20 in Studio "A"; and from £8 per hour, mono, to £15, 3-

track, in Studio "B". If you should want any other details, then drop a line to IBC, 35 Portland Place, London W.1, or 'phone the bookings department at LAN 2000/5.

EROICA RECORDING SERVICES

THE Eroica Recording Studios, in Altrincham, Manchester, was open-



John's Children seen recording their latest disc in the Ryemuse's South Molton Street Studios.

ed approximately 17 years ago. Their current studio came into existence in 1962. The very first demo to be produced was by Elkie Brooks, to be followed by other recordings by such artists as Wayne Fontana. But this studio doesn't rely solely on popular music. Many of the brass-band records currently in circulation were recorded there. How did a complete band get into one studio? Simple. They were recorded in an adjacent hall, as were many full orchestra and choir recordings.

EXPERIENCED

If you decide to record at Eroica, it will cost you 15 gns. for a two-hour session, plus £5 per hour for any extra time required. Except on Sundays, when there is no recording whatsoever. The studio director is Mr. William Thurlow-Smith. Both he and everyone else on the staff are fully experienced musicians. This enables them to understand, and in many cases,

help the artists making a recording. And they have their own arranging staff. A songwriter can send in a manuscript, it will be arranged, and a demo made in the studio. You can judge their success in this field by the amount of work they get from the Songwriter's Guild.

Tape machines consist of two custom-built Leavers-Rich. The multi-channel mixer is also custom built, and the many microphones include AKG. Demos can be supplied within 24 hours, and tailor-made electronic effects can be made to suit the individual. The size of the actual studio is 30' x 16', and has ideal acoustics for recording anything from a one-string fiddle to a full orchestra.

RYEMUSE

ALTHOUGH known to most people as just Ryemuse, these South Molton Street recording



Sonny and Cher recorded their "Little Man" at the Ryemuse studios.

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studios are now controlled by Spot Productions Ltd. There are two studios available, and between them they have an overall floor space of around 1,500 square feet. Studio "B" was opened in 1963, and Studio "A"—the larger of the two—only a few weeks ago. Both are fitted with the very latest Ampex tape machines, three in "A" and two in "B", and have an Ampex 8-track with 2 in. tape on order.

CUSTOM-BUILT

As with the other studios we've featured, the microphone set-up consists mainly of AKG and Neumann. In all, there are 20 mikes available. Both control desks are custom-built by a firm called Tiros Electronics. The one in "B" has ten completely separate channels, and the one in "A" has 16. The studio controller and chief engineer is Paul Clay, who is assisted by Tony Bridge and two others. Hit records? Ryemuse have had their fair share, in-



This shot shows just a small part of the Jackson recording studio.

cluding the Cream's "I Feel Free" and Sonny and Cher's "Little Man". Yes, that was recorded in England. A few of the other hitsters to record in these studios are the Walker Brothers, Julie Felix, the Barron Knights, the

Who, Lulu, Cleo Laine, the Pretty Things, and even Robin Hall and Jimmy Macgregor.

Ryemuse claim to be the only London studio which can offer a really "complete" service to all its customers. They say that a client can

come in, make a record, go out for a drink, come back and pick up as many acetates as he wants. If a quick master is required, that won't present any problems, either. Acetates and masters can be cut in the shortest time possible on their Neumann disc-cutting lathe. They have their own pressing plant, and can handle between 100,000 and 150,000 records per week. And they've got their own record company. This specialises in cathedral organ recitals, and they even managed to get inside the Vatican to record. Nice prestige value.

One very interesting feature is a closed-circuit TV system, which is used on really big sessions. If there are too many musicians for one studio, the overflow can be accommodated in the other, and they can watch the MD via the TV monitor. Prices? Studio "A" varies from £10 10s. per hour, mono, to £16 10s. per hour, 4-track; and Studio "B" from £10 10s., mono, to £15, 4-track.

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Eroica's Mr. Thurlow-Smith explaining a musical score to an unseen musician.

SOUND RECORDING

IN Leeds, we find Sound Recording, a 14-month-old, two-studio recording centre. This studio is, in fact, so new that only the main equipment has been installed—like the tape machines. These are all made by EMI, and consist of a stereo and single-channel BTR-4s. Their mixer console is a custom-built Elcom.

Sound Recording's two studios have perspective floor spaces of 32' x 18' and 12' x 10', and a 24-hour service is supplied for all recordings. The studio manager is Ken Hall, and the chief balance engineer David Pape. The main point about Sound Recording is that it can mass-produce tapes in large quantities via two new tape units. A special service which has been rapidly expanding since its introduction in 1959.

And recording costs are very reasonable. You can book a studio at any time for the flat fee of £8 per hour, regardless of whether it be stereo or mono, demo or master. A kind of package deal. Apart from group tape recordings and television commercial work, these studios are also the recording centre for the Education Authorities Language Courses in French, German and Spanish.

Although they've only got one studio, there's no shortage of hits from PHILIPS. Recent chart entries include "Puppet On A String". Harry

Secombe's "This Is My Song", "Touch Me, Touch Me" and many others. Their next biggie looks like being Dave Dee's latest, "Okay".

Wonder if Lulu's next single will be another smash? It's already been recorded at the DE LANE LEA studios, but the title's a secret. It's the same with Herman's next, no title available. We do know that Micky Most has produced five tracks for "Mrs. Brown, You've Got A Lovely Daughter", the million-dollar epic being made by Herman. Other DE LANE LEA visitors have included the Cream and the Yardbirds, both making LPs, and a new group, the Piccadilly Line. Says engineer Dave Siddle: "These boys have got a really unusual harmony sound. And wait for the Yardbirds' album. They've got all the usual sitars, and so on, but they've used them in a very weird context."

The IBC studios could seem like Australia House to many people. Not only did the Easybeats record their "Friday On My Mind" there, but it was the studio which produced the Bee Gees' first English record, "New York Mining Disaster". All they need are the Seekers for a hat-trick. According to one source of information, Alan Price has been into a studio to cut a version of "House Of The Rising Sun" with his Set. We can't wait to hear the result.

BI's CHART FAX

1. **Puppet On A String** (*Martin/Coulter*) Sandie Shaw
RP—Ken Woodman. S—Philips. E—Bill Street.
MP—Maurice.
2. **Something Stupid** (*C. Carson Parks*)
Frank & Nancy Sinatra
RP—Jimmy Bowen/Lee Hazlewood. S—American.
MP—Green Wood.
3. **A Little Bit Me, A Little Bit You** (*Neil Diamond*)
The Monkees
RP—Jeff Barry. S—American. MP—Screen Gems.
4. **Purple Haze** (*Jimi Hendrix*) Jimi Hendrix
RP—Chas Chandler. S—De Lane Lea. E—Dave Siddle.
MP—Jameta.
5. **"Ha! Ha!", Said The Clown** (*Tony Hazzard*)
Manfred Mann
RP—Gerry Bron. S—Philips. E—Peter Oliff. MP—Bron.
6. **Dedicated To The One I Love** (*Pauling/Bass*)
Mamas & Papas
RP—Lou Adler. S—American. MP—Maurice.
7. **I Can Hear The Grass Grow** (*Roy Wood*) The Move
RP—Denny Cordell. S—Advision. E—Gerald Chevin.
MP—Essex.
8. **I'm Gonna Get Me A Gun** (*Cat Stevens*) Cat Stevens
RP—Mike Hurst. S—Decca No. 1. E—Vic Smith. MP—Cat.
9. **Release Me** (*Miller/Yount/Williams/Harris*)
Engelbert Humperdink
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price.
MP—Palace.
10. **Bernadette** (*Holland/Dozier/Holland*) The Four Tops
RP—Holland/Dozier/Holland. S—American. MP—Carlin.
11. **Seven Drunken Nights** (*Dubliners*) The Dubliners
RP—Tommy Scott. S—Decca No. 2. E—Gus Dudgeon.
MP—Scott/Solomon.
12. **Funny, Familiar, Forgotten Feelings** (*Newbury*)
Tom Jones
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price.
MP—Acuff-Rose.
13. **The Boat That I Row** (*Neil Diamond*) Lulu
RP—Micky Most. S—De Lane Lea. E—Dave Siddle.
MP—Ardmore & Beechwood.
14. **Happy Together** (*Bonner/Gordon*) The Turtles
RP—Joe Wissert. S—American. MP—Chardon.
15. **Silence Is Golden** (*Gaudio/Crewe*) The Tremeloes
RP—Mike Smith. S—Regent "A". E—Jimmy Spencely.
MP—Ardmore & Beechwood.
16. **This Is My Song** (*Charles Chaplin*) Harry Secombe
RP—John Franz. S—Philips. E—Bill Street. MP—Leeds.
17. **It's All Over** (*Don Everly*) Cliff Richard
RP—Norrie Paramor. S—EMI No. 2. E—Peter Vince.
MP—Acuff-Rose.
18. **Pictures Of Lily** (*Pete Townshend*) The Who
RP—Kit Lambert. S—Pye No. 2. E—Alan McKenzie.
MP—Fabulous.
19. **Simon Smith & His Amazing Dancing Bear**
(*Randy Newman*) Alan Price Set
RP—Alan Price. S—Olympic. E—Keith Grant.
MP—Schroeder.
20. **I Was Kaiser Bill's Batman** (*Greenaway/Cook*)
Whistling Jack Smith
RP—Noel Walker. S—Decca No. 2. E—Bill Price.
MP—Mills.

GENO WASHINGTON, a bouncy character who fronts the Ram Jam Band, is quite happy to admit that he is an enigma. On personal appearances, he is the promoter's friend . . . he can't think of a time when he hasn't been invited back for a return date; and he can't think of a time when the business at a personal appearance hasn't been "mildly sensational".

But the enigma part comes in when you realise that he's never had a hit record. Except his LP "Hand Clappin', Foot-Stompin', Funky Butt—Live", which turned out to be Pye's fastest-selling album in recent history. His singles, four of them ("Water", "Hi, Hi, Hazel", "Que Sera", "Michael"), have nibbled at the charts, but that's all.

Says Geno: "Result is that I'm still regarded as being something of a club attraction. Don't see anything wrong with that, except that it's not true! We've been doing ballrooms, and doing capacity. At the Streatham Locarno, we drew only 150 less than the Stones at the height of their drawing power.

PARTY RECORD

"But I need a hit single, all right. That's what brings in the widest sort of support. Just can't find the right song, that's the trouble. It has to be something associated with the kind of party atmosphere we dig up on stage. I mean, take that song 'Mama', by Dave Berry. Now if someone had told me it would take me to number one, I couldn't have done it. That's just not us. . . .

"So we go on travelling. We all travel together in the van—don't believe in getting split from the group. We average 2,000 miles a week, though we've cut down to only five nights a week. We did 50,000 miles in six months in a brand-new van . . . and blew the thing out. It was a wreck.



GENO WANTS A HIT

"We get the kids all shouting 'Geno' and it's nice. Like a football crowd. But if you get a hit single, you're even further ahead. That LP—it was doing it 'live' that registered. But I don't think all those audience noises work on a single. So we go on searchin' for just the right song."

Geno has also toured the theatres with Georgie Fame. And like Georgie, he recently decided to pause and change half the personnel of his group. New boys coming in were: drummer Hans Herbert, lead guitarist Silkie Culley, organist Dave Greenslade, who used to be with Chris Farlowe. They joined bassist Pete Carney, tenorist Lionel Kinkham and baritone saxist Hercules Burrows.

Why the drastic changes? Said Geno: "Just a matter of musical policy. I wanted to develop the music in any direction possible — wanted to stretch what we were do-

ing. The others . . . well, they wanted to do something different, but a different 'different' to what I wanted to do. We called it a day. But rehearsing a new outfit took time. We were at it for hours on end. You see, we try to keep this fast-moving atmosphere going on stage, so even the guy who fixes the amplifiers has to be absolutely perfect in his actions.

FOLLOWING

"I know it's an odd way of doing things — this business of building a fan-following before getting a hit. But we've recently been to Germany, to France, and so on. Italy comes next. We're working through, country by country. . . .

"It surprises me, sometimes, the way we go down. Like at that big *Daily Express Spastics* Show at Wembley Pool. The kids were shouting for us through other acts. I know some of the others didn't

like it . . . but if you don't like what happens — well, change it! We always encourage the fans. Sometimes we're offered bouncers and protection, and all that. 'Leave it to us', we say. 'They don't want to tear us to bits. They just wanna dance with us and chat a little.' 'Okay', say the managers. And we go down there, fans and us in a little circle, and we dance around, fool around.

LOVES FANS

"What we're doing on stage is inviting the audiences to come on in with us and have a ball. Maybe they think they could easily do what we're doing—and that's good, too. That helps audience identification. We don't want no big-star attitude. We love the fans and want them to want us. . . .

"Get me a big hit single and things'll change again. Already, as I've said, we do more dance halls than anything else. But if people still think we're limited, I'll throw out a challenge. We'll go into a cabaret hall any time you like. You want me to handle ballads, or tap-dance, or be a comedian . . . I CAN do that, but at the moment I don't want to. This is my bag for now and I'm sticking.

"I love the touring, and seeing different places, and meeting different fans. Give me a day off and I just sit around and can't think of anything to do. It's like I have a lot of energy to get rid of and the best place is on stage."

Geno's money has gone up by leaps and bounds. He professes that money isn't all that important. He likes the idea of being known as just "Geno" to older folk as well as the fans. He's proud of the loyalty of the youngsters who first noticed him in the clubs of London.

But things still hinge round getting a big hit record. That way he'll get television dates. That way he'll get through to a few million more . . . without having to travel half the distance. A short cut to his world — domination ambitions. . . .

PETE GOODMAN.

SOUNDS I LIKE

ALAN HAVEN

I use a Lowrey Heritage De Luxe with a Leslie tone cabinet, which has been specially modified. It has a larger-than-usual speaker and the amp unit gives 75 watts. There's also an extra cabinet, which just takes the bass pedals. You can control the volume of that from a master control on the console. This means that the bass doesn't come up and down with the swell pedal as the volume of the Leslie does. And there's yet another modification on the organ; a kick-switch for controlling the tremolo on the Leslie without having to take my hands off the keyboard.

There is no basic sound which I like but I know the sounds that I don't want. For instance, that thin, reedy, fairground sound. It's hard to put a name to them though, because they are a combination of stops; it's like an artist with a palette, mixing paints. I never consciously try and steer clear of any other organist's individual sound.



Alan Haven

BY BRITAIN'S TOP KEYBOARD PLAYERS

I use the Smith sound a great deal, and I'll copy Jack Davis until the cows come home. If you come across an organist using a combination of tones you like then why not use it?

I go for the flute sound on the 16 and 8 foot range with the quints, and flute sound on the 16 foot range with piccolo on the 2 foot range without quints. The second combination is a little thing for single notes so you have to play the melody in chords or, say, if you can manage to develop this particular style in a spread octave with the harmonic notes in the centre. For example, you'd hit a C, then the C above that, with G and A in the centre as the harmony notes. Jimmy Smith used this style a great deal on his early blue note recordings. For a big band sound with the first combination I add oboe and sax in the 8 foot range, and also the A.O.C., a special tab which the organ has for giving you a chord with single notes.

I play the bass pedals with a "toe-dance" action, but the proper way to play the pedals is with toe and heel.

BRIAN AUGER

I use a Hammond B.3, which is the model used by Jimmy Smith, etc. through a Leslie



Brian Auger

GEORGIE FAME

I just don't think about the tones I use. They don't change a great deal either. Generally, I go for a strong tone which whines more than screams. It has to be mellow. As I said, I don't pay much attention to the combinations I use, and the people I most respect are the ones who just sit down at an organ and let it all flow, mainly from their mind, their style of playing. I especially respect a guy called Fred Roach. He plays in a very basic way.

which was specially built with an 18" Goodmans speaker and a Vitavox pressure unit. You can control the Leslie so that it's either on or off. There are two horns in the Leslie, but one revolves with the paddle. It's painted white at the front so that I can stop it in exactly the right position facing forwards. The amp unit is around 70 watts.

I generally stick to half-a-dozen settings, not more because I feel that once you



Georgie Fame

start to chop and change the organ begins to play you. I try to vary the tones as much as possible, all depending on what I am doing, and if I am playing behind a solo singer then I'll obviously have a "moodier" tone than if I am doing an instrumental. I feel that Zoot uses his organ very well, varying the tones. But, no matter what he does, they always sound exactly right. He also has a good sense of dynamics—which is important.

I don't think that you could ever know your organ completely and so you just keep experimenting. I know it to a certain extent. I mean, if one of the delicate threads behind a draw bar goes it hits me immediately. Playing so much R & B stuff means that I have to play at quite a level all the time. The Leslie is miked through a separate P.A. system so that I can get a studio sound. There are definitely sounds which you can get in the studio but not on stage.



MANFRED MANN

I am a pianist first and foremost. Some aspects of the organ attract me, but I find

that the material I play on it is very restricting. Basically there are two tones which I use, one good, one terrible. The tone I use most is arrived at by having the bottom three draw bars out with the second harmonic with percussion stops. There are very few tones that I like and I find this restricting. I like a trumpet sound with sustain. On stage I have to use the screaming sound and that gets most depressing. My Leslie goes through one of the new, large Vox amps.

ALAN BLAKELY

I use a Bird Duplex organ through an ordinary amp. I find that it's very powerful. My work on the organ with the Tremis is based on rhythm more than lead work. All I want is a straightforward, powerful, tone that will knock the front row off their seats when I play a chord.

You must have a great deal of bass on the organ with enough top to carry the



Alan Blakely

sound out. The settings I use are normally half bass, half treble. This produces a very forceful sound. I've tried reverb, but all it did was to detract from the forceful sound. In the studios the sound is much too powerful for the mikes, so I have to make it weaker, and I hate that. Our whole sound is



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built around heavy bass and most of the instruments. I think that even if the bass guitar stopped it wouldn't be missed. I don't use the octaves on the organ and I hate the sound of the quints.

ALAN PRICE

I have a Hammond M.100 with several specially-built speakers, which Vox have made up for me. I also put it through the P.A. The tones I like are pretty well fixed. I use a great deal of top because I've played a Vox Continental in my Animal days. I use the diapson on the left hand for chords and I usually have the bottom four draw bars out and the top two, plus the second and third harmonics. I always use the draw bar combinations never, the set tones. With the percussion I try to get a "ping" sound. I used to hate echo, but now I am using just a little reverb for "Don't Let Me Be Misunderstood". I enjoy playing "I'll Put A Spell On You" because it's in that number



Alan Price

that gives me the best chance to use the organ to its full extent. I don't use a great deal of tones. After all, who notices anyway?

ZOOT MONEY

Unfortunately I don't get so much time now to concentrate on finding out about the organ, experimenting and trying new sounds on it. Gone are the days when I had to lead the guys in the band from the organ. Now everybody seems to expect me up front, clowning about.

I have a L.100 with one-and-a-half Leslies. I did have two, but a little while ago we were doing this gig with a few other groups, and they all gathered round the Hammond while I was getting changed. They were trying to get all the sounds under the sun out of it, and they were having discussions and generally helping each other find the sounds they wanted. The Leslie went!

If you are in some halls and you try to get a bassy, mellow tone it falls flat just past the stage. Now, of course, I'm getting on to acoustics. You just have to give'em the Smith tone because it's identifiable and carries better. It's hard to talk about exact stops and



Zoot Money

settings because unless anybody has exactly the same model organ as I do, then it's all going to be misleading and they won't get the sounds I'm talking about.

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'WE HAD TO CHANGE'

SAYS SEEKER ATHOL

WHEN the Seekers first came to Britain, some two years ago, they were regarded as a folk group. Their repertoire was based on folk songs from all over the world. But, in double-quick time, they roared to hit status, with three chart-toppers in succession, and now they have, inevitably, changed. The folk boom, itself, doesn't seem to exist any more.

Athol Guy, the bespectacled bass-player of the Seekers, outlined the group's views on the situation. And he started by saying that: "Folk music was pushed too hard...."

"It has always been an influence on the business. But at one stage it was being hurried along too fast. Take the real folk. It is simply the music of the population. Of the folk, if you like. Or the authentic Blue Grass music with the wild five-string banjo picking. The Gene Autry cowboy music, with fiddle bass, the characteristic sounds. It was picked up from various parts of the world. Then came the individuals singing about their own reactions to the scene, singing of their own loves and hates. It was all very close to commercial folk music.

STARTED WRITING

"People like Tom Paxton, and Bob Dylan for that matter, started writing for themselves. I don't like what Dylan has done recently, but things like 'Blowin' In The Wind', 'Don't Think Twice', 'Times They Are A-Changin'' stand up in any company. Joan Baez is not really commercial, but she sings songs that an audience can feel comfortable with.

"The basic element of folk music is... yes, simplicity. This is where, on another level, the Beatles are so great in their writing. Many of their songs have this simple approach. I look through the Hit Parade now and I can't find much that is genuinely folk music—but it's always there. You cannot say it is less popular or more popular. You have to examine each song in its own right and decide what category it comes in.

"At any rate, folk music has come a long way from when people thought it belonged only to little wild people with

beards, singing away in little wild clubs.

"With the Seekers, we have had to change because we have become more popular. When we first arrived in Britain, we'd just pick up our instruments and lead into a song... usually a pretty wild, way-out folk song. We did what we liked and we kept changing our programme. But now, essentially, we're more regimented. You have to consider the audience—and they pay to come and hear the sound, and the songs, they hear on our records. The hit records are the reason we are there, topping a bill.

SAME SOUND

"Recently, at the London Palladium, we used our own mikes and equipment. This is important because we are being relied upon to create exactly the same sound all the time. We should, as it happens, use those vice-like things so the head is held in position all the time—the same distance from the mike. We had a fan in to see us during the Palladium run. She said she could hear me all right, but couldn't hear Judith. This was odd... but we found out that I was using Judith's mike that night—by accident. You see, people do notice any variation in the sound. They hear the records over and over, again and again, and it registers.

"The tragedy is that you really can't please everybody all the time. You can

try to please the ethnic folkey-type fans but that's no good for the wider theatre audiences. THEY like to feel comfortable with a song; like to have something they know.

"Which really brings me back to the Beatles again. Suddenly they made music which was easy to understand—yet was marvellously melodic.

"All right, some die-hards still thought it was a lot of sheer noise. But it was understandable music. Then, of course, they became more involved and more creative. I would never compare the Seekers with the Beatles—except just to say that our songs are at the same level of simplicity and are understandable.

FUTURE

"In future, we want to expand our individual talents a little more. I know there'll be all the stupid sensational shouts of 'Are the Seekers splitting up'... but I'll tell you that Judith is making a solo record soon. It's 'Olive Tree', which was written by Tom Springfield. Bruce, Keith and I won't be on the record at all. But this is surely an obvious development. It's not a GROUP song, so there's no point in the rest of us being involved.

"It's nothing to do with what MIGHT happen in future. It might be that Judith will go solo at some time in the future. Bruce is writing great material now. I believe that Keith will one day be a brilliant record producer.

"We've been lucky. We need occasional spells to just sit down and think which way we're going. Without being big-headed about it, each step up the ladder means there are fewer and fewer rungs for us to climb.

"And most of all we want to go on making records—the best records we possibly can. You can never stand still...." P.G.



INSTRUMENTAL NEWS



The Royston Group of Companies have been given the Queen's award to Industry for export achievements on the part of Jennings Musical Industries. Pictured above is the group of people who played a major part in this success.

Beat Contest

Throughout the summer, a beat contest will be held weekly at Billy Walker's Upper Cut, in North-East London. At the end of the contest, the winners will receive £500-worth of Marshall amplification equipment, which they will be allowed to choose themselves. If you wish to enter for this competition, just write to the Upper Cut, in Forest Gate, Woodgrange Road, London, E.7.

BEATLES SPRAY GUITARS

The Beatles have so many guitars (yes, Ringo included) that they can well afford to experiment with a few. They now have a craze for covering them in paint, not just haphazardly of course, but carefully with spray-guns. The results are weird but attractive.

Most of the guitars they spray themselves, but others they leave to the motley crew of artists who drift in and out of their circle of friends.

AMAZING NEW REED UNIT

A piece of equipment which is going to be a very big seller for J. & I. Arbiter is the Add-A-Sound unit, a revolutionary piece of equipment. Used with Arbiter's "Bug" pickup, which was specially designed to amplify sax and all reed instruments, the Add-A-Sound unit gives the reed-

man three sounds in unison. He is able to add the lower octave to the fundamental, or, he can take the fundamental away and just have the lower octave. In addition to this he is able to bring in a beautiful tone colouring from the higher register. The price of the unit is 30 gns.



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Russian Tich

Continuing his policy of going round the world for different sounds, Tich has used Balalaika on the latest Dave Dee record. He bought it in a little shop in Luton.

Said Tich: "I found it hard to play because it has a thin fretboard and is tuned to the same notes as a violin. It has eight strings arranged in sets of two. Hugo Dalton, a session man who is an expert on the mandolin, told me how to go about playing it.

"The session for 'Okay' was in the week before we were going to Australia. We hadn't even heard the song when we went into the studios. We did the backing track on the Wednesday. Dave was playing guitar, Dozy was on bass, as usual, and Beaky was playing accordion.

"On stage I'm using a pick-up on the Balalaika, but in the studios it sounded best over the mike.

BOWN RECORD

The Alan Bown Set have recently had the honour of being recorded by Jacque Lucier, the originator of the famous "Air On A G String". They have also recorded some jazz background albums for American release. Their next British single will be released in mid-June and will be titled "Mr. Job".

Dave Dee's A & R man, Steve Rowlands, has also made a record. It will be released in about five weeks, and was produced by Wesley Rose, head of Acuff-Rose.

PAGE IN COLOUR

"Jimmy Page is causing a sensation on stage with a guitar that changes colour", thus reports the Yardbirds' publicist "Mac" McIntyre. No one knows how he does it, but the guitar has been seen to change from red to blue to green all in the space of one number.



MOON KIT

For everyone who is still writing in for details of Keith Moon's drum set-up the full itinerary is as follows: two 22" x 17" bass drums, one 14" x 5 1/2" "2,000" chrome snare, three 14" x 8", one 16" x 16" and two 16" x 20" tom-toms.

Keith reports that in America the fans leapt up onto the stage and literally played his drums with him. At least there were enough to go round.

A CLASSICAL ORGANIST

Mick Manners, organist with the popular club-scene group, Carl Douglas and the Big Stampede, has quite a musical history behind him. He is now 21, but at the early age of ten he was playing classical piano. At 15 he had graduated on to organ.

He had formal classical organ tuition from Dr. Francis Sutton of the Royal Academy. Mick's favourite pastime is going around the country trying out the different church organs which he comes across.

He had a shot at playing jazz in Paris but found that "soul" music was more remunerative. He formed the Big Wheel Soul Band before joining the Stampede.



Mick Manners

RHYTHM BOX

The latest device from Selmer is the Rhythm Box. This will be on sale around the end of June, and the price will be in the region of 70 gns. This box will reproduce practically any rhythm through an amplifier. In a way, it takes the place of a drummer. There are a dozen different speeds and rhythms you can choose from, and will prove invaluable to any musicians who wish to practise with some kind of drum backing.

New Fan Clubs

B.I. has been notified that two new fan clubs have been formed. The first is called Uptightan' Outsight, which is the appreciation society for all artists on the Atlantic and Stax labels. The second is the John Mayall fan club run by Doreen Pettifer. If you are interested in either of these two clubs, write to them at 17-19, Stratford Place, London, W.1, and 86, Furze Lane, Godalming, Surrey, respectively. Enclose a stamped addressed envelope for details.

NEW LINES FROM JAMES HOW

Alan Marcuson, Sales Manager for James How, announces that the company is adding to their wide range of strings, other lines which are of great interest to the group member.

The largest item which they will be handling is the Triumph amplifier, an all-in-



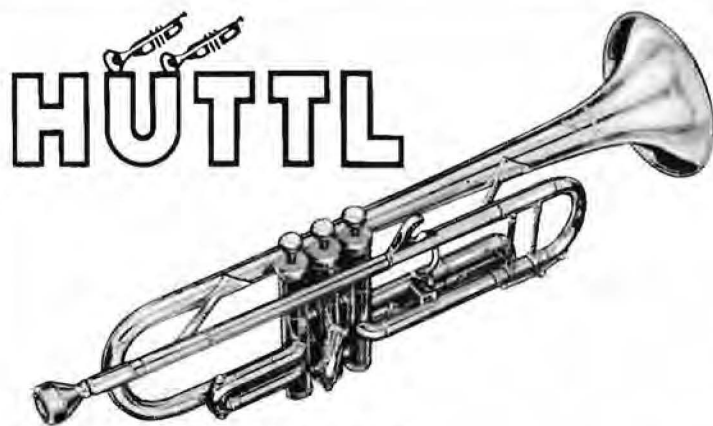
FROGGY'S HOME-MADE HARP

On the record "House Of Lords", by Froggy and the Monopoly, you will hear a fascinating sound. It wasn't studio-produced, it was made by the electric harp which the group have designed and made. It says a great deal for their workmanship that they are able to use it both on stage and in the studio. Also, that guitar seems to suggest that someone has an outside sense of humour, but it works extremely well. "House Of Lords" was written by the Bee-Gees.

National Park

Park amplification is now on sale throughout the country. Until recently it could only be bought in the Birmingham area.

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SIMON DUPREE

PLUS 25 INSTRUMENTS



THREE brothers IN the group, another who is road-manager, and a brother-in-law as group manager . . . that's the basis of Simon Dupree and the Big Sound, along with the other three members. Between them, they really do create a BIG sound, not least when they get the old brotherly squabble going.

Let's get the names right first. Derek Shulman is actually Simon Dupree . . . the stage name was dug up by a Portsmouth agent, then found out to have been the same as that of the very first Lord Mayor of the city. There's Philip Shulman, who plays tenor and trumpet; Ray Shulman, lead guitar (also trumpet, drums, and bass); Pete O'Flaherty, bass; Tony Ransley, drummer; and Eric Hine, organist-pianist. Road manager: Terry Shulman. Manager: John King, who is married to singer Lyn Mann, *née* Eve Shulman.

INSTRUMENTS

Between them, they get the big sound by ringing the changes through 25 different instruments. They often use French horn, or violin, or even recorder. It's all happened for the group since December 2, when the first record came out. "I See The Light" got into the charts—the other two singles have both sold well.

And in double-quick time, the Big Sound was out on tour with the Beach Boys . . . with the Americans standing in the wings and looking suitably impressed.

Says Simon: "When we started up, and met our manager, he wouldn't let us appear in public until he was absolutely satisfied we were good enough. Now we're fully professional. In fact, we put as much importance on the word professional as we possibly can. . . ."

"We feel it is our duty to do exactly what the fans want. That is, in terms of material AND in the outfits we wear. If we get some new suits and the fans don't like 'em—we scrap them. At present, I wear a suit which is sprayed silver, along with a cape. It cost a bomb, but I'd chuck it away if the fans didn't like it.

ATTITUDES

"We've got no time for the groups who go on and play what THEY like with an attitude of 'take it or leave it'. Our job is to entertain. We've played all the small clubs and we like the atmosphere. But on a big tour, in a theatre, you have to accentuate the visual side even more. You get less chance to make an impact because you only do four or five numbers—in a club we'll often do 40 minutes.

"I hate this 'soul' description because it's a bit *passé*—and it leads to arguments. But that is really what we are involved in. That and R and B. Looking

ahead, I'm sure that the good old rock material is the next thing for full revival—like Eddie Cochran material. Say 'Summertime Blues' and 'C'mon Everybody'.

"We include a lot of different instruments. Yet the guitar will obviously never fade away. You can handle a guitar and be sexy-looking. But what can you do with a tenor saxophone or trombone? No, everybody predicts massive changes, but the old guitar will still be the basis of pop music."

POWERFUL SOUND

Now the Beach Boys showed interest in the amplification units of the Big Sound . . . so here's the gen. Organist Eric uses a Dynachord 65-watt amp and eight 12-inch speakers. Lead guitarist Ray has a Marshall 50-watt amp with four Goodman speakers. Pete's bass is hooked up to a Vox 50-watt amp and two 18-inch speakers. Simon's own PA is a Selmer 100-watt, Vox columns, with AKG D19 E microphones. They actually built most of the speaker cabinets for themselves, experimenting to get exactly the right sound.

Result is a powerful explosion of sound. Add to that a non-stop gymnastic display by Simon and you get a sound-vision mixture that is building a massive fan club for the boys.

As I was saying, the breaks have come fast for the boys. The BBC-TV folk did a film-story of them as a typical pop group. Says John King, who was a BBC director in Bristol: "I talked them into showing all the back-stage dramas of the group at work and play. It certainly proved the pop group business is not all beer and skittles."

DOCUMENTARY

And as I was interviewing the boys, confirmation came through of another semi-documentary film for BBC-2, based on the essential atmosphere of a group caught up in the screaming. Digging a bit deeper, of course, but nevertheless an invaluable bit of publicity for the group.

But as Simon stressed: "The important thing is that we keep a professional attitude. We see the real professionals, even comedians like Groucho Marx or Phil Silvers, and we know that's the right way to aim. Unprofessionalism has got the business a very bad name."

Footnote: A fan, reading of Simon's enthusiasm for snakes, presented him with an 8-ft. boa-constrictor named "Frances". Which was fine except that the fearsome-looking reptile wriggled out of its canvas bag . . . and went missing, backstage at the Odeon Hammersmith! There was panic, yes. But PROFESSIONAL panic!

PETE GOODMAN.



PHEW! So "Sergeant Pepper's Lonely Hearts' Club Band" is finally finished and in the shops. As usual the Beatles have pulled out all the stops and produced something very original.

Our photo (above) is typical of the dozens of sessions which went to produce the Beatles new continuous long playing (no breaks between tracks) offering. It demonstrates very well the Beatles hatred of being cooped up in little sound-proof boxes in the recording studio. Right from their very first session, they've resisted attempts to screen them off from each other.

Percussion always poses big problems and E.M.I.'s engineers have designed the screening you see above. Ringo and his drum kit sit in a five-sided box, which absorbs most of the sound he produces, but still enables him to keep in visual contact with the other three.

Only a small amount of the equipment that the Beatles always have on hand while they are record-

ing, can be seen in the shot above, which only shows you approximately half of E.M.I.'s No. 2 Studio in St. John's Wood. But all the basic pieces are there, drum kit, guitars, amplifiers, organ, piano, mikes, and, of course, the dozens of black leads snaking back to the control room.

George Martin, of course, was the grand organiser. The Beatles just have to say that they want a certain thing done and George immediately tries to do it. It's his hand which jots down the dots on the manuscript whenever session men are brought in to play, and when the Beatles have finally left the studio with the tracks virtually complete, it's his ear which has to judge the final effect and level every track when they are all bunged together on to one long-player.

The Beatles first LP took a reputed 36 hours to make, the latest one has taken approximately four months. Let's hope that their next LP will be ready in time for Christmas.

JEFF BECK SESSION

JEFF BECK arrived at the B.B.C. studios with an enormous dog, an American Publicist, his equipment managers, two guitars in cases, another uncased, and a tape recorder. All but the dog were admitted. The reason given by the conscientious doormen being: "If it's not billed on the show, it can't go in". The dog was returned to the car and we humans and the musical instruments moved on into the studios.

Installed in the dressing room, guitars were distributed and amateurs and professionals alike filled the little room with reedy, tinny, sharp, unamplified guitar sounds. Jeff showed me the Gibson Les Paul Custom, which had been rather battered in America after a downward swing from above his head to the floor. "Beautiful job", said Jeff, referring to the repairs. The Beck-Gibson love affair had not lost any of its intensity.

BATTERED FRIEND

There was a call for Jeff to go up to the studio for a run through with the resident sessioneers. He grabbed his battered friend and made his way up to the studio, leaving us for a moment to set the large tape recorder into motion. After a while we followed in his footsteps to witness the temporary formation of the Beck big band.

Jeff stood near the musical director and treated him to a quick run through of the chord sequence. The M.D. turned to the assembled company and translated the somewhat simple ditty into weird and wonderful musical jargon. The musicians leant forward and scribbled industriously on manuscripts before them. Mickie Most entered from a sort of off-stage position and watched the proceedings. The equipment managers were called to take charge of a trailer load of Jeff's equipment, which had been wheeled in. Confusion arose as to



whether or not any gear need be set up. A technician was consulted. "No", he said. We all looked with pitying eyes at the umpteen sets of Marshall 200-watt units and the drum kit, which were piled on the trailer.

With the musical side of the production worked out we returned to the dressing room accompanied by Mickie Most who, incidentally, was immediately attracted by the Les Paul. He sat down on the couch and proceeded to play,

interspersing his rocking efforts with enquiries about the American success of various artists.

I talked to Jeff about the hundreds of letters that come into the office, asking for information on the sound that he gets. "For a start", said Jeff, "it's no good going for a particular sound if you haven't got the gear. You shouldn't be surprised when you can't get the sound I get from a cheap guitar and a tiny wattage amp. I think that bass is very important in my sound. I use some treble and enough bass to sustain the note".

CHOP & CHANGE

It is generally thought that semi-acoustic guitars give much more feedback. Why didn't Jeff use one? "I don't use one because, if I ever started to play one I know I'd stay with it and never play anything else. I'd rather chop and change. The only time I have used a semi was on the Beatle tour with the Yardbirds. I busted two strings at once on the Telecaster, and Mal Evans fetched George's Gretsch for me, within seconds of us going on. It was in a different pitch from the group's guitars. I had to play 'Smokestack Lightning' in Eb!"

ADVERTISEMENT



During a break, the "Who" talk strings with Alan Marcuson, Sales Director of James How Music Strings Ltd., sole manufacturers of ROTOSOUND. John Entwistle (far left) uses and recommends ROTOSOUND'S RS66 "Swing Bass" for their twangy sound. Pete Townshend (second from right) is also a ROTOSOUND man... using RS41 "Scene King" and RS48 "Supertone". This is not a recent conversion—the "Who" have been on ROTOSOUND for a long time.

PROBABLY the most quoted remark in world pop-music circles in recent months is that of Pete Townshend, of the Who. He has said, probably ten-thousand times: "We never let our sound get in the way of our visual act". Not entirely a true summary from Pete, but the Americans and the Continentals have had it drummed into them over recent months.

But Pete thinks it offers a warning to those who haven't really sampled the indestructible Who's act of total destruction. Says manager Kit Lambert: "At long last, the boys have become a really big pop export from Britain. It took plenty of time to crack the American market, but as 'Happy Jack' happily progressed up the charts there, so did the group as an in-person attraction. Their recent first tour there was a sensation."

A smashing success, in fact. They threw guitars and mikes and drum kits at each other . . . yet also got high respect from their record-LISTENING public. Said Kit: "Of course there were so-called incidents. Same in Germany. But the boys generally did a most professional job in boosting their image in new parts of the world. They have, somehow, matured."

STATUS

I talked to both Pete and to drummer Keith Moon about the Who's current status. Main thing from Pete is that he talks more sensibly about groups who he used to allege copied everything from the Who. "I've thought about this and realised that I've been influenced by other performers and writers. And if it happens to me, there's no point in my having a go at others who come in the same category."

"But most important is the way we've all got this deep respect for each other."

"Not so long ago we had some of the most diabolical rows. Up came the rumours of a split in the ranks and, really, listening to us go on at each other, you couldn't blame people for making headlines out of it. But then



THE WHO

WANT BEATLE-SIZE REPUTATION IN U.S.

it happened quite suddenly; we realised we were a GROUP, and a damned good one, and that each one of us had a big part to play in it.

"I believe we're getting into a class of our own . . . and it's nice to see that some of the reviewers are agreeing with that. 'Pictures Of Lily' was an odd sort of song, and it could have been put down by critics, but instead, they felt it was a step forward for us. Earlier, I'd listen to the Rolling Stones' things, specially 'The Last Time', and they'd start off a flow of development in my own mind, as a writer."

"But what's important to us now is to stay a self-contained group. I mean, the Beatles aren't doing so much now, but we want to get somewhere near that reputation in America. A group with something different to offer—and singing our own songs."

There can't be much doubt that Pete Townshend, whose dad, Cliff Townshend was an alto-saxist and made several "sweet-corn" discs under his own name, is one of the few truly genuine songwriters in

the British pop scene. He'd rather not write anything than turn out stereotyped material. And right now he's working hell-for-leather on an operatic bit, in the pop idiom, and with hip language. But John Entwistle is also writing a lot of material for the next Who LP—and Roger and Keith are also kicking in ideas.

VIOLENT ACT

Said Keith Moon: "People call us a violent act but there is more to it than that. I don't feel violent when I'm up there behind the drums, but the music leads us into sort of extreme visual ideas. America was the right scene for us. It really IS all happening there, and I think we've got a really solid following in the States. Only thing that scares me, sometimes, is when the fans get a bit out of hand. I start panicking . . . that's when I may find myself chucking the kit about. Only self-defence, though. I mean to say, do I LOOK violent?"

But the main ideas for the Who are created in a lavishly-appointed studio in the flat

of Pete Townshend, in London's West End. He's been adding equipment to it over the past two or three years . . . says: "My original trouble was that I couldn't read music, or write it. I had to get my song ideas down, so I started off the studio. I've got four recorders, now—two stereo Revox jobs at £140 each, and two Vortexions which cost not far short of £200 each. And me pride and joy . . . an Anagra portable recorder, which cost well over £300."

BRAIN CENTRE

This is, then, the "brain centre" of the so-progressive Who. And like 'em or loathe 'em, it's obvious that we're only in at the very start of the quartet's achievements. Led by Pete, who took to wearing an "electric" coat while in the States—bulbs light up at the touch of a switch.

As he now says for the 10,001st time: "We never let our sound get in the way of our visual act". Said, though, with tongue-in-cheek.

PETE GOODMAN.

YOUR QUERIES ANSWERED

PRE-WAR GIBSON

Dear Sir,

I remember reading a long time ago that Brian Jones once owned a pre-war Gibson Cromwell guitar.

Could you please give me some information about it and tell me what price I would have to pay for a good second-hand one.

M. ENNIS,
Erith, Kent.

ANSWER:—This was a cello-type guitar without any cutaway. It was strange, mustard-brown colour and had a distinctively-styled head. In 1920 it cost a little over £20, but now, according to a Selmer spokesman, you would have to pay around £65 for one second-hand. They are no longer imported but you stand a reasonable chance of picking one up if you look long enough.

SPEAKER QUERY

Dear Sir,

I am thinking of going for a Marshall 200 watt set-up—can you tell me what speakers are used with it. Are they 15" or 12"? Also, are the speakers enclosed in one large cabinet or two separate ones?

Can you also tell me the separate prices of each item in the set-up?

B. RIGG,
Dunstable.

ANSWER:—The set-up consists of the following; One 200 watt amplifier unit which costs 142 gns.; Two cabinets, each containing four 12" speakers at 100 gns. each. The price complete is, therefore, 360 gns.

IMPEDANCE

Dear Sir,

My brother is converting an amplifier for me so as I can use it for amplifying my guitar, but he is not sure of the impedance of the inputs on this type of amp. The guitar I hope to be using with it is either a Gibson 335, a Guild Starfire or an Epiphone. Could you give me a general impedance of their pickups in ohms or millivolts.

JOHN FOX,
Danbury, Essex.

ANSWER:—Ideally, the amplifier should have an input sensitivity of 10-15 millivolts. The amp should be of high impedance. The way to tell whether it is, in fact, high or low is to have a look at

the inside. If the amp is of low impedance it will have an input transformer or transformers. These might not seem to be transformers as they could be upright, attached to the chassis and enclosed in a round metal can. More positive identification can be furnished by your ears. If you have a high impedance amp then you will get a normal reproduction. If it's low then you will either get a very faint sound or no sound at all apart from a hum.

CLAW PICKIN' TUTOR

Dear Sir,

Could you tell me where I can buy a tutor devoted to the "Claw Pickin'" style of guitar playing. I have dabbled in folk but I would like to progress on to a more comprehensive use of the right hand so that I can graduate through blues and country to classical music.

F. MONKMAN,
Norwich, Norfolk.

ANSWER:—We suggest that you write to Southern Music Ltd., 8, Den-

mark Street, London, W.C.2. They publish a tutor called "Claw Pickin' Guitar Made Easy" by Dereck Brimstone. It costs 6/- (6/6d. P.P.).

MIKE QUERY

Dear Sir,

I have seen advertisements in *Beat Instrumental* for A.K.G. mikes. Could you please tell me something about them. Which is the best microphone they make for group work, and how much is it? Are they easily available?

G. KELLY,
Birmingham 20.

ANSWER:—You do not state whether you require a hand or a stand mike. The hand mikes which would be most suitable for you are the D.19C (£17 10s.) or the D.501 (£12 10s.). A mike specially designed for use with a stand is the D.202 E.S., which costs £30 10s. There are a few dealers in your area who stock A.K.G. microphones, but your safest bet is to write direct to:—Politechna (London) Ltd., 182-184, Campden Hill Road, London, W.8.

Instrumental Corner

NO matter what you play, be it guitar, drums, bass, flute or comb and paper, you have to aim for a sound. Many, many group members copy the sounds already achieved by Jeff Beck, Eric Clapton and other top recording instrumentalists. If they have any originality they grow out of this stage and try to develop something of their own. Most organists will admit to aiming for a Smith sound; most drummers emulate the all-happening sound that frantic Keith Moon gets; and singers . . . well!

So, every instrumentalist has only to listen to a record, get something like the same gear as the performers and, without much extra effort, reproduce their sound. Let's face it, given the right settings, a sticky-fingered child could achieve a definite "sound". But there is one poor, neglected instrumentalist, who really has to work on his sound, and I mean work. There aren't all that many people to copy in his field, either, I'm sad to say. I'm talking now about the saxman.

How would the guitarist feel if he bought his guitar and then was expected to wire up his own tone circuit? Well, the sax player faces a comparable situation. He has to choose what mouthpiece and reed he is going to use. The guy in the shop should be a great help to him if he buys a new instrument, but how is he going to get on if he buys privately?

Available reeds come in varying textures. They are graded in units of half, so the softest reed is 1½ and the hardest at five. As a beginner you will want a soft reed. As you become more proficient you can move through the scale until you find the reed that will suit you exactly. It stands to reason that the harder the reed is the fuller the sound will be.

But what about a mouthpiece? For a tenor sax or alto sax you should start with a close-lay mouthpiece. It will cost you around £1. You can move up the scale from there to the wider lay. The cost doesn't change drastically. If you are looking for a sound to copy then you could do worse than go back to the old rock artists. Said a veteran saxman: "King Curtis was my god. I found that to get the harsh rock, sax sound you had to have a reed which was medium to hard, and a wide-lay mouthpiece. This was after quite a bit of trial and error. It's like anything, though, you have to find out by experience what suits you best."

RESULT OF APRIL COMPETITION

The "B.I." offices were swamped with entries for this, our most popular competition to date, and it took quite a while to wade through the thousands of cards. However, after hours of sorting and checking there was just one fully correct entry. This was sent in by:—

ROBERT NEIL BARNES
60, Garden Close, Bungay, Suffolk.

He is now the proud possessor of the Levin Electracoustic guitar.

The runners-up, chosen after a great deal of double (and treble) checking, turned out to be:—

BARRY PIXON, of Abingdon, Berkshire, and MELVYN BARRASS, of Pontefract, Yorkshire.
They have received their Marshall Supafuzz units.

The three successful readers will also receive sets of Rotosound guitar strings, supplied by James How and Co. Ltd.

The correct answers were:—

The Decca Record Co. Xmas Party	The Monkees	A Bandstand In Hyde Park	..	The Who
Wembley Cup Final	Royal Guardsmen	The Royal College of Music Staff Party	..	Tijuana Brass
Royal Banqueting Suite, Buckingham Palace	New Vaudeville Band	The Scouts' World Jamboree	..	Seekers
A Dr. Barnado's Home Children's Party	Freddie and The Dreamers	Paul McCartney's Wedding	..	Jimi Hendrix Experience
The House of Commons	Barron Knights	Somerset House	Dave Dee, etc.

If you were unsuccessful this time, watch out for a new competition in "Beat Instrumental", in July, when there will be an opportunity for 12 readers to win the new Vox "Wah Wah" Pedals.



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SONG- WRITER'S COLUMN

Barry Youngusband, of the Warm Sounds, was the composer of "Birds and Bees". Apparently the idea came about two months ago while he was making coffee. The melody kept running through his head, and he just had to pick up a guitar and work it out. The problems started though, with the middle-eight. It wasn't until the next day that he forced himself to sit down and try to finish the song. He says that listening to Gilbert and Sullivan helped. They did it, so why couldn't he.

Neil Diamond, composer of such hits as "A Little Bit You, A Little Bit Me", "I'm A Believer" and "The Boat That I Row", says he wants to slow down with his songwriting. He says: "When I found that a composer could make a great deal of money from just one number, I sat down and wrote song after song. But now I'm scared of becoming stale, so I'm not writing so much."

The songwriting team of Graham Nash / Allan Clarke / Tony Hicks have really been churning-out new material. Both sides of their new single—"Carrie-Anne"/"Signs That Will Never Change" are self-composed items, as are all the tracks on their forthcoming album "Evolution". This is the first time that they've written a complete single and album. Why so long? Especially after their "Stop, Stop, Stop" and Everly Brothers' successes? "Simply because we've never really written for ourselves before", say the Hollies. "Our stuff has always turned out alright, but has never been really suitable for our style. We know it's strange, but that's life."

Tony Hazzard, the "Ha! Ha!", Said The Clown" man, has been asked to write material for Gene Pitney. Apparently, Gene heard some of his songs, and thought they would be ideal for his style.

FROM an amateur Tommy Steele to top session guitarist. That's the Joe Moretti story. Born in Scotland 29 years ago, Joe first picked up a guitar when he was 18 years old. Being a fanatical Elvis fan, he fancied himself as a 'teen idol, and entered for a competition to find the Scottish Tommy Steele. He lost. The winner was another fanatic called Alex Harvey, who was later destined to become one of the country's leading blues exponents. Winning that contest gave Alex quite a bit of work, and he asked Joe to become his guitarist. For a few months they toured the whole of Scotland, but the money wasn't that good, and Joe left to join another Scottish outfit, the Ricky Barnes' Band.

ROCK 'N' ROLL

Joe stayed for a year, until he decided to "find fame and fortune in the big city of London". It wasn't long before he got acquainted with the rock 'n' roll crowd, and for the next few years acted as lead guitarist for such people as Colin Hicks, Vince Eager, Vince Taylor, Johnny Duncan, Eddie Calvert, and Nero and the Gladiators. Then came a short stint with Georgie Fame at the Flamingo, plus a few odd sessions. Joe remembers that his very first session was a disaster—"I was booked to play bass. Not having any gear, I borrowed both guitar and amp. When I unpacked them at EMI, I discovered there wasn't a plug on the amp, and the bass was minus the 'E' string. But that wasn't the end of it. My part was written in the bass clef, and I could only read in the treble. I was terrible. After the first title, I was given my money and sent home."

HIT RECORDS

So it was back on the road again. This time with Jet Harris and Tony Meehan. Joe stayed with the duo for a year, then they broke up. You can, in fact, hear Joe on some of their hit records such as "Diamonds" and "Applejack". After the break, he decided to settle down, and joined the Cyril Stapleton Orchestra at the Streatham Locarno. But it wasn't what he wanted, so he tried sessions again. This time successfully. People like Tom Jones and Petula Clark began to book Joe for their records. A couple of current hits that include Joe's guitar are Tom Jones' "Funny, Familiar, Forgotten Feeling" and Lulu's "The Boat That I Row".

Of all the sessioneers we've featured, Joe Moretti must surely have the weirdest ambition. He wants to take all the separation screens out of the

THE SESSION MEN

No. 21

JOE MORETTI



A photograph of Joe playing his Guild Stratford in the early Jet Harris days.

studios, and make them into a huge bonfire on Guy Fawkes day. Why? Says Joe—"With all those screens around, it feels like you're sitting in your own little cocoon. No one can really hear what the person next to them is playing. It's all very distracting. And that's why I want to burn 'em all."

Joe believes that being able to read music fluently is a necessity for anyone thinking of entering the session field. "Until you've been given the music in the studio, you won't have the faintest idea of what's expected of you. Because of this, you must be able to read. Sure, you can busk your way through a few numbers, but the majority . . . you've got to play exactly what's written."

ARTHUR HOWES, agent for the Walker Brothers, the Kinks, Dave Dee & Co. and Helen Shapiro. Arthur Howes, promoter of tours by the Beatles, Cliff Richard, the Shadows, Gene Pitney, Roy Orbison, the Everly Brothers and, currently, the Beach Boys. A man who prefers to do things his own way. While other agencies amalgamate, Arthur Howes remains "the loner".

"I started as a loner, and intend to stay one", he says. "Any mistakes are my own, and if anything does go wrong, then I've only myself to blame."

Arthur became a promoter when he left the Royal Navy. It was there that he began to organise ship's concerts, and decided to carry on in the same line of work. How did he start? Says Arthur: "There was a ridiculous shortage of big-band concerts in the provinces. If you wanted to see them, you had to come to London. So I started to present them in the provinces. Bands like Ted Heath, Joe Loss and Cyril Stapleton. I made money, and gained experience."

ACTS WANTED

The Arthur Howes agency didn't come into being until the boom began. Helen Shapiro was the first major artist to sign on the dotted line, and later became the first and only star to be personally managed by Arthur. Right now there are about 20 acts on his books. "I try to be very selective. It's not fair to the artists if you can't keep them fully employed. But don't think that we don't want new acts, because we do. We will audition any group. If they've got a certain amount of talent and quality, then we'll book them. But I must admit that we turn down 100 acts for every one that we accept."

To the general public, Arthur is best known as a tour promoter. If you haven't seen a poster heralding "Arthur Howes Presents '.....'", then you haven't been to a pop concert. Along with Larry Parnes, Arthur was one of the first really big tour promoters. He was also the first person to get the cinema circuits to lease their theatres out for mid-week shows. Previously, they could only be presented on Sundays. One of his first shows starred the Kalin Twins. Remember "When"? Also on the bill was Cliff Richard, and from that day, Arthur has promoted every tour by both Cliff and the Shadows. It's obvious that the Beatle tours have made the most money, but has Arthur ever had a flop? "Yes, one", he reminisced. "About three years ago, I brought Robert Horton over. He was such a success in 'Wagon Train', I thought he'd be a sure-fire hit. But he wasn't. He didn't have the

PEOPLE BEHIND THE STARS

No. 6 Agent ARTHUR HOWES



image he projected on the screen. So instead of getting a husky cowboy singer, the audience were treated to a selection of songs from various musicals. I lost £10,000 in 14 days."

PROBLEMS

I wondered what sort of problems arose when a tour was being planned. "There are quite a few", said Arthur. "Usually from managers. Very few artists worry about things like their position on the bill, they're happy just to be working; but the managers, they're the ones to watch. Yes, I decide on the

actual bill myself. If possible, I like to have two or three 'name' acts on the bill, but sometimes it's just not possible. Take this current Beach Boys' tour. They're too expensive to allow me to book any other hit-paraders, so I've gone for a good-quality show. Helen Shapiro, the Marionettes and the Jaywalkers are capable of giving good value, without costing a fantastic amount of money. When booking artists, I try to get a bill which will excite me. By doing that, I seem to be able to supply the general public with what they want. I suppose I'm a sort of Woolworth's of show business."

As he is such a respected agent, what advice would Arthur give to any group trying to get work? "Try to find an agency which specialises in your particular type of music. Because, with all the recent amalgamations, there now are only about three top agencies. But it's still a good idea to try these first. They've proved that they're good and reliable, and that's what you need. An inexperienced group needs a good experienced agent."

NO DOUBTS

I wondered if there was any time when Arthur had had doubts about a tour before it started. "No, never", he admitted. "That Robert Horton epic was the only fiasco I've ever had. Apart from that, I've never been worried about any of my tours. Except how to get into them. You think I'm joking? Well, take that time at Manchester during a Beatles' tour. The police threw me out three times. In the end, I had to 'phone the manager from a call-box, and arrange for him to be at the stage door to meet me. And I've learned my lesson about travelling with the star. One day I decided to go to Manchester with Cliff Richard. We left Sheffield in a Ford Zodiac and arrived in a Jaguar. The fans caught us in every town and really trampled the car to bits. I've got a Ferrari now, but I always travel on my own. I can't afford too many new ones."

"Being a promoter as well as an agent makes for a lot of hard work. I've got a great team behind me, but there are still many things I like to do myself. Such as being present at the opening night of a tour. There are so many situations that can easily crop up and I like to be on hand." You can tell how much Arthur travels from the fact that this feature was originally intended for last month's *Beat Instrumental*. But he was in Germany on business, and then there were all the problems of arranging the Beach Boys' concerts. I think it goes without saying that Arthur Howes has worked hard for his success.

TOOTING Granada, Sunday, April 30. Nothing noticeably different back-stage in the Walker Brothers' dressing-room. The usual atmosphere, with fans and well-wishers hovering around. But it WAS different. For this was the last act of togetherness by Scott, John and Gary. The Walkers had split to allow each to pursue a solo career. And this piece is really an Anatomy of a Group Disintegration.

I was the first British journalist to meet the boys on their arrival in Britain . . . they were hauled straight from the airport into a London hostelry by an agent friend of mine. They were tired, unshaven — but ambitious.

REWARD

Since then, they have reached tour-topping status and turned out magnificent records, not all of which have had the reward they deserved. But I say now that the eventual break-up was inevitable. Though ostensibly matey enough, the three boys were too different in character to stay the pace as a unit. Scott: moody, introspective, easily the most talented. Walker: yet unsure of himself in a star position, and often knocking against the atmosphere of fan hysteria. John: married, finding it hard to think of himself as a Londoner, keen on part-time show-business and part-time domesticity and tinkering with his cars, playing with his dogs. Gary: very much the playboy, very much in the background on stage, not even playing drums on the Walkers' discs . . . but loving show business and its trappings.

I talked to John, literally the Walker-in-the-middle . . . Scott had the spotlight, Gary had the sympathy for NOT having the spotlight, leaving John in no-man's land.

ANATOMY OF A GROUP DISINTEGRATION



Together . . . for the last time!

He said: "I knew we couldn't go on. Now the only thing I regret is that the fans are getting a raw deal. If they liked all three of us, now they have to buy three records every time. We tried to pull together, but I now know I could never be compatible with Scott.

OPINION

"Mostly, the difference of opinion is musical. I wanted to go one way and Scott wanted to go another. But music is all-important to Scott so that instead of discussing things we could hardly talk to each other. My wife, Cathy, agrees with me that the split is the only thing. In any case, image-wise, the Walkers as a trio couldn't have gone much further.

"Scott wasn't keen on our last single, but it did have a

commercial angle. He will go on to experiment more and more in pop music . . . and the only way he can do it is to handle both the singing and the music.

"I don't want to say too much about the past. The future is much more important to all of us. Even if I am the biggest flop in the world, I'll not regret having lost the Walker Brothers . . . though we're all sticking to the surname Walker in the future. I have some of my own songs I want to record. I'm also keen to move into films. But I must always have time to pursue other things—like my car-racing interests."

Scott, clearly beset with personal problems, says little about the split. He has taken himself off to Spain for a holiday, turning his attention to music by Jacques Brel and Edith Piaf — material he

thinks can be adapted to a hit disc sound for himself. But both John and Gary say that Scott is concerned primarily with quality and not with mere hit status.

This sort of three-way split causes troubles. Gary, who recorded separately, is making his own records in future (no doubt with help from his Hollie mate Graham Nash). All three want to form their own backing groups. Their fan-club, one of the biggest, is to be split up so that fans can follow their own individual favourites.

FUTURE

I hope the future is more smooth-running than has been some of the past. In the old days, there were the troubles over not arriving for dates—the reasons ranged from forgetfulness to blazing rows with promoters and managements.

The official statement claimed that the boys parted on the best of terms. But the background belies that, in many ways. Interviewing the boys separately, it was impossible to keep each one from tending to knock the others—though the good-natured Gary usually talked about subjects miles away from the pop business! Gary has always been the key public relations' man of the group—trying to create a concerted front.

PERFECTION

If Scott holds on to any interest in actual performing, he obviously has the brightest future. But his search for total perfection in an imperfect musical world could hold him back.

For the others, well . . . they'll need more specialised luck. John, whose wife had a big hit of her own (as Cathy Young, working with the Innocents on "A Thousand Stars"), is developing business interests such as a boat-hire company with Gordon Waller. Gary remains the enigma—popular, but short on creative talent as yet.

It's this three-way personality split which is the whole basis of this Anatomy of a Group Disintegration.

PROFILE

MIKE D'ABO

FIRST time I met Mike D'Abo, he was with the Band Of Angels, and he was worried about whether a group of Old Boys of Harrow School could make it. They didn't, as it happens, but it wasn't because of their educational background being too high - falutin'. On August 1, 1966, Old Harrovian, Mike, took over from Paul Jones (Portsmouth Grammar School and Oxford University) with Manfred Mann.

APPLICATION

Mr. D'Abo is elegance and charm. And earnest application when it comes to music. He's a better pianist than the other Manfred men give him credit for . . . THEY say he can only play "The Lady Is A Tramp"! He spends hours at home with his newish wife, the splendid-looking model Maggie London, sipping coffee as he works out new song ideas. He is a very talented writer.

So far, however, he hasn't had one of his songs as a top deck for Manfred Mann. He explains: "We've actually recorded some, but they're probably more for albums. Picking exactly the right single for the group is a very tricky business, hence the long gap between our releases. But I've been lucky in having other singers and groups take up my stuff. . . ."

Mike, unashamedly, loves being in the spotlight. He's long since given up worrying about people comparing him, nicely or nastily, to Paul Jones. "I just enjoy being with the group", says he. "We really do have an enormously wide range of musical tastes among us."

CHILDREN

He dotes on his Siamese cat Dolly, who recently presented him with six kittens. But he also wants children. He can turn from domesticity to image-purveying on stage with great ease. . . .

He looks fit, tries hard to get regular food at regular times. He uses a lot of energy on stage, but he used to be a useful golfer and cricketer, so he can keep going for long spells. He's 23 now; was born in Betchworth, Surrey; recalls, with mixed feelings, how he went to Cambridge University with the avowed intention of becoming a clergyman. He quickly switched, incidentally, to economics.



He says: "I've dabbled in all kinds of music. I've raved around like a taller James Brown. I've tried jazz—I've even put in work on a more sophisticated sort of night-club act. I believe that music is important and that you can't work too hard at improving yourself. I even learned something while working at selling instruments for a music company in London."

FEELS SECURE

At 5 ft. 11 in., with eyes that honestly seem to change from blue to brown to green, depending on the light, Mike now feels reasonably secure. He also feels that a lot of rubbish is talked about

pop music . . . and he gives out a warning that says clearly he'd fight for what he feels to be important.

He says: "Starting with 'Just Like A Woman', my first with Manfred on record, I feel that I've been able to evolve a personality people can identify me with. It takes time, but I'm content to wait. Certainly it is gratifying to be recognised now in the street."

Mike has definitely "emerged" as a musician since that first meeting when he worried about Band Of Angels. "Emerged", too, as a person . . . happily married, serene, but not to be put upon. If only his piano-playing was taken more seriously, exploited more.

PETE GOODMAN.

LP REVIEWS

SOUNDS INCORPORATED



SOUNDS INCORPORATED MUSIC FOR PLEASURE MFP 1132

If you like a selection of well-played instrumentals, then you'll like this album. For many years now, Sounds Incorporated have been hailed as one of the most musical of all English groups, and this selection can only give them more fans. Some tracks, such as "William Tell" and "Rinky Dink" are already "Sound standards", while others, like "Maria" and the theme music from "Crane", show that once and for all, Sounds Inc. are great musicians.

Side One: William Tell; Fingertips; I'm In Love Again; Rinky Dink; Bullets; Last Night.
Side Two: Sounds Like Movin'; One Mint Julep; Ready Teady; Theme Music From "The Crane" Series; Maria; Light Cavalry.

NEON



THE CYRKLE C.B.S. CL 2632

The Cyrkle have found the going difficult in this country but, at least, their name has got known through the pleasant-sounding "Red Rubber Ball", written by Seeker Bruce Woodley and Paul Simon—the usually caustic new-wave folk writer.

All too often the lesser-known groups, which have been fortunate to have a hit, issue an LP designed to bring them quick loot, which would otherwise have escaped them. The LP sells on the name and the single hit then... disappointed listeners all round. The Cyrkle have avoided this terrible mistake. Their Neon album is extremely well thought out, well produced, well arranged. It gives the listener a refreshing variety of offerings.

The most beautiful song on the whole album, for my money, is another by Woodley/Simon, "I Wish You Could Be Here". Other tracks, however, are excellent. Although side two is duller than side one, it is slightly elevated by the inclusion of "Problem Child", a story of somebody's problem girl who was over fond of her mother and very, very immature. This gets a zany brass-band treatment, but the words prevent it from sliding into mediocrity.

Side One: Don't Cry, No Fears, No Tears Comin' Your Way; The Visit; Weight Of Your Words; I Wish You Could Be Here; It Doesn't Matter Anymore; Two Rooms.
Side Two: Our Love Affair's In Question; I'm Happy Just To Dance With You; Problem Child; Pleas Don't Ever Leave Me; I'm Not Sure What I Wanna Do.

THE WHAM OF THAT MEMPHIS MAN



LONNIE MACK PRESIDENT PTL 1004

The first title of this album is called "Wham", and that just about sums it up. To the majority of record buyers, the name of Lonnie Mack means absolutely nothing. They don't know what they're missing. This album contains some of the most exciting instrumental and vocal tracks ever recorded.

His actual instrumental sound is a cross between Chuck Berry, Eric Clapton, Jeff Beck, and Buddy Guy. In fact, I don't think you'd go far wrong in assuming that some of these guitarists probably learned a lot from Mr. Mack. Many of the tracks on this album were recorded a few years ago, but he still uses a

bottleneck—or a "Twang-Bar", as he calls it—which just goes to show that there's no such thing as a new idea. The two most outstanding tracks are "Memphis" and "Baby, What's Wrong", the last-named incorporating some great vocal backing with some fantastic lead breaks.

Side One: Wham; Where There's A Will; The Bounce; I'll Keep You Happy; Memphis.
Side Two: Baby, What's Wrong; Down And Out; Satisfied; Suzie-Q; Why; Down In The Dumps.

THE HIT SOUND OF THE EVERLY BROTHERS



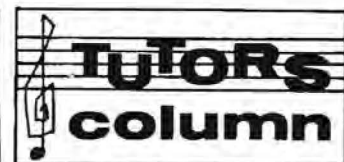
THE EVERLY BROTHERS WARNER BROS. WI676

"Hit" sound of the Everlies? Debatable in the light of current chart lists, the Ev's haven't made hit singles in recent months, but their style is still perfection, and I doubt whether any other vocal duo will ever achieve the same success.

They don't need excuses made for them. Like all greats they have moved on to the LP field finding it more gratifying, more their scene. Have a look at the titles on this album. Most of them have been heard thousands of times before. And yet the Everly Brothers make them sound like new compositions written especially for them. The only tracks which haven't been bandied around are "She Never Smiles Anymore" and "The Devil's Child".

This LP is a surprising development in the Everlies' career. Personally, I feel that it has been made for their own personal satisfaction. Musically and vocally speaking, the brothers thumb their noses at the chart scene with the money grabbing and wretched grovelling. They already have the status that counts and obviously they are not desperate for money. It is a very significant fact that none of Don's or Phil's songs appear on the album. A pity, in one way, for Everly connoisseurs, but in another way a triumph for the Brothers' level-headedness, sheer talent and pure quality of presentation. And if I haven't given note by note commentary on the tracks, it's because I think that most buyers will know what to expect.

Side One: Blueberry Hill; I'm Movin' On; The Devil's Child; Trains And Boats And Planes; Sea Of Heartbreak; Oh Boy.
Side Two: A Legend In My Time; Let's Go Get Stoned; Sticks And Stones; The House Of The Rising Sun; She Never Smiles Anymore; Good Golly, Miss Molly.



A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

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

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

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

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

Aubrey Frank (SAXOPHONE/CLARINET), 192 The White House, Regents Park, London, N.W.1. EU5 1200 Ext. 192.

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

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

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

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

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

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

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

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



YOUR LETTERS

Dear Sir,

In reply to your reader's letter of May, with regard to the lack of originality and expression in the groups around Staffordshire, I would like to inform him that it is not the fault of the groups, themselves, that they play top-ten material and Tamla of years ago. This tragic state of affairs is due to the fact that audiences in this area do not appreciate original material. They expect every group to know any record in the current top ten, from the Monkees to Jimi Hendrix, when the group would prefer to play what they feel themselves. Personally, I prefer to play material by John Mayall or the Cream, but alas, no audience would appreciate it no matter how well

it was played. Even our own originals, which are not "way out", are not appreciated because no one else knows them. If Mr. Hastilow, instead of hiding, had approached the group and asked them what kind of stuff he would like to play, I am sure he would have had a completely different picture.

M. Shenton,
Stoke-on-Trent,
Staffordshire.
Michael wins two LPs.

Dear Sir,

I am not a Staffordshire reader but I do sing with a beat group. D. A. Hastilow wrote in last month's *B.I.* that groups were just copyists and did not try anything

original. These days it is very hard to be original and be appreciated. If a "name" group does something different it is accepted because of who they are, but not if you are unknown.

Therefore, the best way is to stick to standard material, which is appreciated if you do it well. I am sure people would rather see a live performance by a group than listen to a pile of records and pay five bob for it.

J. Gilbert,
Rochdale, Lancs.

Dear Sir,

I get *Beat Instrumental* every month. I have also been waiting quite patiently, for many months, for an article or feature on that brilliant new drummer with Graham Bond—John Hiseman. You have mentioned Jack Bruce's replacement with Manfred Mann, Klaus Voorman, and Eric Clapton's replacement with John Mayall, Peter Green, but never once have you mentioned John. So

please print something about this fantastic new drummer.

J. Rees,
Pontrhydyfen,
Glam.,
S. Wales.

We'll see if we can remedy the situation—Editor.

Dear Sir,

Many people are saying that groups like the Move and the Pink Floyd are smashing things and using coloured lights to draw attention away from the fact that they are poor musicians who have to use visual presentation, rather than their playing ability. I disagree entirely. Both the Move and Pink Floyd have excellent records out which are both pleasing to the ear in musical content and vocal harmony.

Although I don't agree with the more extreme forms of showmanship, such as covering people in flour, I like to see credit given where it is due.

S. Stanley,
Halifax, Yorks.



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DENNY LAINE AND HIS STRING QUARTET

AFTER a variety of different "mind scenes", as he calls them, Denny Laine is back on the music scene with something new to offer. He is fortunate inasmuch as he didn't leave the scene previously with a bad reputation. Although the hits eluded the Moody Blues, they kept until the last, their reputation for being a good group. Denny, especially, culled respect from all and sundry. It's a tribute to his music ingenuity that he has managed to revive interest within weeks of his re-appearance.

DIFFERENT

What was he doing in the period which followed the Moody break? I put the question to him at the offices of Denny Cordell. "I've been through a lot of different mind scenes", said Denny. "After being on one scene for so

long you find it hard to return to a normal state. I never had any time with the group, so I have been using this period to catch up with myself. I've been practising guitar and taking a general interest in music without allowing myself to become too involved, and recently I moved back on to the London scene to find out what was happening. I was under a great strain with the group but now I feel free. So much so that it makes me laugh now to hear protest songs about being tied down. It's easy to be free if you make the effort.

"I feel now as if a sort of 'musical chain' has been cast off me. I find that my guitar-playing has improved. I had become very stale. When we started out as a group we had a good sound altogether, but then commercialism crept in and the whole scene got

'moneyfied'. We started with a good blues sound, but in the end there was nothing. The talent was all there but it was hidden, stifled."

DENNY'S BACK

"I Don't Mind" symbolised the emergence of Denny's talent from the stifling worries that he ran into with the Moodies. It hasn't been a smasheroo but it has at least demonstrated that Denny Laine is back on the scene and with as much talent as ever. "I would have liked to have got a stringier sound on that", said Denny. "No, I don't mean that we should have taken the guitars down, I would have liked less of a scraping string sound. I played on the record myself with another guitarist. We didn't take set parts like lead or rhythm, but we shared the work, mingled the two

guitars. When was it written? Well, I can't say exactly, a good few months ago. I'm writing all the time."

And now we come to the most interesting aspect of the Denny Laine reappearance—his group. Well, it can't really be called a group, although Cliff Barton plays bass and Viv Prince plays drums. It is based entirely around strings. A string quartet in fact, cellos mainly. "It's something I've thought about for a long, long time", said Denny, with a gleam of pride in his eyes. "Mind you, it's still in the experimental stage. I want to create a haunting type of sound, a feeling, with the music skipping along rather than bouncing."

And up front, with that familiar Gibson jumbo, will be Denny moving towards success without involvement, and gratification without "moneyfication".

LADY LUCK LIKES THE BEE GEES



YOU'VE got to have luck to succeed. Of course, talent, good looks, money, and everything else also plays a vital part, but if Lady Luck refuses to smile, your chances of making it are slim. In the case of the Bee Gees, it was a combination of many things which led to their first record release in this country.

For years, Nems Enterprises, the management organisation run by Brian Epstein, has been famous for its Liverpool artists. But as the "Made in Liverpool" tag has tended to have less impact, Nems have been looking around elsewhere. The Bee Gees are their latest big promotion, and the Nems publicity set-up has worked really hard and successfully to get the new boys away.

How did it all happen? Well, let's forget the publicity blurb and look at the paths that the Bee Gees fol-

lowed, before "New York Mining Disaster" was released. As you probably have read a dozen times, three of the Bee Gees were born and raised in Manchester. They are 17-year-old twins Maurice and Robin Gibb, and their 19-year-old brother, Barry. Australian drummer, Colin Petersen, also 19, is the group's most recent addition. He joined them in London a couple of months ago, when the Bee Gees came home from Australia. The Bee Gees started off like a thousand other groups, by posting a parcel of tape recordings to Brian Epstein. Ever top manager and agent receives regular parcels of such tapes from artists and groups, trying to break in. But managers and agents are notoriously short of time and often those tapes get left on a shelf, to be posted back after several months to their hopeful senders. The Bee Gees didn't hear anything, so when they arrived in England, they trotted up to the Nems offices, next to the London Palladium.

RANG A BELL

Brian Epstein wasn't in, but Bob Stigwood, Nems joint managing director, was. And the name Bee Gees rang a responsive bell in his memory box, because, being Australian himself, he'd always taken the trouble to keep up on the down-under charts, and had noticed a string of number one hits by a group called the Bee Gees. Bob invited them into his office and was immediately impressed with the quality and variety of the boys' original material. Then fol-

lowed the usual discussions before the contract was signed, after which they had to produce their first single. Many trips were made by Bob Stigwood and the Bee Gees to IBC Studios in Portland Place before everyone was satisfied. They recorded three basic tracks, took them away and deliberated for some time, and returned to choose "Mining Disaster" as their first "A"-side.

Everyone was impressed, including the Americans, and Stigwood clinched an exceptionally lucrative deal for the American release of the group's records.

PUBLICITY

Then the well-oiled Nems publicity machine was put into motion. Everyone had to be made aware of the Bee Gees as quickly as possible. If the record is good, then most disc-jockeys and editors are happy to co-operate, and "New York Mining Disaster", or "Mr. Jones" as I prefer to call it, is. The record is also doing well, trans-Atlantically, and the Bee Gees have already been across to boost the sales of their first biggie.

It's not often that the same manager or organisation gets two really world-shaking artists or groups under their wing in the same period, and whether or not the Bee Gees will live up to their big send-off remains to be seen. On the basis of their first single and Polydor album, no one can complain about their writing and recording. The looks and sounds are already there. The future will give us the answer about their longevity.

TOP TWENTY—FIVE YEARS AGO

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

- | | |
|--------------------------------------------------------|-----------------------------------|
| 1. Good Luck Charm | Elvis Presley |
| 2. I'm Looking Out The Window/
Do You Want To Dance | Cliff Richard |
| 3. Come Outside | Mike Sarne |
| 4. Nut Rocker | B. Bumble |
| 5. A Picture Of You | Joe Brown |
| 6. As You Like It | Adam Faith |
| 7. Last Night Was Made For Love | Billy Fury |
| 8. I Don't Know Why | Eden Kane |
| 9. Ginny Come Lately | Brian Hyland |
| 10. Green Leaves Of Summer | Kenny Ball |
| 11. Stranger On The Shore | Mr. Acker Bilk |
| 12. Love Letters | Ketty Lester |
| 13. How Can I Meet Her | Everly Brothers |
| 14. Lonely City | John Leyton |
| 15. Lover Please | Maureen and the
Vernons' Girls |
| 16. Unsquare Dance | Dave Brubeck |
| 17. Sharing You | Bobby Vee |
| 18. Wonderful Land | The Shadows |
| 19. Hey, Little Girl | Del Shannon |
| 20. Jezebel | Marty Wilde |

Records entering the Top Twenty during the second two weeks of June, 1962

- | | |
|------------------------------|---------------------|
| I Can't Stop Loving You | Ray Charles |
| Ain't That Funny | Jimmy Justice |
| Deep In The Heart Of Texas | Duane Eddy |
| Theme from Dr. Kildare | Richard Chamberlain |
| A Little Love, A Little Kiss | Karl Denver |
| Yes My Darling Daughter | Eydie Gorme |
| English Country Garden | Jimmy Rodgers |

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