

THIS MONTH—COMPLETE GUITAR PRICE LIST

# BEAT

MONTHLY

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# INSTRUMENTAL

JULY 1965

No. 27



# JUNE/JULY COMPETITION

Here is part 2 & completion of B.I.'s special 2-issue competition

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## PART ONE

Please note that last month's Question 1 has been deleted and a new one inserted.  
Decide which of the three answers to each question is the correct one.

1. WHAT WAS THE TITLE OF THE HOLLIES' FIRST DISC?  
(a) Searchin' (b) Just Like Me (c) Here I Go Again
2. THE KINKS FEATURE HARMONICA IN THEIR STAGE ACT. WHO PLAYS?  
(a) Ray Davies (b) Dave Davies (c) Peter Quaife.
3. ONE OF THE PRETTY THINGS USED TO PLAY WITH THE ROLLING STONES—WHICH ONE?  
(a) Viv Prince (b) John Stax (c) Dick Taylor
4. WHO PLAYED PIANO ON SOME OF THE ROLLING STONES EARLIER RECORDINGS?  
(a) Andrew Oldham (b) Ian Stewart (c) Eric Easton
5. WHICH IS DONOVAN'S FAVOURITE GROUP?  
(a) Downliners Sect (b) The Seekers (c) Cops 'n' Robbers
6. WHICH IS THE LATEST INSTRUMENT TO BE ADDED TO GEORGIE FAME'S BLUE FLAMES?  
(a) Trombone (b) Tenor saxophone (c) Trumpet
7. THE YARDBIRDS' NEW SINGLE "HEART FULL OF SOUL" WAS WRITTEN BY  
(a) Keith Relf (b) Graham Gouldman (c) Giorgio Gomelsky
8. WHICH GUITAR DOES PAUL McCARTNEY OWN— BESIDES HIS HOFNER VIOLIN BASS?  
(a) Epiphone (b) Vox (c) Fender
9. WHICH GROUP BACKED CHUCK BERRY ON HIS LAST TOUR OF BRITAIN?  
(a) The Five Dimensions (b) Nashville Teens (c) Soul Agents
10. WHO IS THE KINKS' RECORDING MANAGER?  
(a) Joe Meek (b) Shel Talmy (c) Mickie Most

## PART TWO

On stage, Donovan uses an accompanying guitarist and a bass player. This, in a small form, is his group, but they have no name. WHAT WOULD YOU CALL THEM?

## TO ENTER

List your ten A, B, or C's on a postcard as your answers to Part One, then add your name for Donovan's backing group.

Then when you have completed both these parts of the competition, send your postcard to BEAT INSTRUMENTAL JUNE-JULY COMPETITION, 36-38, WESTBOURNE GROVE, LONDON, W.2.—and don't forget to add your name and address.

It must not arrive later than 25th JULY.

ONE ENTRY ONLY IS ALLOWED FOR EACH PERSON.

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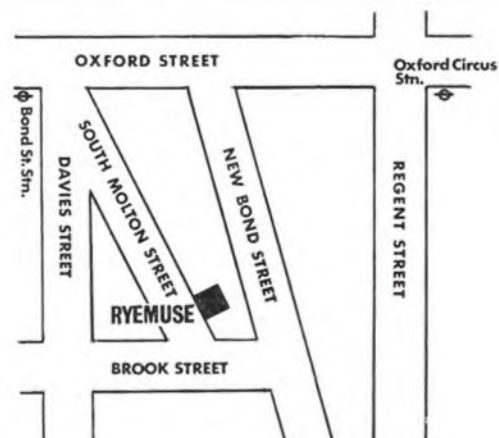


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## HOW TO GET THERE



# BEAT INSTRUMENTAL

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## Editorial

You've got to hand it to Cliff Richard and The Shadows, Elvis, the Everly Brothers and all the other boys who started out pre-Beatles, and today are still topping the charts.

It's an odd fact too, that no matter how trends change, guitars and drums have been the basis of everything so far—right through the days of Skiffle, Haley, Holly, in the mid-1950's, to the present day.

But what a lot of old moaners and groaners there are around today who complain that record sales are falling. What do they expect—a constant never-ending increase, until every man, woman and child in the United Kingdom is buying three a week?

Interest in the pop scene over the past two years has been so fantastic that it could not continue at such a high level. Now everything is looking much more healthy.

One of the many odd things at the moment is that there is no instrumental group or artist in or near the charts. Somewhere, someplace, there must be a group or individual about to breakthrough.

This month, incidentally, we start a new series devoted to artists and groups with exciting and interesting stage acts. We begin with that wild character, Screaming Lord Sutch, who really does put on a show.

We would like to feature one group "On Stage" each month, so if you see an act you feel is good—famous or otherwise—drop us a line and we will try and follow it up as soon as possible.

By the way, don't forget to get your entries in for the competition promptly, and please note that our address has now changed.

All entries, letters and subscriptions in future should be sent to our new address at 36-38, Westbourne Grove, Paddington, W.2.

The Editor.

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## FRONT COVER

You have seen thousands of pictures of The Beatles on stage and off, in nearly every possible pose, but shots of the boys in the recording studio are rare.

Our cover shot this month shows Paul McCartney trying out a different idea for one of the numbers in their film "Help!"

George, as usual, is on guitar, but Paul is seen playing an instrument not really associated with him—an electric keyboard.

# IS DYLAN SINCERE ?

For all I know, Bob Dylan may be the most charming, intelligent, talented, inventive man in music. Certainly he is currently one of the most successful—having become (a) a cult, (b) a sell-out success and (c) a permanent resident in the LP, EP and single charts.

But he still baffles me. Talking to him has not eased the bafflement. Reading about him has not cleared away the clouds. And this is why . . .

Dylan was a highly-touted figure in folk music long before his records sold on a wide scale. He'd started making records in November, 1961 . . . first album was "Village Voice" and raved about in the slightly hysterical way that folk devotees do rave. More albums followed and insiders spoke up for Dylan even more loudly.

At 16, Dylan had written his first song—a tribute to Brigitte Bardot. He became friendly with the ailing Woody Guthrie, who has probably influenced him more than anyone else. After his first professional job, Bob Dylan said: "I never thought I would shoot lightning through the sky in the entertainment world".

But, of course, he has done just that.

## DONOVAN v. DYLAN

**I**N Britain, his LP's sold steadily but not well enough to make the charts. Then appeared one Donovan, with a series of TV shots. "Isn't he like Dylan!" said the purists of folk. "In fact, he's a downright copy". So Dylan's name was banded around by the "in" folk folk—in an attempt to win over, or be one-up on, the devotees of Donovan.

And suddenly it happened. Several Dylan LP's in the British Top Twenty in one week . . . "The Freewheelin' Bob Dylan", "Another Side Of Bob Dylan", "Bob Dylan". They'd previously been out a long time. CBS brought out his first-ever British single, "Times They Are A'Changin'", from one of the albums . . . and up it hurtled.

Which is where I started getting baffled. Did all those people who had for so long ignored folk music suddenly get Dylan's

"message" loud and clear? And what, exactly, WAS his message? And as Dylan is by way of being a singing mumbler, HOW was the message getting through?

Of course, the Beatles helped. John Lennon, specially, "dug" the Dylan sound. He said: "We were in Paris, back in January '64. Paul knew of Dylan. We cadged an LP of his, 'Freewheelin'—went potty over it. In America, we met him. He was great, once you got to know him. He has a Beatle sense of humour. . . ."

This sort of praise must have helped. The publicity started: "Dylan is a deeply committed young man who conveys his concern for the world round him through unique and poetic imagery that makes explicit the human condition". And a long-hair (in the classical sense) critic said: "Dylan breaks all the rules of song writing, except that of having something to say and saying it stunningly".



**F**IRST time I met Dylan, I thought he looked like a young Charlie Chaplin. Eventually he admitted: "Chaplin DID influence me, believe it or not. I watched all his silent movies, copied some of his movements". Which was a surprise statement which added to my bafflement.

When he started, Dylan cared nothing for money—he says he just needed to have enough to eat, that's all. His attitude now seems to have changed a lot. His recording manager, Tom Wilson, told me: "When Bob was first in the studio, he'd not have the words even finished. We'd hang around for ages, trying to get him organised. Maybe we'd be there five hours, get nothing. But he's different now. He keeps tabs on every single thing, even down to the sleeve design. He comes in with type-written scripts of the songs, everything tabulated. No time's wasted. He gets right on with the job".

## WEIRDLY OFF-BEAT

**I**T'S easier talking about my bafflement with Dylan to those close to him . . . Dylan himself is so weirdly off-beat that he often just clams up, or speaks wildly irrelevant thoughts. Like telling an inquiring reporter that his next record was going to be: "I Lost My Love In San Francisco

But She Appeared Again In Honduras And We Took A Trip To Hong Kong And Stayed Awhile But I Lost Her Again In Oklahoma". That was studiously taken down in a notebook. Dylan didn't seem to be smiling. . . .

Says Tom Wilson: "He is a fine piano player, you know. People don't know that. And hearing his songs for the first time is like a big emotional experience. You just know it's something beautiful whatever the subject. He's a poet".

And this, I suppose, is it. I'm sure that Dylan has tremendous qualities of poetry in his writing. He protests, yes, but he also smiles wryly at the troubles of the world. Racism, intolerance, politics, anti-war stabs . . . these come into his songs. But I wonder how much of it really sinks in with the hundreds of thousands of British fans who are living rather remotely from these problems. Dylan has said: "Oh to be a simple folk singer again". But he also agrees he likes being able to travel in comfort, surrounded by managers, hair-dressers, admirers and technical advisers. He has an expensive home, a well-stocked wardrobe—despite arriving in London in blue denim shirt, blue jeans and black leather boots.

He writes his songs fast—and many other star artists are glad to "cover" them. His song-writing ability is undeniable, though there are lapses from the normal output in things like "Subterranean Homesick Blues", which isn't really folk at all.

But is Dylan a good singer? Surely not. He enunciates much more clearly on stage, true, but many of his disc tracks are undecipherable—even to folk-fan Americans.

## PROJECTS ON STAGE

**I**N appearance, Dylan is bird-like, very thin, surprisingly short. His hair is best described as ultra-tousled. Off-stage, he seems to shrink. On-stage, he projects astonishingly well. But his enormous appeal cannot come from his looks, surely. It must be from those songs.

I've talked with Dylan, tried hard to understand him. But he is hardly a journalist's dream. At his first Press conference, knots of highly experienced interviewers stood together muttering: "It's all a waste of time. He doesn't say anything."

Maybe that is another aspect of his success. He sings and writes more about events and trends than about himself. He says he wants people to like him. In "Maggie's Farm", his latest single, he says: "I tried my best to be just like I am, but everybody wants you to be just like them".

Perhaps he is really in an impossible position: a folk man of heart, inevitably caught up in riches. Many feel you can't ally the two. Dylan himself makes highly commercial gestures—like sending LP's to each of the Beatles, along with tickets for one of his shows. That sounds like a status thing . . . the concert was actually sold out well in advance.

Now it's a reedy, bewildered voice. The songs are mostly good. The "in-person" stage presence is unusual, confident, almost cocky.

But WHY did it all happen so fast for him? I have to admit I'm STILL BAFFLED. PETE GOODMAN.

# KEITH MOON

# PLAYER OF THE MONTH

When you meet Keith Moon, of The Who, you are meeting a very extraordinary drummer indeed. Not at first sight, perhaps: he's a brown-haired, brown-eyed, ready-smiler of slender build and around 5 ft. 8 in. in height. He's an unashamed Mod, dressing in Mod style. Very friendly; very witty in a dry style.

It's when you talk about drumming that you realise just how extraordinary he really is. And how extraordinary The Who, as a group, are. They put on an all-round spectacle of ultra-violence. Keith leads the way, crashing his foot against his drum-kit, smashing drum-stick against drum-stick . . . hurling the debris into the audience.

Extraordinary? Darned near incredible when you realise that each of his kits cost £380. He picks the loudest available. He says: "I can't stand anything like softness in drumming. You've got to make a lot of noise. . ."

Yes, extraordinary. But Keith has thought a lot about the way he acts on stage.

He says: "I don't do anything that doesn't come naturally. But I've always had the view that you have to do something extra, rather than just sit there and play. I've studied all the top drummers, and I guess I've taken a bit from each of them. Like Gene Krupa, or Shelly Manne. But it's the little extra things you do. I just can't help smashing into everything in front of me. I suppose you can call that the evolution of the Moon School of Drumming."

Come back into the earlier Moon Age. He was sixteen when he first "acquired" his initial drum-kit. "Acquired" is the genteel word—he actually borrowed it without having previously sought permission. The second one cost him £16. He had no lessons. He just hammered away until he reached sufficient proficiency to join a group called the Altones. Then came the Beachcombers, then The Who.

But The Who had a slight spell when they became The High Numbers—this was a reference to their Mod image. Soon, though, Moon and the others were back to The Who . . . a name which can hardly be ignored.

Keith is optimistic about the future of the group scene in Pop music. "I've thought about this", he said. "Honestly, there doesn't seem to be anything to take their place. I think the groups are different to everything else and that there'll always be a place for them, providing the blokes in them try to do something that little bit original".

"The most important thing is to be yourself. I'm a Mod, and a terrible old wild one on the drums. If I change, I'm not being honest with myself".

Speaking personally, I felt glad I wasn't a drum kit . . . who wants to be kicked to pieces? But facts are facts. The Who, with what is now described by their management as "Pop Art", have become a major force in the Pop scene.

Keith obviously is glad to be a Pop Art-ist. And he shudders to think what he'd do if he was forcibly parted from his drum.

But £380 every seven months or so . . . well, it's a lot to pay out for the privilege of just "acting naturally". PETE GOODMAN.



# BOBBIE GRAHAM'S COLUMN



My tip to you last month to spin a 45 r.p.m. disc at 33 r.p.m. and drum along with it has brought a lot of letters from readers asking just how often they should practice.

One, in particular, asked if he should give himself a set amount of time each evening for drumming, or play when he felt inspired to.

There is a simple answer to this. If you are genuinely keen to improve and progress as a drummer you will feel inspired to play all the time!

When I was 10 years of age I used to practice every night from 4 o'clock until 11 o'clock—and there was no one urging me on. It was what I wanted to do.

Now, last month, we got as far as tuition.

Once you feel you are capable of knocking out a steady beat join a group as quick as you can. There you'll have a job of work to do and in no time at all you'll adopt a sense of responsibility towards your group-mates to improve and drive 'em along all the time.

And through your very first group you may, of course, strike it lucky and become part of a chart-riding outfit.

Your confidence in your own ability obviously soars with this success and you may become narrow-minded, thinking you know all you need to know. Beware of this!

For example if you play with, say, an R 'n' B group where basic beat drumming is needed, don't say to yourself "Well I can thrash out a solid beat. That's good enough for the group—there's nothing more I need learn".

There are all types of drumming and it will stand you in good stead in the future—particularly if you wish to make a career in music—if you learn to play as many styles as you can.

There is military drumming; jazz drumming, both modern and traditional; waltz-time drumming or "Mickey Mouse" music as I call it; and finally classical drumming.

Remember, you can never stop learning no matter how good you are.

See you next month,

Bobbie.

# THUMB PICK STYLE

by THE TUTOR

EVERYONE seems interested in the style popularised by Chet Atkins . . . "thumb pick style" as a lot of the boys call it . . . though you don't need to wear a thumb pick. It's really finger style in the beat idiom and although finger style is a long study you can at least make a start along the right lines.



The whole thing hangs on a bass beat played by the right hand thumb and the first thing to know is what those bass beats are. In the two bars of music above, the notes have numbers. This is merely basic chord formation. You start with a root or bass ("C" for simplicity), add the third and fifth notes above and you have the "C" chord . . . C, E, G, if you count in alphabetical order . . . C, d, E, f, G. If you do the same thing with G as a root and add the seventh note, you get a four note "dominant seventh" chord labelled G7. In both cases, when you come to play, the first and fifth notes of the chord are the most important. In an "oom-pah" accompaniment the first and fifth notes alternate for the "oom" and the rest of the chord supplies the "pah" off beat.

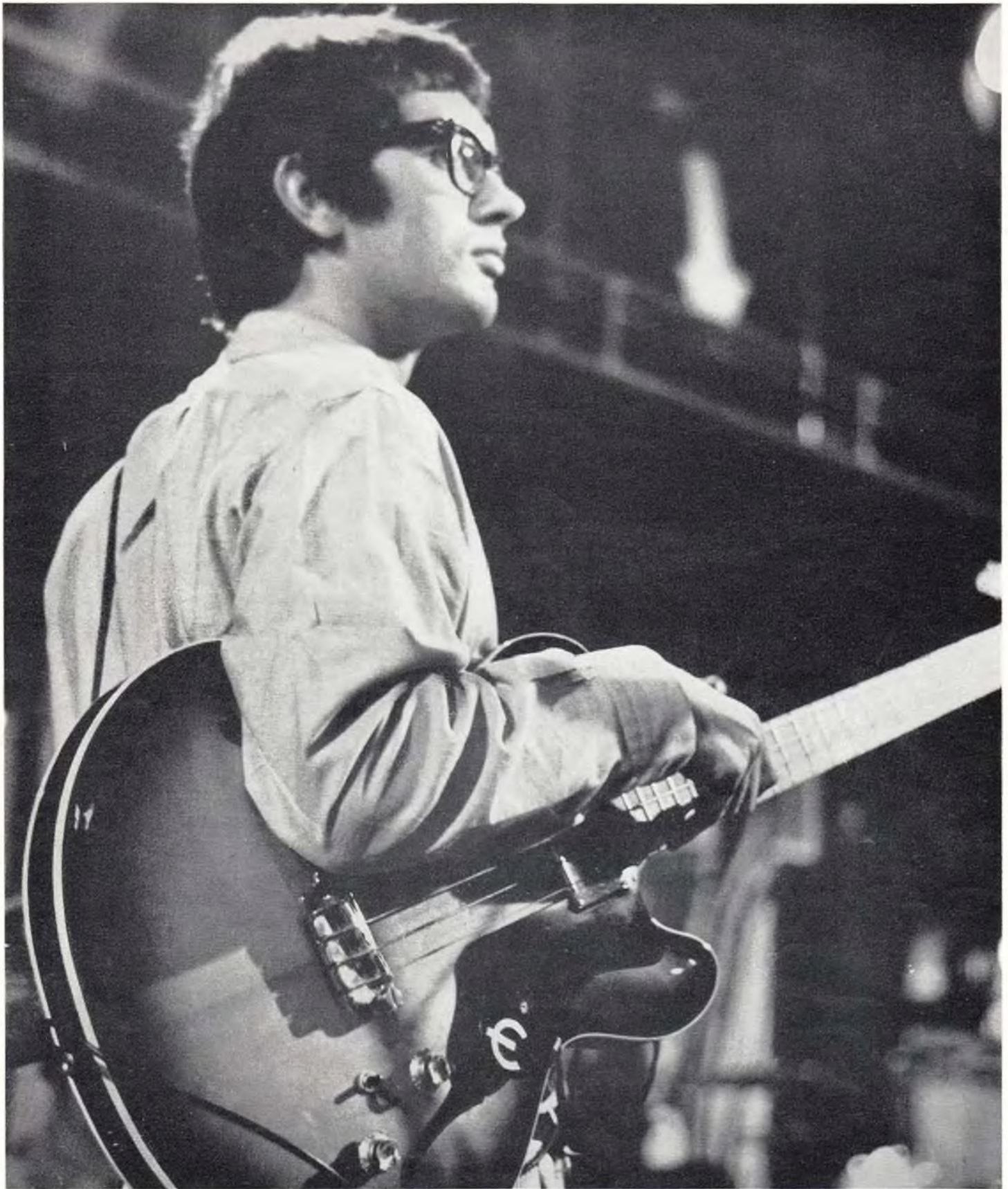
Now look at the two chord formations re-arranged for guitar. Each has a "gate" diagram if music terrifies you! These two simple chord formations are each made up of five notes. The bottom two notes in each case are played with the thumb of the right hand. The top three are plucked with the first, second and third fingers. In the music stave on the second line they have been written in spread out form . . . eight to the bar and the right hand fingering is marked on the first group; X for the thumb, one dot for the first finger, two for the second and three for the third. Set your right hand in position with the first three fingers above the first three strings and your thumb resting on the fifth or sixth strings. Start the picking in a slow steady tempo and don't hook with the fingers. Now get down to a straight "oom-pah" accompaniment. On first and third (the "walking" beats of the bar) alternate the two bottom notes with the thumb; on second and fourth pluck the chord. Develop this by playing other chord sequences you know in the same way.

Now take a tune with not too many chord changes . . . a folk tune is your safest choice. Hum or whistle the melody and play an "oom-pah" accompaniment concentrating all the time on those bass beats. The more time you spend on this "oom-pah" the quicker you'll set your right hand finger position. And remember . . . don't hook the strings up . . . or you'll get a jarring sound.

Final step is to "add" the melody. This simply means using a chord inversion which has the melody note on the first string. Take an old favourite . . . "Jingle Bells".

Jin-gle bells-, Jin-gle bells-, Jin-gle all the way - - -,

Play the first two bars of this on the "C" chord shape discussed earlier and you'll find the melody note of the first string. Two syllables have been underlined. The first one needs the note G added in to the chord shape and this simply means putting your fourth finger left hand on the third fret first string. On the last beat of the same bar the word "the" needs the note D which is again found without a position change . . . simply tuck the fourth finger in on the third fret second string. The four bars are played in one chord position.



BEAT INSTRUMENTAL PORTRAIT GALLERY

**TOM MCGUINNESS**

*of Manfred Mann with his Epiphone Rivoli Bass*



**I** ALWAYS like recording. I still enjoy it, but I don't regard it as a big adventure. I've never said 'Oh, what a wonderful thing to record'. I just aim to get on with the job when I'm in the studio. Sort of lock myself inside myself, play, sing, just for me.

"Sometimes I wonder how my songs, my voice, my playing are going to be received by the invisible folk who are going to buy my records. I like continuity. I dubbed banjo onto the first track of 'Colours', but I would rather sit there and run right through. Generally, I get a number in about three takes. Then I sit and listen to it because it's interesting to hear how one of your own compositions has come out. One or two have disappointed me, but I like most of them.

"It's stuffy in the studio—hot, no air, but I dig deep and forget about my surroundings. No, I am not the moody folk singer. I don't throw tantrums and lay down the law to the engineers. They know—they do . . . simple! I don't wear lucky shirts, or medallions, or any weird outfit. You don't need to mess about, you just need to concentrate. . . ."

Some selected thoughts on recording by Donovan. What a strange world the recording studio is. You could liken it to the starting point of a race, the top of a ski run, the counter of a betting office. Or, you could just cut out all the romance and call it "a place where people make records". Donovan's



# RECORDING THOUGHTS BY DONOVAN

*As told to KEVIN SWIFT*

studio is one of these.

Donovan enjoys recording, Donovan enjoys hearing how his songs have worked out, but he doesn't go into raptures about "how strange it feels to know that one's voice is going to travel the land on a piece of plastic". He doesn't pretend that he has a message to give the world. People look for the deeper

meaning in his compositions and work out highly intellectual theories about the young man's early life, applaud his biting, searing attacks on the state of humanity. Let them. Let them work it all out. Then tell 'em that Donovan likes humanity. They will probably have another listen and say: "Ah, yes, doesn't he write nice songs!"

## THEM have a songsmith

**A** newcomer has arrived on the song-writing scene. He is Van Morrison, 20-years-old vocalist of Them, and master of five instruments, piano, organ, tenor saxophone, guitar and harmonica.

Van, the "Quiet One" of the group until you get him talking, has been composing for some time and really comes into his own now, with six of his compositions on their first long player and another on the group's new single "One More Time", the "A" side.

How does he write? His method is simple. Tommy Scott, A and R man for Them, says: "You can never get Van to write specifically for a session. He writes, as many others do, on inspiration". And in this way, he has composed "Mystic Eyes", "If You And I Could Be As Two", "Little Girl", "Gloria", "You Just Can't Win", "I Like It Like That" all included on the group's album.

In all, he has had about ten of his songs recorded but he has written a lot more that he feels are not quite good enough.

### NEW SINGLE

The normal format for a group with a hit is to follow this with something extremely similar, then change for the third one.

But Them completely surprised everyone by following the up-tempo "Baby Please Don't Go" with the jog-along rhythm of "Here Comes The Night". Now they change for the third time—to a ballad!

That familiar lead guitar figure opens the number which gives Van plenty of scope to



show his vocal talents. His voice is projected well to the fore, and Peter Bardens' organ is turned well down.

This particular song was recorded in one week-long session at Decca's West Hampstead Studios quite recently where the boys worked from ten to one each morning and two until five o'clock each evening. In this "marathon" get-together the long player was completed and the single was taped.

"It was a big relief", said Tommy Scott, who was assisted by Decca engineer Vic Smith. "The boys are working so solidly it's been nigh impossible to get them into a studio. So eventually we agreed to put a week aside solely

for recording purposes."

Peter Bardens, the group's new organist, was, of course, featured on the session and has settled in well. Peter played electric piano with The Cheynes before joining Them, and his talents are displayed on this instrument with a wonderful piano solo on "Don't Look Back" a John Lee Hooker original and one of the tracks on their long player.

Peter's background lies more in the jazz field than the blues. He started off with his own trio, consisting of piano, double bass and drums, and had a resident spot at The Marquee two and a half years ago.

BRIAN CLARK.

# DEVON BEAT

A survey of the Beat Scene in the Plymouth, Torquay and Exeter areas by Tony Webster

**T**HIS month, let's take a look at the beat scene in Devon. First impressions are that it is very different when compared to the more industrialised areas of England. The beautiful county of Devon has a somewhat quieter-sounding beat. Why? Is it because of a lack of ballrooms, or "get up and go" amongst the local groups? As far as the shortage of good venues goes, it doesn't seem to be the fault of the local promoters or agents, but the councils. Many

promoters have applied for permission to open new halls, but they mostly end up choked by red tape. For some reason, many of the local councillors don't seem to want to help local talent.

Only one Devon group, The Rustiks, have got anywhere near the big-time up to now. Immediately after winning a beat contest staged by Westward Television, they were signed up by Brian Epstein, but so far they haven't managed to get that elusive hit record.

Many other instrumental outfits and acts have turned professional, but without the success they had hoped for. Rockin' Henry and The Hayseeds tried the comedy approach via their version of Gracie Fields' "Sally"; singer, Danny Davis, had a "go" as a solo artiste and then



4 Steps Beyond of Exeter

joined the Marauders, but has since left to become a member of Ricky Forde and The Tennesseans.

Many groups, agents and promoters state that the South West, like most other rural areas, tends to lag behind the rest of the country in the beat stakes. And one thing that struck me immediately, walking around the streets of the major towns in Devon, was that I saw practically no mods and rockers.

What about Folk in Devon? There is a Folk scene, but not the Donovan/Dylan type. All the Folk enthusiasts seem to stick to the traditional Robin Hall/Jimmy McGregor songs, and the main clubs where they sing are The Newton Abbot Folk Song Club, The Paignton Folk Club and the Folk Club in Plymouth run by Cyril Tawney.

Most of the beat activity is centred in the three big towns of Torquay, Plymouth and Exeter. Let's look at them one by one.

The main club in Torquay is The 400. This is the only venue in the area that caters solely for teenagers. The club is run by the two Kammin brothers, and has been in operation for 17 years. They are very happy with present trends. Says Mr. Sam Kammin: "Attendance wise, there has been a marked increase over the past three years. We always feature a 'name' group once a week, and during the summer we book them on a weekly basis. We experimented last year with the Eric Delaney band, but it wasn't right for our audiences, so, this year, we intend to cater solely for teenagers only".

Other venues in the Torquay area include the Town Hall, which only stages beat dances occasionally. Lansdown's Ballroom and Dancing School at Torre, The Esplanade at Paignton, The Beat Kavern at Goodrington, and The Empire Ballroom in Torquay.

The Empire, situated in Market Street, is run by one of the area's



The Telstars. Second from left is Tony Waldron of Paish and Co. in Torquay

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leading agents, Lionel Digby. At one time or another he has handled almost every group in the region, and right now is the sole agent for at least a dozen of the best ones including Gary Kane and The Tornados, The Telstars, The Guild, The Dicers, The Torinoes, and The Hunters.

One of Devon's most popular groups at the moment is Johnny Cordell and The Variations. They have a straightforward line-up of two guitars, drums and a vocalist. They are all-round entertainers,

with the accent on vocal harmony, and in a recent contest they beat 15 other groups and won a spot in Hughie Greene's "Opportunity Knocks" programme, which will be seen in July.

Lionel Digby has some very definite views on the local scene. He opines: "Although R & B is still very strong record-wise, many of our local groups seem to be dropping it from their repertoire. They are also trying to vary their acts as much as possible. There is very big competition between all



Johnny Cordell and The Variations



A shot of Yardley's unusual window display in Plymouth

the groups for any work going. Many of the small groups are undercutting the big ones. They'll play for about £8 a night, but they still draw the crowds, so you can't blame the promoters for booking them. It's no good either if local promoters try to book minor recording artistes and claim that they are big stars unless they really ARE big names.

#### VILLAGE-HALL VENUES

"MOST of the dances are held in the small village halls because of the lack of ballrooms in the area. I was told nothing much could be done to improve the situation and I'd say that the ratio of groups to ballrooms is about 10-1."

Lionel started as an agent when he came out of the Army in 1957. He opened a small club and became

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a member of the John E. Aris Combo, the first group in Devon, but when the group broke up, due to John joining the John Barry Seven as a vibes player, Lionel decided to take the gamble and opened the first agency in the area.

The other leading agency in Torquay is run by Trevor George and his wife, Billie. Mainly a cabaret agency, Trevor has only been handling groups for 18 months and now supplies all the acts for The 400 Club. Apart from being an agent, Trevor and Billie have rather a unique mind-reading act. Billie goes up in a 'plane, or out in a

boat, while Trevor stays on dry land and reads his wife's mind. I wondered why they bothered to use telephones in their office!

Torquay is well supplied with good equipment stockists in Yardleys, Paish & Co., and The Music Studio in adjoining Paignton.

Tall, bearded Peter Gay is the manager of Yardleys of Union Street. They sell all types of musical instruments and accessories and anything not in stock can quickly be obtained from their other branches in Plymouth and Truro. The shop has been open for eight years. At present they report



An interior shot of The Music Studio in Paignton



The Secrets of Exeter

a noticeable trend towards acoustic guitars and, surprisingly, clarinets. They don't have a big demand for brass instruments. In fact, I couldn't find one single group in the whole of Devon that featured any form of brass in their line-up. Yardleys claim to have supplied every group in Torquay at some time or another, and during the summer there are added sales from the professionals appearing in the summer season show.

Moving down Union Street towards the town centre, we find Paish & Co., which actually first began selling musical instruments in Torquay in 1825. It was made into a limited company in 1937 by Mr. & Mrs. Neil Lake, Snr. The store moved to its present position 11 years ago when the whole Lake family became directors, along with Mr. Brierley. The helpful salesmen are John Snell and Tony Waldron, who plays lead guitar with The Telstars. They also mentioned that acoustic were selling better than electric guitars, which they have been stocking since February of last year. They also don't stock saxes or drums. The former, because they say the sea air tarnishes the brass, and drums because of the lack of space.

The Music Studio in Paignton is

one of the newer shops in the area. It opened in December of last year. Managed and owned by Mr. R. E. Edhouse, the shop sells all types of instruments. Amplifiers are hired out for 10/- a day and microphones for £1. Mr. Edhouse is assisted by his son David, who is also a member of The Blackjacks. The group also has his 15-year-old sister, Janet, on drums. Amps sell very well, as do electric pianos and organs. Amongst the many groups supplied are The Rustiks. Says Mr. Edhouse: "Other retailers are supposed to be complaining about the slackness of business at present. All I can say is that we certainly haven't noticed any change—business is very good".

Moving on to Plymouth, we find only two music shops, two agencies, half-a-dozen ballrooms and about 60 groups.

#### LARGEST PLYMOUTH STOCKIST

YARDLEYS is by far the largest music shop, being the main branch of the three. The manager, Mr. Coffin, reports that whereas there is a lull in the brass sales, acoustic guitars are doing very well. They sell every conceivable type of musical instrument including even bagpipes, and claim to supply most

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The Tycoons of Exeter

of the local groups. The store has a large upstairs showroom where members of the staff willingly demonstrate any instrument for the customers. Many of these demonstrations are done by Brian Hearn, a member of The Kingpins. This branch of Yardleys was opened in 1918 and moved to its present position in Cornwall Street in 1945, when it commenced the selling of guitars and drums alongside the established range of pianos.

In Sherwell Arcade we find the Music Centre run by Mr. Clarke and Mr. Hallett, who opened the shop five years ago. They sell everything concerned with music and supply many instruments to the students at Plymouth College. They now equip 35 of the local groups, including the Better Days, Wildesville and The Rustiks whenever they are in the area. They also operate a small recording studio, which is fully equipped with two sound panels, mixers, tape recorders and microphones. Demonstration discs can be made at any time for the nominal fee of 3 gns. each, including the tape. Any piece of equipment can be hired out, and Mr. Clarke



Lionel Digby with Peter and Gordon

will personally supervise the setting-up of any P.A. gear on loan if the group isn't quite sure about it.

**TWO AGENCIES**

THERE are two Plymouth agencies one run by Mr. Holman at the Plaza Cinema and the other by Ber-

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The Hunters of Torquay

nard J. Bunn. Neither of them are full-time agents, but nevertheless manage to handle the bookings for nearly all the local groups, including The Whole Nuts, The Sands of Time, The Midnights, The Statemen, The Tactics and the only local group with an organ, The Couriers.

There are very few ballrooms in the Plymouth area and not all of the existing ones cater for teenagers. Those that do are The Rooftop

Club, The N.A.A.F.I. Institute, The Key Club and The Midnight Club.

Most of the groups we've mentioned so far have a line-up of three guitars and drums, with a few pianos and organs scattered around. There are few full-time agencies, not many more music shops, and a tremendous lack of venues for the ever-increasing number of groups. One view of the local scene can be seen through the eyes of one of



Part of Bill Greenhalgh's big display

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The Hunters, he told me: "There isn't much work to be found in Devon, so the promoters try and use everyone in turn. It's a good idea, but with the shortage of ballrooms, you soon run out of work. We try to feature a few modern jazz-influenced numbers into the act to get a bit of variation, but anything out of the ordinary is often wasted. The audiences don't seem to want anything they can't sing along with. Then there's the segregation. Clubs like The 400

have a licensed bar, so only the over-eighteens are allowed in. The younger ones have to go to other ballrooms such as the Empire where they only serve soft drinks. This means that the groups have to vary their acts to cater for the various age groups.

"There are a lot of good musicians in the area, but most of them don't know it yet. They are so far behind the rest of the country that they never bother to experiment and see what they can really do. Also the



*The Hi-Jackers*



*The interior of The Music Centre in Plymouth*

pay is very bad; any group that gets over £15 per booking is very lucky. This is something that can't be helped though. The average wage for a secretary is very low and so they can't afford to pay a lot of money to go to dances."

Moving inland to Exeter, I visited the main music shops; Minns', a branch of the large store in Bournemouth, and Bill Greenhalgh and Co.

Minns' was only opened two years ago, and is currently run by Mr. Goddard and Mr. Martlett. They sell the complete range of instruments, plus accessories, with much trade going to the local groups.

Bill Greenhalgh's store is a meeting place for many of the groups in the area. Walk in any time, and there's always a group there. Bill's friendliness has definitely enhanced the reputation of the shop which has been in existence for five years. He sells everything except pianos and finds business is flourishing. Before coming to Exeter, he lived in Manchester and Preston for 17 years, where he helped start the now-famous chain of Barretts' music shops. In-

corporating the Exeter School of Music, the shop is used for the tuition of all types of musical instruments, with the exception of pianos. Bill is, himself, a fine musician and has played clarinet and saxophone with Cyril Stapleton and Joe Loss. Amongst the local groups supplied are The Guild and The Variations (Exeter's only professional groups), The Hi-Jackers, The Spartans, Sounds Unlimited and The Cordettes. Any piece of equipment can be hired out and repairs are done on the premises.

The ballrooms in Exeter consist of the St. George's Hall, which caters for the big-name groups, The America Hall and the Civic Hall.

The only agent is Brian Roberts, a 19-year-old local boy who has only been in operation for eight months. This enterprising young man calls his agency Starline Entertainments, and supplies groups to nearly all the promoters in the South West. At present he is the sole booking agent for such groups as Johnny Cordell and The Variations, The Secrets, The Tycoons, The Rejects, The Four Steps Beyond, and many others.

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*Formula 5 of Exmouth*

# ON STAGE with..

# Screaming Lord Sutch

After all the "ballyhoo" which has surrounded David Edward Sutch over the last few years, people could be forgiven if they dismissed the Lord Of The Locks as a freak, a lazy yob who has all his work done for him by a publicity man with a sick sense of humour. Well, they could be forgiven but they would certainly be wrong. Publicity can take a performer so far, then, he's on his own. It's up to him to supply the substance behind the stories, the nutty photos.

Lord Sutch is an entertainer, a hard worker. Backed by The Savages, a highly proficient bunch of musicians, he is working solidly. His date book is full, so is his van, full of swords, knives, guns, gory models of human organs, etc., and he uses them all in his act at one time or another.

His act is an education for the weaker group members who think they're daring if they move one foot more than six inches from the other. He makes little girls faint with fright and even bouncers have been known to blench when confronted by the screamer in his "Jack The Ripper" costume, complete with genuine 10-inch knife.

The usual form for the Sutch presentation is as follows. The lead, bass and drummer of The Savages appear first and get things moving with a few Larry Williams and Little Richard numbers, then they break into one of the Berry greats and on comes the boss himself accompanied by his three saxmen (two tenor, one baritone). A good move this, showmanlike and very effective.

## HELL BREAKS LOOSE

ONCE Sutch is on stage all hell breaks loose. The crowd doesn't get another glimpse of sanity until he takes a break. It's difficult to single out just one of the Lord's routines because over the years he has perfected so many. There are stabbing routines, duelling routines and even on straightforward numbers Lord Sutch scares the life out of the girls (and boys) by suddenly rushing, screaming amongst them. During wild moments on stage he swings the mike stand above the heads of the audience. When they get used to this he graduates to a gigantic axe with which he chases one of the tenor saxmen.

Strangely enough Sutch's act isn't corny. This is probably because he throws himself into it so wholeheartedly and with such zest.



Behind the hairy maniac, The Savages supply a heavy, meaty beat with that big, big sax sound dominating all. The group hasn't gone as far as to work out a sick "left, right, forward, side, kick routine", but they do manage to achieve splendid uniformity. The bass and lead guitarists work with Lord Sutch, hopping across the stage with him, tracing strange patterns in the air with their instruments. They discard their straps, play one-handed, "Ah Yes! It's all great family entertainment, bring the kiddies".

It's doubtful whether the kiddies would go for the "Blood 'n' Guts" part of the act but it is undisputably 100% entertainment. That's why Sutch sometimes goes out seven nights a week.

## GOES TO ANY LENGTH

NOTHING is too much trouble for this wild performer. He keeps a complete record of all the places he has played. He can look back in his "little book" and find out where he appeared on any given date. He will have all the details of the booking, how long he played, which numbers he did, which routines. Recorded too, will be the crowd's reaction and the size of the stage at each particular venue.

"A small stage really presents a challenge", he told me. "We are a visual act and we need space, after all, the swords which we use are at least a yard long. Still, in these dark smoky places

we can get a good atmosphere going for our horror routines."

## SAVAGES

THE Savages wear uniform. The saxmen wear yellow shirts whilst the remainder of the group don black polka-dotted ones. Lord Sutch wears—well, just about anything that is out of the ordinary, he sometimes changes four or five times in one evening depending on the numbers he is performing.

General impressions of the Sutch presentation? Good musicians knowing their jobs and going out of their way to help each other; good old rock numbers rendered with a thump, and I do mean THUMP. A busy act with none of those dreadful "What should we do next?" gaps, and a general "We've been around" atmosphere about the stops and starts in Sutch's more complicated numbers.

If you saw Lord Sutch on "Lucky Stars" promoting his new single, "The Train Kept a'Rollin'" you might be thinking that he has reformed, after all he did look, oh so unusually smart. But don't worry, "I had to smarten myself up a bit", he explained. "The Television folk are getting rather choosy lately."

Let's hope this new release makes it for Screaming Lord Sutch. I'm sure that you will agree that he is just what the doctor ordered for today's sick hit parade.

KEVIN SWIFT

# WHERE IS EVERYBODY

?

?

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

## THE BEATLES

June: 25th GENOA; 27th ROME; 30th NICE.

July: 2nd MADRID; 3rd BARCELONA; 4th Back to LONDON.

## WAYNE FONTANA AND THE MINDBENDERS

June: 25th Central Pier, MORECAMBE; 28th Silver Blades, BIRMINGHAM.

July: 1st University, SHEFFIELD; 3rd Astoria, RAWTENSTALL; 4th North Pier, BLACKPOOL; 8th Palace, DOUGLAS; 10th Memorial Hall, NORTHWICH; 11th North Pier, BLACKPOOL; 16th Dreamland, MARGATE; 17th New Century, MANCHESTER; 18th North Pier, BLACKPOOL.

## THE HOLLIES

June: 26th University, NOTTINGHAM; 28th Pavilion, BATH.

July: 2nd GRAVESEND; 3rd Market Hall, REDHILL; 11th SHEFFIELD; 14th Corn Exchange, BRISTOL; 17th Civic Hall, WOLVERHAMPTON; 18th Astoria, RAWTENSTALL.

## GERRY AND THE PACEMAKERS

June: Summer Season at The Rainbow, South Pier, BLACKPOOL.

## UNIT FOUR PLUS TWO

June: 25th DURHAM; 26th MORECAMBE; 27th LUTON; 30th WOKING.

July: 2nd HARLESDEN; 3rd WEMBLEY; 7th - 10th Tour of the NORTH; 15th DOUGLAS; 16th CORBY; 21st - 24th Tour of IRELAND.

## HERMAN'S HERMITS

June: 25th Shipper Hill Farm, ELY; 26th BUXTON; 27th Winter Gardens, MARGATE; 30th Town Hall, HIGH WYCOMBE.

July: 2nd PERTH; 3rd AYR; 4th DUNDEE; 5th GLASGOW; 6th ABERDEEN; 7th DUNFERMLINE; 8th ELGIN; 9th KIRK-CALDY; 10th Pier, CLEETHORPES; 11th Royal Aquarium, GT. YARMOUTH; 14th Rank, DONCASTER; 16th Drill Hall, SCUNTHORPE; 17th Floral Hall, MORECAMBE.

## IVY LEAGUE

June: 25th-30th Tour of AMERICA.

July: 1st HEREFORD; 2nd CAMBRIDGE; 3rd BIRMINGHAM; 4th MORECAMBE; 8th MARGATE; 9th BIRMINGHAM; 10th CLACTON; 11th YARMOUTH.

## THE YARDBIRDS

June: 26th CLEETHORPES/SCUNTHORPE; 27th Craw Daddy Club, RICHMOND; 30th BRISTOL.

July: 1st MARGATE; 2nd WIMBLEDON; 3rd EAST GRINSTEAD; 4th GREENFORD; 5th BATH; 6th Marquee, LONDON; 9th FARNBOROUGH; 10th CAMBRIDGE; 15th GT. YARMOUTH; 16th CHELTENHAM; 19th NEWCASTLE; 21st-24th Tour of SCOTLAND.

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## DAVE BERRY AND THE CRUISERS

June: 25th University, DURHAM; 26th ASHBY-DE-LA-ZOUCH.

July: 1st Palace, DOUGLAS; 2nd University, NOTTINGHAM; 3rd BOSCOMBE; 4th Royal Aquarium, GT. YARMOUTH; 16th Marine, MORECAMBE; 17th Spa, BRIDLINGTON; 18th Royal Aquarium, GT. YARMOUTH.

## THE PRETTY THINGS

June: 25th Atomic Research Establishment, HARWELL; 27th Embassy, BURSLEM; 28th Adelphi, WEST BROMWICH.

July: 3rd Cavern, LEICESTER SQUARE; 4th MARGATE; 9th Embassy, BURSLEM; 10th Town Hall, LEEK; 11th-17th Tour of SCOTLAND; 18th BLACKPOOL.

## BILLY J. KRAMER AND THE DAKOTAS

June: 25th Summer Season at The North Pier, BLACKPOOL.

July: 4th Villa Marina, DOUGLAS.

## SOUNDS INCORPORATED

June: 25th University, EXETER; 30th University, READING.

July: 1st Manor Lounge, STOCKPORT; 2nd Royal Technical College, SALFORD; 3rd Dreamland, MARGATE.

## PETER AND GORDON

June: 25th Princes/Domino, MANCHESTER; 26th Gaiety, RAMSEY; 27th Oasis, MANCHESTER.

## THE SEEKERS

June: 25th—Summer Season at The Pier Pavilion, BOURNEMOUTH.

## THE ROCKIN' BERRIES

June: 25th—Summer Season at GT. YARMOUTH.

## CLIFF BENNETT AND THE REBEL ROUSERS

June: 25th Plaza, STIRLING; 26th Paladium, GREENWICH; 27th Golden Torch, TUNSTALL; 28th University, KEEL.

July: 1st College of Technology, BIRMINGHAM; 3rd MARCH; 4th Community Centre, SOUTHALL.

## THE KINKS

June: 25th Tour of AMERICA.

## BRIAN POOLE AND THE TREMELOES

June: 25th Training College, LEICESTER; 26th Conservative Club, ACCRINGTON; 27th Belle Vue, MANCHESTER.

July: 1st BIRMINGHAM.

## THE NASHVILLE TEENS

June: 25th MORECAMBE; 26th WESTON-SUPER-MARE; 27th KETTERING.

July: 1st College of Technology, BIRMINGHAM; 2nd Belfrey, WISHAW; 3rd Community Centre, CORSHAM; 4th Winter Gardens, MARGATE; 5th Hillside, HEREFORD; 9th Silver Ring, ASCOT; 12th Grand Pavilion, PORTHCAWL; 15th St. Athans, WALES; 17th Memorial Hall, NORTHWICH; 18th Starlite, GREENFORD.

## THE WHO

June: 25th Ricky Tick, WINDSOR; 26th Town Hall, HIGH WYCOMBE/Noreik, LONDON; 27th Starlite, WEMBLEY; 28th Jazz Club, IPSWICH; 29th Burttons, UXBRIDGE; 30th Town Hall, FARNBOROUGH.

July: 3rd Gaiety, RAMSEY; 5th Assembly, TUNBRIDGE WELLS; 6th Marquee, LONDON; 9th Locarno, BASILDON; 11th St. Joseph's, HIGHGATE; 15th Ritz/Sckewen Glen, LLANELLY.

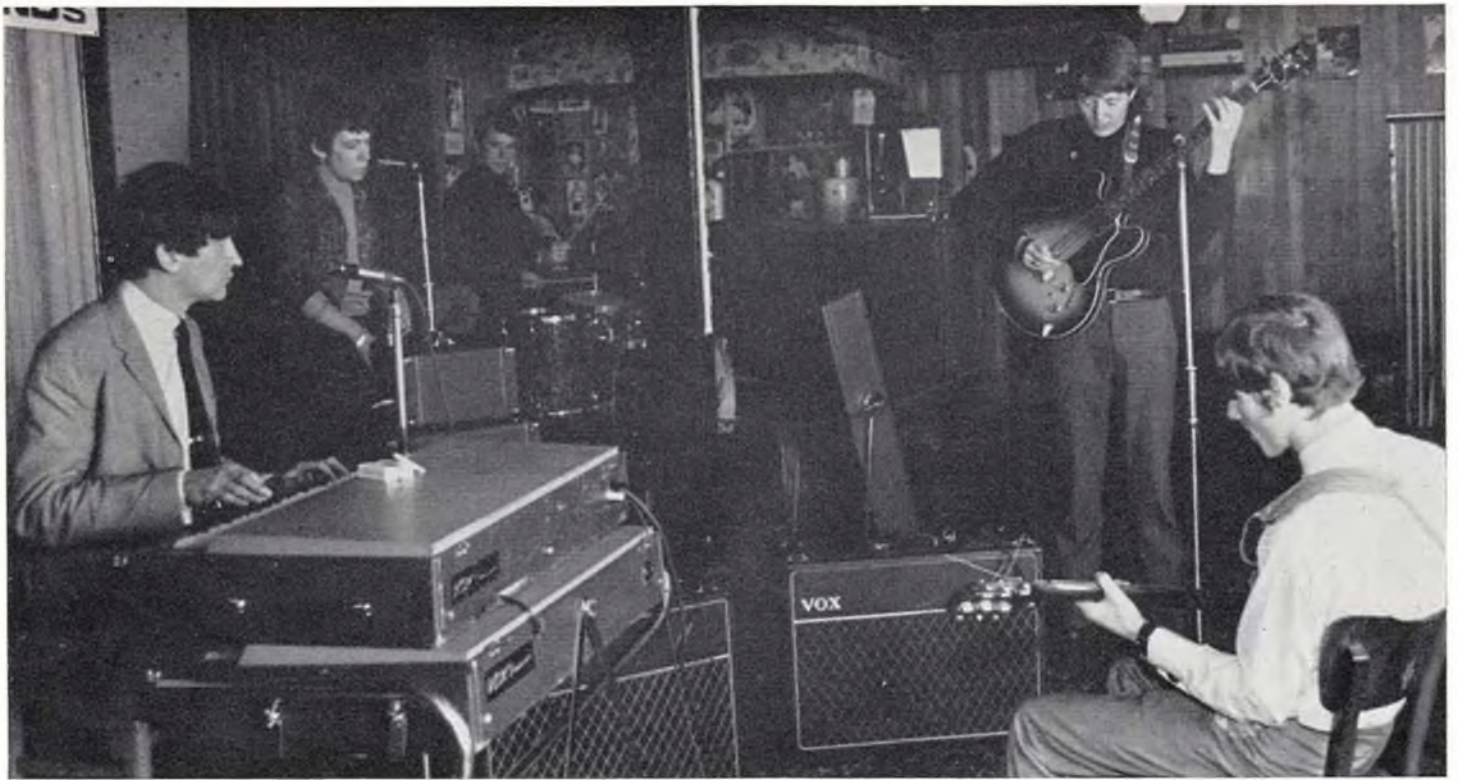
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*The Animals seen rehearsing their routines with new keyboard man Dave Rowberry.*

# QUIZ-TIME

WITH THE

# SIXTH ANIMAL

**T**HE Animals have come a long way since the days of "Baby Let Me Take You Home". Every record they have cut since, has entered the charts and now, under the Harold Davidson Organisation, the group is being boosted as an international attraction with trips to Germany, Sweden, Spain, Belgium and the United States in front of them.

Mike Jeffery is the "Man Behind The Animals", the person who first gave them work at the "Club-A-Gogo" then signed them up 18 months ago and guided them along the road to world fame.

He has known them a long time, and is more of a friend to the boys than a manager. In fact, he employed Eric Burdon as an artist at his club, before he even heard the group.

**JUST HOW MUCH HAVE THEY CHANGED SINCE THEIR NEWCASTLE DAYS?**

To say success hasn't changed them would be ridiculous! They are all much

more sure of themselves now, more confident, particularly Hilton Valentine, who was so shy and green when he first came to London, you could almost see the straw sticking out of his hair. This assurance the boys have now has been gained through the extensive travelling they have done and the amount of people they have met.

**HAS THEIR TASTE IN MUSIC CHANGED?**

It is still basically the same, although Eric refuses to call it R 'n' B but "Negro Pop Music". Their repertoire, though, has altered completely, and in contrast to many groups, they have no "set act" that is repeated night after night. They have about 30 numbers arranged with new organist Dave Rowberry and prefer to vary the numbers they perform from booking to booking.

Where they have progressed is in the arrangements of numbers, which are much longer and complicated; and, in the future, they tell me, their stage act will be given a "new look" with more climax and excitement, and certain members will be brought out at different points.

**HAS THEIR ATTITUDE TOWARD MUSIC AND AUDIENCES ALTERED IN ANY WAY?**

It certainly has. I'm a great believer in true professionalism—and I'll be truthful, these boys weren't professional even when "House Of The Rising Sun" topped the charts!!! The turning point was at the Apollo, Harlem, six months ago when they played alongside many of their favourites. Before that The Animals were what you might call introverts, playing the type of music THEY liked and adopting the attitude that the audience could either like it or dislike it. But after watching Chuck Jackson, for example, putting everything into his per-

formance and trying hard to please the audience, they changed. Now I can proudly call them TRUE PROFESSIONALS, and that is quite something, because, in my opinion, there are only about half-a-dozen really professional groups in this country!

**WHERE DO THE ANIMALS PREFER TO PLAY—BALLROOMS, CLUBS, CONCERTS, THEATRES?**

The boys love playing at Universities because the audiences know exactly what they are trying to do and while being appreciative, are also critical.

**DID YOU ENVISAGE INTERNATIONAL SUCCESS FOR THE ANIMALS WHEN YOU FIRST SIGNED THEM?**

No. I didn't think the scene generally would extend this far. I saw them at the beginning as a group who could command a good high price in club work for a long period of time. They have completely exceeded my expectations.

**HOW DID YOU FIRST SET ABOUT MAKING THE ANIMALS KNOWN OUTSIDE OF NEWCASTLE?**

I came to London first to see Giorgio Gomelsky, now the Yardbirds' manager, to arrange work for the boys at his Ricky Tick clubs. The next thing, of course, was to get a disc released. I was very lucky in this respect. Instead of having to go through the process of cutting a demo and taking it "cap-in-hand" to a company, I was approached by Mickie Most, who asked ME if he could record the boys.

**FINALLY, WHAT WILL THE ANIMALS BE DOING IN THREE YEARS' TIME?**

The only answer I can give is that The Animals will still be a group in three years' time.

**JOHN EMERY.**



# CHILLY WINDS for "THE SEEKERS"

**O**N May 23rd, 1964, the Seekers left the sunny shores of their native Australia in the hopes of finding fame and fortune in that far-off land called England. On May 23rd, 1965, they returned to their homeland, leaving behind two big hit records, and a following of fans larger than their wildest dreams.

Their triumphant return received the full red-carpet treatment, with all the press proclaiming the return of "our" hit-parade recording group. After a whirlwind tour of the major cities, the Seekers found time to look up old friends, and re-visit places full of childhood memories. Then it was off to the States.

Discussions with the heads of Capitol Records, the company that releases their discs in America, a successful appearance on the Ed Sullivan show, and then back to England. This time going straight into a 16-week summer season at the Bournemouth Pavilion with comedian Arthur Haynes.

## UNEXPECTED

"I'll Never Find Another You" was definitely one of the chart sensations of 1964. No one, including the Seekers, ever expected it to reach the hit parade, let alone go to the coveted No. 1 spot. To prove that this was no mere fluke, their second disc "A World Of Our Own" reached No. 2, no mean feat considering the competition which had suddenly appeared.

Their next single has yet to be recorded, but many fans are under the impression that "Chilly Winds", a two-year-old disc, is the newie. True, it's never been released in England before, but Keith Goodwin, the Seekers' publicist, has very strong views on it.

"The same situation has cropped-up many other times in the past, with recent cases being Tom Jones, P. J. Proby, and the Beatles, but nothing can be done about it", he says. "'Chilly Winds' is a track from an LP recently released by Decca. These songs were all recorded at least two years ago when the group were still trying to make the grade in Australia. Decca bought the tapes and are completely free to release them. F.X.M., the recording company formed by Tom Springfield and

Seekers' manager Eddie Jarrett, completely dissociates himself from the disc, and the Seekers are refusing to help plug it in any way. Everyone thinks that this disc can do the group more harm than good, simply because it doesn't come up to their usual standard. I'm certain the record will be a hit, but I hope it won't destroy the reputation that the Seekers have built up in England".

## FIRST ALBUM

**W**HEN will the Seekers new, all-British disc be released? As I've already mentioned, it has yet to be recorded, but they have routinely some numbers, including one by Tom Springfield, which they intend to record during their summer season. There are plenty of "B" sides in the can, but no "A" sides. Seekers' fans needn't worry though, early July will see the release of their new LP titled "A World Of Our Own", it includes a selection of folk songs from all over the globe plus, of course, the title song.

Two of the tracks, "Don't Tell Me My Mind" and "Two Summers", were written by Bruce Woodley, but the most surprising inclusion is an instrumental version of "Whistling Rufus". This is the first in-

strumental ever recorded by the Seekers, and features Keith Potger on 12-string guitar and Judith Durham on piano. Judith, incidentally, is a very proficient pianist, spending much of her spare time playing jazz and classical music. Other numbers on this album include the spiritual "Just A Closer Walk With Thee", Woodie Guthrie's "This Land", and two Bob Dylan songs including "The Times They Are A-Changing".

## NO BOOM

**T**HE Seekers are amused by all the journalists, including some British ones, that still insist on calling them a "beat group". At first this annoyed them, but now they treat it as a "giggle". The term "folk boom" does annoy them though. They refuse to admit that although many of the teenagers are on a Donovan / Dylan / Seekers kick, there is any such thing as a boom. Have the Seekers changed during their stay in England? Only that they worry about the business much more. They are very aware of things like charts, plugs, and personal appearances. Now they have some money in their pockets, they've a chance to buy some of the things they've always wanted.

TONY WEBSTER

To call The Ivy League versatile would be an understatement. Apart from being a successful hit-parade vocal trio, they are also songwriters, session men, instrumentalists and arrangers.

Perry Ford, John Carter and Ken Lewis have had hits as a VOCAL GROUP with "Funny How Love Can Be" and "That's Why I'm Crying". Their new one is called "Tossin' And Turnin'", the number they entered for the Brighton Song Festival.

As SONGWRITERS they have written in the region of 200 songs between them and such stars as Herman, Mike Sarne, Proby, and Brenda Lee are among those who have used them on disc.

As SESSION MEN they have provided vocal backing for Paul Anka, Burt Bacharach, Petula Clark and more recently, The Who.

INSTRUMENT-wise, although they have a backing group (Division Two), Perry Ford can play organ and piano; John Carter can play guitar; and Ken Lewis, organ and piano.

#### INGENUITY

**T**HE boys also showed their ingenuity in the making of their first long player. Although the session was directed by Terry Kennedy, the Ivy League acted as co-ARRANGERS by putting forward a stream of constructive ideas and suggestions.

The boys are now pretty well-known on the scene, for before they donned their striped jackets and became The Ivy League, John Carter and Ken Lewis belonged to the Carter-Lewis Group.

Their line-up was John on guitar, Ken as vocalist, Viv Prince on drums and Rupert Ross on bass.

Eighteen months ago, however, the group disbanded and they all concentrated on session work . . . until ten months ago, when, with Perry Ford, the three of them decided there was definitely room for a vocal trio in the charts. So they recorded "What More Do You Want" which flopped.

#### DISHEARTENED

**T**HIS obviously disheartened them, and but for The Rockin' Berries might not be where they are now. "Funny How Love Can Be" was offered to the Berries as LP material and they used it on their first album.

And John pointed out "If they had put it out as a single we wouldn't have bothered to record it".

The Ivy League have appealed to the teenagers with their singles, and are now attempting to capture the adult market as well, by way of their first

# the five sides of the IVY LEAGUE

By JOHN EMERY



long player titled "This Is The Ivy League" (reviewed on page 30).

"We would like to develop as album artists", Ken told me. "So obviously this first one is all-important. We took a great deal of time over it and are really pleased with the result".

#### DIVISION TWO

**W**ITH the success of "Funny How Love Can Be" the question of touring and one-nighters cropped up immediately.

So their need, obviously, was a backing group and they have certainly picked the cream of instrumentalists to make up "Division Two".

Mickie Keene is on lead guitar. He has known The Ivy League for some time, came from a group called The Crawdaddies, and is experienced in session work. He plays a Gibson Les

Paul Junior guitar with a single pick-up and custom neck through a Marshall J.T. Mark 2 50-watt amplifier, using four 12" speakers.

Dave Winters has a Fender Jazz bass with the same amplifier, adjusted to take bass. He also came from the Crawdaddies and has played on many sessions.

Mike O'Neill is on a Lowrie organ and used to be Nero of the Gladiators. He uses Leslie amplification.

Clem Cattini plays drums on a Rogers kit and needs no introduction.

The Ivy League themselves have three Shure Unidyne Microphones and a Marshall P.A. system specially made with eight inputs and four 12" speakers in each column cabinet. Power is 50 watts and they use no echo, except for the intensity switch on the system which gives the voices just a little lift.

# THE LONG LADDER

*The Sixth in a Special Series by  
FREDERICK JAMES*

## No. 6. Sink or Swim!

**I** LEFT you last month with your group's very first record on its way out to the shops. "If only we could get a record out" you must have said to yourselves a hundred times since those early church-hall-hop days when you were climbing the bottom rungs of The Long Ladder.

Now your hundred and one dreams have come true; there's your group's name printed ever-so-importantly on the label of a real record! No harm in gazing at the label with a bit of pride—but don't get carried away because this is just the beginning and you've a good way to go. "Don't over-estimate your chances of first-time chart success" I warned last month "Treat the whole venture as an experience rather than a sure-fire journey to stardom". Yours is one of a hundred new releases this week. Fewer than half a dozen are likely to join the current Top Twenty.

How can you help to make your disc one of the week's winners? Before I list some ideas that should help, let me start off by clearing up a popular misconception. Neither you nor your manager can sell your record into the Top Twenty by relying on publicity. Since you're an unknown group the more press stories that appear the better. Naturally television appearances and radio plays will do a lot of good too. BUT nothing will sell your record unless you've given a performance that's worth hearing. The most powerful management organisations in the land have failed to boost inferior recordings even when they've spent a four-figure sum on promotion and publicity. Money can't buy you a place amongst the best-sellers—only the strength of your song and your recorded presentation of it really matter in the long run.

### WHAT ABOUT PLUGS?

**L**ET us assume that you are very, very happy about the standard of the recording. It deserves to be a hit and you want to do everything you can to make sure that it makes the grade. Let's take a look at each of the media via which your group and your recording can be exposed to best advantage:

**TELEVISION:** The small screen must be your most important showcase for it lets the public see what you look like as well as letting them hear your song. In my personal opinion the ideal sequence of TV appearances would be a "Ready Steady" on release day followed by "Top Of The Pops" the following Thursday and "Thank Your Lucky Stars" two nights later. Interspersed with a variety of regional productions like "Discs A Gogo" and "Scene At 6.30", these three top shows give you maximum small-screen coverage during the first ten days your disc is on release. As newcomers you may not get a place on more than one of these three big ones—"Lucky Stars" is probably your best bet because the format of this programme leaves space for more newcomers. This means miming which is not easy. You will have to spend a lot of time standing in front of mirrors with your record player. Listening to your disc over and over again until you have perfected what the Americans call "lip synchronisation". Incidentally you'll be able to sing and play-along with your record in the studio without the "live" sounds being heard on the air. The important points to remember are (1) arrive promptly for studio rehearsal (2) obey your studio manager and programme director—be available for make-up as soon as you're called, be on the studio floor in good time for each run-through (3) never leave the studio building without finding out from the studio floor manager that you have ample time to do so (4) wait to change into the shirts and suits you're wearing for the actual show—rehearse in the same gear and you'll find them less than pristine by the time the programme goes on the air.

**RADIO:** The range here is wide and may well begin with Radio Luxembourg plays on programmes sponsored by your record company. Otherwise record company or music publisher "pluggers" will try to get plays for your disc on BBC disc-jockey shows, the two main pirate stations (Caroline and London) plus record request programmes where your record might be played for some listener

who has left the actual choice of song to the compere. So far as broadcast performances are concerned you may be lucky enough to land bookings for shows like "Saturday Club" and "Easy Beat" and you'll be asked to have anything from two to five numbers ready when you tape for these programmes. On a radio programme which does not have a "live" studio audience don't be afraid to suggest a second chance of recording any item you're not happy about. Here you have the opportunity of achieving perfect sound whereas a "live" television show must lose some audio perfection in favour of visual and "action" appeal. On radio interviews keep in mind the fact that you are HEARD and NOT SEEN. Unexplained laughter doesn't make good listening so work out sensible things to say in advance and make interesting replies rather than letting the programme's compere do all the talking for you.

**PERSONAL APPEARANCES:** I assume you'll be doing plenty of personal appearance work just before and after the release of your record. Whether these appearances are part of a concert tour or individual ballroom and theatre dates you should attempt to present the main title from your disc as attractively as possible. By this I mean that you should arrange the number carefully to reproduce the recorded sound as closely as possible. If additional sounds—strings or horns perhaps—were added by session musicians you may want to switch around your basic arrangement so that one of your group members takes over the melody which is handled by the extra instrumentalists on your record. By doing this kind of juggling you can avoid making your "live" sound appear much thinner than your recorded sound.

**PRESS:** Later in your career you can make as many controversial statements to the press as you wish. In the meantime the first task of your publicity man is to present facts. You should follow his policy by talking as interestingly as possible about yourselves, your history and your individual backgrounds. Avoid dangerous comment about other artists who have a reputation which you have yet to match. Talk about your record, of course, but don't boast about its chances of success or you'll be branded as big-headed before you start! Unless your record has striking initial success in the hit parade you are not newsworthy. Therefore you'll be talking to record reviewers and music papers most of the time. They rely on recording artists for their living. They exist to help you because your success helps them. Therefore be friendly, helpful and honest. A press interview is not an interrogation or an intrusion into your private affairs—not at this early stage at any rate. The more you relax during a press interview or photo session, the more beneficial to you the results will be.

### HOW WILL IT SELL?

**S**INK or swim? Top Twenty, Top Fifty or nowhere at all. How will your first record do? Don't expect fast results even if you've been lucky with your radio, television and press exposure. A lot of new artists with first records on the market wait up to six weeks from release date before appearing in the charts. Don't be discouraged. Remember that The Rolling Stones didn't hit the jackpot with their first singles and even The Beatles waited until their second release before they made the Top Ten.

If after two clear months your sales figures are so low that you're not making any impact on the charts you'll have that sinking feeling. Instead of giving in to it you should approach your next recording session with even more determination.

Remember that you now have a name which the fans know. They didn't buy your first record but it is quite likely that the material was to blame. They may be only too ready to accept you as favourites if you give them the recording they want. That's why the choice of a song for your second record is vitally important. Don't let anyone talk you into recording again until you've found and rehearsed a number which you believe in as a potential Number One. You know what it is like to sink—but it's up to you to swim again and not give up because of early failure. Bustin' into the Top Twenty is like starting all over again from square one. It needs patience and a lot of work. Now that you have a recording contract—short or long-term—you must retain all the enthusiasm and the humility with which you approached your very first local dance hall dates.

**NEXT MONTH IN THE FINAL FEATURE OF THIS SERIES I SHALL SUM UP BY LISTING A HUNDRED "DO" AND "DON'T" HINTS FOR GROUPS WHO ARE READY TO TACKLE "THE LONG LADDER".**

**IN THE AUGUST ISSUE OF BEAT INSTRUMENTAL  
No. 7—"A HUNDRED RULES FOR RUNG-CLIMBERS!"**



# 2 STONEY GUITARISTS

BY KEVIN SWIFT

**B**ILL and BRIAN. Look at this pair on stage. Nothing exists for them besides their feeling, their fingers and, of course, their guitars; be they red, green, white or humbug hued.

Funny thought isn't it? Whether you coax or thump your guitar, the results of your soulful endeavours have to be given the OK by a heap of condensers, transformers and speakers.

After such a long association with amps, Mick Jagger's two right-hand men manage to get the OK every time. Bill's amp

is especially well behaved. He's trained it. It's amazing what a few stern twists of volume and tone knobs can do. Now he is able to feed his amp barely audible "clonks" and—Whoopee!—it responds immediately with a deep, loud, powerful voice which is unmistakably a Wyman production.

## ADDS EXCITEMENT

**B**RIAN doesn't demand quite so much from his rectangular friend. All he asks is a bouncy, steady rhythmic reproduction. Although now and again he expects a little more when he attempts to rub the life out of his strings with selected slides from his repertoire of instant sound effects. There you are, you see—he adds ex-

citement to the group by sticking in the odd "vooom" here and there.

Stones Bill and Brian are intelligent. Whether or not they want to rush about on stage is debatable but either way they realise that they can contribute more to the group by fitting in rather than by trying to steal the glory from the obvious choice for attention, Mick. Many, many groups make the mistake of going all out to be a four- or five-man circus, each member having his own particular act. Result? Chaos. A cross-eyed audience and ill feeling amongst the group.

There are other ways of putting yourself across. The two B's know and use them. Mr. Wyman incorporates the patent "Pillar of Power" stance. You just couldn't miss it even if he came on stage in a top hat, a boiler suit and a Mickey Mouse mask! He chews consistently, his impassive face ever frontward.

Brian? Well, who can tell what he's looking at? His

attention seems to be divided between his fingerboard and the roof of the hall he's playing. No pretty smiles for the audience. No "Come on everybody and clap your hands" stuff. He's another 100% individual.

## RELATIONSHIP

**"S**O near and yet so far apart", could be the phrase which sums up the relationship between Bill and Brian on stage. They both take up their positions on Mick's right and are quite near enough to give each other the "come on, let's give it to 'em" feeling, but they don't . . . not at all. The two Stoney guitarists are free agents, no inter-acting takes place. From the intro to the finish of a number they are just plain Bill and Brian, bass guitarist and rhythm guitarist. Out on their own, wrapped up in their runs or chord changes, but when the old "Taradaa-aa!" finishing phrase comes around they are two-fifths of the group once more.



*Buddy Holly*

**BUDDY HOLLY. HE IS A "LEGEND" TO COUNTLESS INSTRUMENTALISTS IN THE BRITISH ISLES, WHO ARE STILL USING HIS MATERIAL. AND NO ONE CAN NOW ARGUE THAT HE IS NOT ONE OF THE ALL-TIME "GREATS" OF POP MUSIC.**

**HE DIED IN A PLANE CRASH ON FEBRUARY 3, 1959, AT THE VERY PEAK OF HIS CAREER.**

Some two months ago, an album was issued on Pye titled "Buddy's Buddy" by Jimmy Gilmer and the Fireballs, who are managed by the man who discovered and launched Buddy—Norman Petty.

# THE HOLLY LEGEND

By JOHN EMERY



*Jimmy Gilmer*

but just a fan who "didn't know him too well".

## NO CASHING IN SO WHAT IS THE PURPOSE OF THIS ALBUM?

The sick business of trying to "cash in" on the great Holly comes immediately to mind.

"There is no foundation in this", Norman told me. "Few people did really know Buddy. Many worship his name, many try to be like him, many try to sound like him. But this was not the purpose of this album".

"We felt the numbers on the LP were good enough and strong enough to be recorded again. For example, look at "True Love Ways" by Peter and Gordon—this shows that many of Buddy's songs were way ahead of their time."



*Norman Petty*

I met both Jimmy and Norman when they were in London quite recently, and learnt that Jimmy was not, in fact, "Buddy's Buddy" at all

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True, the complete album was recorded under the direction of Norman Petty in the same studio in New Mexico that Buddy had used for most of the originals—others, as is commonly known, were tape-recorded by himself—but I, myself, have heard the LP and Jimmy's interpretation of such numbers as "Wishing", "Listen To Me" and "Everyday" have been completely adapted to his own style.

### "SUGAR SHACK"

**H**OW did Jimmy link up with Norman Petty in the first place?

Apparently he was an artiste in his own right when, in 1961, he discovered that The Fireballs were looking for a new vocalist. Let Jimmy continue: "I cut a tape with a band and took it to Norman. He liked it—and hired me."

In the latter part of 1962 Jimmy and The Fireballs recorded "Sugar Shack", their biggest-selling record to date, which moved to a high position in the United States and made a small but useful impression in this country.

Both Jimmy and the group are all in their early 20's and have been interested in playing and singing for many years—they began their musical careers at the ages of ten and under.

Jimmy was born in Chicago but has lived for several years in Amarillo, Texas. He studied piano for four years, but his desire to sing was so strong that he switched to rhythm guitar to accompany himself.

Today Jimmy plays a Fender Stratocaster. "But I have my eye on a Barney Kessel model", he told me.

He plays rhythm with The Fireballs, completing a standard line-up of three guitars and drums. On lead guitar is George Tomscoe, who has a Fender Jazzmaster model and writes many songs; Stan Lark plays bass on a Rickenbacker guitar; and drummer Doug Roberts uses Ludwig.

Since joining The Fireballs, Jimmy's reputation as a singer has increased and, after meeting him, I'm sure he was sincere when recording this album—he is a fitting person to pay tribute to a great artiste.

# MEN Behind The INSTRUMENTS

## No. 9. DENNIS GILLARD

**T**O get to the office of Mr. Dennis Gillard one has to pass through Boosey and Hawkes' group of factories in Edgware, north of London, and *en route* you can view the amount of work that goes into producing the largest range of instruments in Europe. In fact, the company is the biggest in the world if one is talking about being makers and distributors of a COMPLETE range including Woodwind, Brass, Percussion and Strings.

Mr. Gillard, the go-ahead Sales Director of B. and H., joined the company when he was 14 years of age. "I started by making the tea and sweeping the floor" he says. During the war he served as a machine gunner in the Army. In 1945 he returned to B. and H.'s Denman Street shop. Then he joined their wholesale department and afterwards spent five years representing the Company in the U.K. Since then he's travelled the world selling their instruments. He was appointed Sales Director in 1964.



The biggest change he has noticed in 30 years is the fact that the skilled workmen, who, in the 1930's, used to produce 50 instruments a week, have given way to machines and a new technology which has pushed up production to 1,000 per week.

The company history can be traced back to the 19th century to a Thomas Boosey, who used to import sheet music from the Continent. In 1865 he purchased the brass instrument making business of Distin, combining both brass and woodwind manufacture in the factory; which makes B. and H. a century old this year.

Pre-war, Boosey and Hawkes sold mainly to the U.K. and Commonwealth.

Now exports go far and wide. Sixty per cent. are sold to America. Switzerland is second, a market formerly dominated by Germany. They also send exports behind the Iron Curtain, where East Germany is the biggest buyer.

Mr. Gillard feels that the progress of music in Britain amongst the younger generation has been remarkable over the past ten years. He says: "I believe it started with one man and his guitar—Tommy Steele—and just look how it's grown. Today we have groups of all sizes playing instruments ranging from organs and saxes to trumpets and flutes."

He also stressed the tremendous change that has taken place in our schools' attitude to music and the leading role that B. and H. have played in this important field. "Eighty per cent. of the schools have some form of musical tuition now, compared with only ten per cent. pre-war. Then it was mostly the fiddle that was taught. Now every child has the opportunity to learn the recorder and clarinet, and guitar lessons are held in many schools.

Boosey & Hawkes have done everything they can to encourage this trend and for over two years now their educational adviser, Eric McGiven, has been available for any headmasters to call upon for advice and assistance.

Mr. Gillard went on:—"I'd also like to point out that the old 'Auntie' Boosey and Hawkes image of being specialists only in the symphonic, brass and military fields is dead. Today, we are interested in every aspect of the business, and are very proud of our sales to the groups and instrumentalists. As soon as we detect a change in their requirements we go all out to supply it. As for the future—I can only see more and more people learning to play an instrument".

# INSTRUMENTAL NEWS



What a crazy place to play drums. Ringo pictured on Salisbury Plain during the filming of the Beatles second movie "Help!".

## MUSICAL TECHNIQUE IN U.S.A.

THE high standards of musical technique in American bands were explained when Mitchell B. Osapchuk gave an informal talk at the Russell Hotel, London, last month. In a detailed survey of the opportunities for musical training in American schools and universities the speaker highlighted the co-operation offered by musical instrument manufacturers in America.

Professor Osapchuk was guest at a luncheon organised by the Educational Group of the Musical Instrument Association who plan to foster similar schemes in this country.

Mr. Dick Sadlier, who has recently been appointed organiser for the group, points out that there will be good opportunities for teachers who can handle multi-instrument classes in youth and similar organisations.



Professor Osapchuk speaking at the E.G.M.I.A. luncheon.

## NEW VOX CONTINENTAL

A new version of the Vox Continental organ is at the moment on the production line. Called the Dual Manual Continental, it is similar to the old model, but has two separate keyboards, each with its own set of controls.

## NEW CLASSICAL GUITAR

A new classical guitar made by Burns will soon be on the market. Called the Elizabethan, it has been specially designed for orchestras who wish to feature a classical guitar.

And a new Burns Mini-Bass will soon be available. It consists of a double-bass neck, with a mini bass body made from fibre glass. And it will be fitted with a Marvin reso-tube bridge.



## Hillsiders switch their style

FOR years people have been forecasting Country and Western as the next "trend" but although Jim Reeves, Ned Miller and even the late Buddy Holly are famous artists in this field, this type of music has never broken through in a big way.

One group who hope to change this are The Hillsiders from Liverpool. They used to be known as Sonny Webb and the Cascades when they were "just another" beat group.

However, with the influx of so many groups playing the same type of music, they decided to go out on a C & W kick and according to many letters from readers in Liverpool, Country music is gaining popularity fast—with The Hillsiders out in front.

Their first disc "I Wonder If I Care As Much" did nothing in the National charts but made the Mersey top ten, which proves the amount of interest there is in the city.

And how about this!!! The boys have had a long player released in the States titled "Liverpool Goes Country and Western".



The Alan Bown Set.

## A BIG SOUND FROM THE ALAN BOWN SET

NO gimmicks of long hair and unwashed clothes—just a big sound produced by a group of professional entertainers. That's the aim of the Alan Bown set, recently signed up by one of the top A and R men in the business, Tony Hatch, for Pye records—before their first public appearance.

Such is the boys' musical ability that Tony hopes to produce their first single in the very near future.

For the past two and a half years, Alan Bown has been leading the John Barry Seven, appearing all over the country and taking the group to the Continent, but always remaining anonymous.

The line-up is: Alan Bown on trumpet; Dave Green on tenor sax; Pete Burgess on lead guitar; Stan Haldane on bass guitar; Geoff Bannister on organ and lead vocals; and Vic Sweeney on drums.

## ED THIGPEN SWITCHES CYMBALS

ED Thigpen, featured drummer with the Oscar Peterson Trio, now uses Formula 602 cymbals which he is seen holding on the left.

"It's eight years since they first started developing them and they have been worth waiting for", he said during his recent visit to London as part of the Trio's European tour. "I use them for shows and recording sessions".

Manufactured by Piast in Switzerland, the complete range of Formula 602 cymbals is distributed in Britain by Arbiter and Weston Ltd.



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**Folk Duo**

Here come some more folk artists! But this time it's not a group or a solo singer, but a duo.

Lyn and Graham McCarthy came to this country from Australia two years ago, worked as teachers, began singing in small folk clubs, and now have a single out on H.M.V. titled "Seven Doves" written by Graham. The disc was released on May 28.

Whatever the fate of this single, so great is the interest in the couple that an L.P. is to be issued in mid-July. This will embrace a selection of Australian, Scottish and American songs.



Lyn and Graham McCarthy

**BRIAN USED A HARMONY**

IT'S usual to see Brian toting his Gretsch or Vox or just recently, his Gibson Firebird, but how many people remember that Harmony of his? It was a Stratatone, a one pickup job and he got some good sounds out of it. He changed to the Anniversary just after "Come On" started to move. I remember bumping into him down at Sound City the day he went along to buy the Gretsch. Mick Jagger came with Brian and while his fellow Stone wandered round the shop, probably trying to decide whether he should "chip in" his beloved Harmony, he sat on a Vox amp singing to himself.

**DONOVAN'S NEW MIKE STAND**

Because of the difficulty Donovan usually has when trying to amplify his guitar via a microphone, Jennings have built him a special stand which has an additional socket half-way down ready for another mike which will be used solely to amplify his guitar.

**EVERLY'S GUITAR**

The Gibson Everly Brothers acoustic guitar can now be bought on special order for 163 gns. They are very similar to the famous J.200, but were originally made to suit the Everlys individual requirements.

**Roger Daltrey-Guitarist**

WHO singer, Roger Daltrey sticks solely to singing on stage—but if necessary he could, at any time, supplement the group's sound by playing guitar.

When they were known as The Detours two years ago, he did, in fact, play lead guitar on an Epiphone but stopped because his fingers were in a terrible condition as he worked as a sheet metal-worker in the day-time.



**The Brian Auger Trinity**

The picture above is of Brian Auger, leader of the Brian Auger Trinity, fast making a name for themselves in London's clubland.

There are just three of them—Brian on a Hammond organ, Mike Waller on Ludwig drums with cymbals made in Hungary, and Rikki Brown on Gibson bass guitar.

They appear on the disc scene with a Mose Allison composition titled "Fool Killer" on Columbia.



**Apology**

Here are Goldie and the Gingerbreads with Ginger Bianco sitting at her set of Premier drums, which she plays all the time now—NOT Ludwig as incorrectly stated in last month's issue.

**KINKS IN STATES**

WHOEVER thought that the Kinks would be playing at New York's Academy of Music. Well they are. This is only one of the dates they are doing on their current tour of the States. Other venues include the famed Hollywood Bowl, the Cow Palace in San Francisco, and dates in Chicago, Philadelphia, and Honolulu.

T.V. dates are Shindig, and a possible Ed Sullivan Show. The Shindig show will take three days to record. It may seem like a long time, but producer Jack Good believes in perfection.



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DEALERS THROUGHOUT THE WORLD

# ARE COVERS

## DEAD

by **FREDERICK JAMES**

**MY** dictionary defines a cover as "that which is laid upon or inwraps something". It doesn't bother to explain about the sort of cover we know in the recording business. It ignores the fact that our sort of cover is that which is a second or even third recorded version of a hit song or a potential hit song.

There's nothing new-fangled about this cover-version game. If you're something of a pop-scene veteran you may recall the Top Twenty battle twixt Tommy Steele and Guy Mitchell over a ditty entitled "Singing The Blues". That was way back in the last decade.

### BRITISH VERSIONS WON

**F**OR a good while British-made cover versions of American compositions went better with U.K. pop pickers than the original stateside recordings. But not so in 1965. Now the Americans are taking the lead and leaving our own performers trailing behind. The most obvious examples of the year must be "You've Lost That Lovin' Feelin'" from Cilla Black and The Righteous Brothers plus the very recent "Trains And Boats And Planes" which had composer Burt Bacharach beating British rival Billy J. Kramer by a short head. In each instance the race was fascinatingly controversial. Nobody doubted the unusual quality of the actual songs but there were heated arguments amongst fans and journalists over the relative merits of the different discs.

### TREND FOR THE UNUSUAL

**W**HY should record collectors go for an imported product when they have

equally entertaining home-made duplicates to choose from? I think this is all part of the pop trend towards the unusual, the off-beat, the "genuine" rather than the artificial. The beat-group boom drew attention to the wealth of American rhythm and blues material which was available. Many of the new wave of beat instrumentalists introduced numbers which they'd learnt over the years from American discs. Inevitably the public were tempted to trace some of the titles back to source and hitherto specialist R. & B. or soul artists from the U.S. became familiar names over here. The logical progression was an immediate increase of interest in American originals and a leaning towards them in preference to less authentic cover versions.

Yes, the big-beat boys have had a great deal of influence upon current hit parade tastes. If The Beatles hadn't said so many kind things about him, Dylan might not have found such a ready welcome. If it hadn't been for Dylan's impact there might have been no Donovan.

### EXCLUSIVE MATERIAL

**H**OW can British artists escape the cover version controversy? There's one simple answer and that is for British artists to concentrate upon exclusive material instead of drawing upon the existing repertoire of their American counterparts. Cilla has vowed she will do so in future. On the other hand one can't blame Billy J. Kramer for wanting to perform a number of such tremendous appeal as "Trains And Boats And Planes". He'd failed to click with a less worthy song earlier in the year and when the Bacharach piece was presented to him he couldn't resist tackling it.

Why did Burt beat Billy? The reason isn't simple. Could be because the Kramer single was released seven days behind the Bacharach and for a further fortnight there wasn't much in the way of television appearances from Billy and his Dakotas to even up the score. The actual gap in sales figures between the two versions is small and Billy is the first to admit he's glad he picked the Bacharach song for his new release. It put him back amongst the best-sellers in

the upper segments of the charts and that can't be bad. Put it another way. I think you'll agree that Billy and The Dakas now have a better chance of scoring again on a Top Ten scale than Bacharach. Given another really strong piece of material Billy could have a very big follow-up.

### NO ESCAPE FROM COVERS

**W**E shall never escape from cover-versions. On a worldwide basis there are an average of thirty different recordings of most Lennon-McCartney compositions. Whenever a really special song hits the market you'll always find folk ready to record rival performances. So as far as American originals and British covers are concerned, the interest will shift between the imported recordings and the home-made productions without any general rule. Then, of course, there'll always be the odd cases of non-international battle between two or more British recordings of an individual song. We've just had this happen when Andrew Loog Oldham's former artiste Marianne Faithfull made "This Little Bird" and Andrew Loog made a different version with The Nashville Teens.



Billy J. Kramer

Healthy competition or irritating vote-splitting? Political warfare between the big disc companies or friendly rivalry between performers? Will other groups ever succeed in offering serious competition to The Beatles or The Stones by covering originals by such presumably unbeatable giants? That's when this whole cover bit could become really interesting! Most British artists seem to have made up their minds to go for the original, unrecorded material every time in future and to steer clear of songs that other artists have recorded except when they're compiling album programmes.

# HAVE YOU HEARD?

By **THE BEATMAN**

Each month the "Beatman" will present group news from all over Britain.

So, wherever YOU may be, if you have any interesting items send them through to him.

The Ugly's, featured in our "Brum Beat" survey last month and fast becoming one of the Midlands top groups, received a big setback recently, when manager Roy Foulger parked the group's van outside his home and came out to find £3,000 worth of equipment stolen.

This included instruments, stage props and tapes the boys use for a miming sequence they include in their act.

It has hit them very hard—because they had nothing insured. There's a lesson for all groups.

Consolation may lie in the sales of their first disc, however. Titled "Wake Up My Mind" it is a number protesting about all the cruel things in life, such as hunger, war, race hatred and the way in which the majority of people tend to ignore them.

With lyrics of this sort it is obviously a folk item, and their fans gained the group useful publicity by organising a petition for The Ugly's to appear on "Ready Steady Go". Signatures included those of Joan Baez, and Peter and Gordon.

More news from the Midlands has it that Keith Powell's former backing The Valets have developed a completely new "image".

Their basic line-up of lead, bass, organ, tenor sax has been supplemented by Gordon Andrews, harmonica player and vocalist, and Janet Anne, who will be used as featured girl vocalist. Both these new additions come from The Crescendos.

This outfit is now known as The Showmen and is managed by Barr Enterprises. They set out on the road after much rehearsal on June 30, and are so much in demand that they have ten weeks solid bookings at clubs and ballrooms in and around the Midlands.

Carlton-Johns, one of the largest agencies in the Midlands, have made a new group signing. They are Roy Everitt's Blueshounds, who feature Mike Burney, one of the best tenor saxophone players on the scene.

They have been fixed up with regular bookings at Birmingham's newest club "The Elbow Room" in Aston.

Another Birmingham group, Carl Wayne and the Vikings leave for a month's stay in Germany on June 30. They are playing at a club in Duisburg.

Also handled by Barr Enterprises are the D'Fenders, whose newest member, organist Bob Green, is fitting in extremely well and has in fact enhanced the group's reputation.

He is efficient also on guitar, harmonica and trumpet which is used in one or two numbers. He played this instrument with the Midland Youth Orchestra before he joined the group.

Going North to CHESHIRE we have The Lancastrians coming up with their second disc titled "There'll Be No More Goodbyes". These four boys didn't make the charts with their first one "We'll Sing In The Sunshine" but the number proved popular on request programmes and was given a lot of air-plays.

They have been together for a year and recently have been appearing for the first time in cabaret. Now they are busy doing one-night stands once again.

Does a hit mean that much? It seems to mean a lot, but BLACKBURN group The Four Pennies haven't been hit that much by their lack of success chart-wise recently. Their booking sheet looks very healthy.

Our North-Eastern readers who saw the "Geordie Beat" survey we did a while back, will be interested to know that one of the groups mentioned in the feature, The Ceasars have now been re-named The Fair Set and are currently on disc with "Honey and Wine"—

The number—released on Decca—was written by the American team Goffin and King.

NORTH SURREY is the home of The Nightshift, a folk-blues group who come up with a new version of the traditional song "Corrina Corrina" on Pye.

They are still semi-professional—hence their name—and used to have Jeff Beck, the "wizard" lead guitarist who now plays with The Yard-Birds.

A MORECAMBE reader has written to the "Beatman" drawing our attention to a local group called The Doodle Bugs, who he feels deserve a mention as they won the Morecambe Visitors Popularity Poll Competition recently.

The result of this success was a recording test with Pye, but unfortunately they featured a number issued a week later by The Nashville Teens.

Five boys from SOUTHEND known as Bubbles and Co. make their debut on Pye with a song specially written for them by Johnny Worth.

Bubbles is 16 years old and acquired his name because of his long blond curly hair.

They visited Belgium last year and were such an enormous success that a fan club was formed and they will be going back shortly.

Their disc is called "Underneath My Pillow".

A marathon 12½ hour session was held to produce "Every Little Once In A While" for MANCHESTER group The Shakeouts.

The number was arranged and recorded by Joe Meek and the idea was to try and create a showcase for the type of sound they create on stage.

Their first disc, released by E.M.I. was released last year but failed to make an impression, so the boys hibernated working on the continent in U.S.A.F. bases, searching for the right combination which might bring results.

Regular dates at Ken Colyer's Club and The Marquee have helped enhance the reputation of the Dedicated Men's Jug Band.

There are seven of them and they all hail from CHELSEA. Are they different? Well just take a look at their instrumental line-up: jug; swanee whistle; banjo; baritone kazzoo; wash-board; guitar; and lead kazzoo.

They say their music is a mixture of folk, blues and jazz or simply a "little bit of everything".

Now they can be heard on record. Their first single is released by Pye and is called "Boodle Am Shake".

The scene in SCOTLAND is tightening up so that only the genuine managers and agents are finding work for their groups.

In the last 18 months, milkmen, farmers and suchlike have had a field-day by cashing in on the popularity of groups, but now work is limited and only those with a good reputation and good contacts are continuing. Although there is still work available, it is only for groups with good presentation, original ideas and showmanship. Generally a much more professional approach is required.

Lastly, but certainly not leastly.

The Army Girls Rhythm Group, The Travellers, point out to us that Goldie and the Gingerbreads are definitely not the only all-girl group in the country.

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## The Pretty Things

FONTANA—"CRY TO ME"/  
"GET A BUZZ"

Released June 25th

A Solomon Burke original is the "A" side of the newie by the Pretty Things. It has much more melody than any of their previous waxings, which can't be bad chartwise. The guitar of Dick Taylor is featured in place of the normal harmonica, and the only description you can give this song is to call it a plaintive beat ballad.

The production was mainly supervised by B.I.'s columnist Bobbie Graham. Towards the end of the session, Fontana's Jack Baverstock popped in to give a helping hand, and between them they have produced a really good disc.

Says Jack Baverstock—"For a long while we have been trying to find a more melodic number for the Pretty Things to record. This has proved very difficult, because the boys didn't want to break away from their accepted style. One day someone suggested we try this Solomon Burke number, and the result seems very promising".

The session was held at Phillip's Marble Arch studios, and the only dubbing was an extra drum passage, and an added vocal backing.

The "B" side is an original by all the group called "Get A Buzz". Wonder what that means?

## Sounds Orchestral

PYE—"MOONGLOW"/  
"SCARLATTI POTION NO. 9"

Released June 18th

The beautiful theme music from the film "Picnic" is the choice of A & R man John Schroeder for the new disc from Sounds Orchestral.

The session was at Pye's Marble Arch studios and lasted for four hours. John told B.I. how 'Moon-glow' came to be chosen.

"The tune was suggested by Bernie Lowe of Cameo Parkway records. At first I refused because I didn't want Sounds Orchestral to be associated with film themes. Eventually, he talked me round so I contacted pianist Johnny Pearson, and we worked out an arrangement. I hope this does as well as "Cast Your Fate To The Winds", because it's very hard to find suitable material to record, and my choice doesn't always coincide with the public's".

The "B" side is John's own version of Scarlatti's Sonata No. 9. This makes a perfect double-sider which, with enough plugs, could easily emulate the success of "Cast Your Fate".

## Joe Brown

PICCADILLY—"SICILIAN  
TARANTELLA"/"THINKING  
THAT I LOVES YOU"

Released June 18th

To say that Joe Brown is versatile would be an understatement. He can sing ballads, beat numbers, comic songs, play instrumentals and lots of other things beside. His latest waxing comes into the instrumental category, and is a very stirring version of the classical "Sicilian Tarantella".

It's doubtful whether this will be a hit, but a lot of guitarists in this country will buy it solely to hear one of Britain's top guitarists in action. Try listening to it with closed eyes, the arrangement could easily make you imagine you're watching a mass of cossacks jumping around.

Says arranger Phil Denny—"I'm not quite sure why Joe recorded this. I don't think it will enter the charts, but Joe wanted to do the number, and A & R man Alan Freeman agreed."

The number was recorded at Pye's No. 1 studio in 1½ hours. Joe played the lead on his Gibson jumbo, and perfectly. Originally the "B" side was to have been another classical number, but in the end a vocal, "Thinkin' That I Loves You" was chosen.

## Gerry and the Pacemakers

COLUMBIA—"RIP IT UP" E.P.

June Release

Who says that rock 'n' roll is dead? Not Gerry and the Pacemakers for sure. Their new E.P. consists of four "classic" rockers made famous by Bill Haley, Jerry Lee Lewis, and Chuck Berry. This disc will amaze many people who continually say that Gerry can't sing beat numbers. He can, and does it very well. So well, in fact, that many of the tracks could easily be mistaken for the originals.

These songs are all taken from an L.P. which should have been released at the end of last year, but was stopped because of "Ferry Across The Mersey". The L.P. has now been split up into three separate E.P.'s of which "Rip It Up" is the first. Apart from the title song, the other numbers are "Whole Lotta Shakin' Going On", "Reelin' and Rockin'", and the slower "You Win Again".

The session was held at E.M.I.'s St. John's Wood studios under the watchful eye of A & R man Ron Richards. Why did Gerry choose to record this type of material? Simply through his love for these songs. He was playing them in the old Cavern days, and still thinks they're great. Take a listen. You might think so too.

## The Ivy League

PICCADILLY—"THIS IS THE  
IVY LEAGUE" E.P.

June Release

It was only a matter of time before the very talented Ivy League had their first L.P. released. Now everyone can hear for themselves the tremendous versatility of these three boys. This album contains such varying tracks as Chuck Berry's "Almost Grown", Bob Dylan's "Don't Think Twice, It's Alright", and the raving "Dance To The Locomotion".

They spent many days working on it at Southern Music's own studio in Denmark Street. The A & R man was manager Terry Kennedy, assisted at various stages by the boys themselves.

One outstanding track is their version of the "Floral Dance", which is full of stops and starts. A great deal of credit must also be given to Division Two, the backing group for the whole disc, for their outstanding musicianship. The Ivy's harmonics are outstanding, and the album is a very good first L.P.

## Unit 4+2

DECCA—"1st ALBUM" L.P.

June Release

Following hot on the heels of two hit singles, Unit 4+2 come up with a very interesting L.P. Called appropriately enough "1st Album", this really shows the group's versatility. It includes folk numbers, ballads, rockers, country and western, gospel, and even bossa nova.

The album was produced independently at the I.B.C. studios under the guidance of A & R man John Barker. The engineer was Mike Claydon, and the whole session was completed in 12 hours. There was no dubbing done on any of the tracks which says quite a lot for the boys' musicianship. Stand-out tapes include the gospel-flavoured "I Couldn't Keep It To Myself", "Swing Down Sweet Chariot", and the almost classical song by the late Richie Valens, "La Bamba".

Tommy Moeller and Brian Parker wrote many of the tracks themselves including "Concrete and Clay", "Cross a Million Mountains", and "Sorrow And Pain". All the group take turns in singing lead which makes for very interesting listening. Other tracks are the raving "Girl From New York City", and the boys' own version of "You've Lost That Lovin' Feeling" which was recorded in precisely four minutes.

## The Mike Cotton Sound

COLUMBIA—"MAKE UP YOUR  
MIND"/"I'VE GOT MY EYE  
ON YOU"

Released July 2nd

Remember the Mike Cotton Jazzmen? A year ago they changed their style to R & B and began calling themselves the Mike Cotton Sound. Now they've once again changed their style—but not their name. Their new record is strictly in the current "pop" vein, and given enough plugs, could well turn up in the starts.

Recorded independently at the Lansdowne studios by A & R man Monty Babson, the number is arranged similar to Tom Jones' recordings.

Both sides of this disc were written by the group, and tune-wise, are very good. The "B" side is slightly more jazzy, in the Georgie Fame idiom.

## The Moody Blues

DECCA—"MOODY BLUES  
NO. 1" L.P.

Released late July or August

The first album from the popular Moody Blues is basically an experiment in time and sound. The boys are famous for their off-beat arrangements, as in "Go Now", and this record allows them to expand their ideas.

Four of the titles were written by the boys themselves, "Let Me Go" is very good, and the rest are either rave-ups like "Bye, Bye Bird" and "I Go Crazy", or beat ballads such as "I Had A Dream" which was specially written for them by the composers of "You've Lost That Lovin' Feeling".

The session was A & R'd by Denny Cordell, and recorded at the Marquee and the Lansdown Studios.

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# ? YOUR QUERIES ANSWERED ?

Dear Sir,

## PICKUPS

I understand that Roy Orbison uses Sho-Bud pickups on his custom built guitar. Are they available in this country? If not, can I get them on special order?

G. M. WEST,  
Ipswich.

**ANSWER:**—These pickups are not available over here as yet, although Burns say that they may soon become agents for Sho-Bud steel guitars.

In America, Sho-Bud do not have a standard pickup on the market because they usually work to customers' specifications. If you wish to send away for further details write to: Sho-Bud Sales Company Limited, 105, Westchester Court, Madison, Tennessee.

Dear Sir,

## MOST EXPENSIVE GUITAR

In a recent issue of "Beat Instrumental" you stated that the dearest guitar in the world was the Epiphone "Emperor" at 560 gns.

A friend tells me that the Gretsch 12-string electric costs around the £700 mark. Who is right?

MICHAEL ROGERS,  
Deal, Kent.

**ANSWER:**—It is possible that your friend is getting confused with the Gretsch White Falcon Stereo Wired guitar which costs £507 17s. 0d. Gretsch do not have an electric 12 string on the market although they have made one experimental model which is now being given the once-over by George Harrison. Arbiter, who handle Gretsch in this country, say that even if the 12 string does come on to the market it is unlikely that it will cost any more than 250 gns.

Dear Sir,

## GRAHAM NASH'S GUITAR

Please could you tell me something about the guitar which Graham Nash of The Hollies has been using on recent TV appearances. I would like to know make, price, finish, etc. I have never seen anything like it before and I think that it's a very beautiful guitar.

KEN WILSON,  
Newtownabbey,  
Co. Antrim,  
Ireland.

**ANSWER:**—Graham has been using a Danelectro Guitarlin, one of a range of Danelectro guitars which have just been recently imported. Its colour is white with shaded blonde finish. It has three pickups and costs 70 gns.

Dear Sir,

## DRUM ANCHOR

Could you please give me some information on the bass drum anchor featured in the Carlton drum advertisement in last month's "B.I." Could you also tell me where I can obtain one?

P. WALLER,  
West Hartlepool,  
Co. Durham.

**ANSWER:**—This anchor is one of the drum fittings which Carlton have just brought out. It is of a completely new design, and will snap out and not fold back until a screw on its base is turned. Carlton say that it is very rigid and completely different from anything that has been made before. It is not yet possible to obtain this anchor as a separate unit, but it is being supplied with every new Carlton kit.

Dear Sir,

## WRONG STRING

For a long time now I have been using a second string in place of the G on my guitar. Recently I broke a string and had to replace the second string, which I had been using with a proper G. I found I could get no life out of it, I couldn't slurr and I got rather mixed up with my runs. I was wondering if perhaps using a B had spoiled my technique. Should I keep the G on and practice until it feels right again?

G. ADAMS,  
Doncaster.

**ANSWER:**—There is not all that much difference between a B and a G. If you are truthful with yourself, you will probably admit that you thought, before you put the G back on, that it would be much harder to manipulate. Consequently you convinced yourself that your playing had gone off. It hasn't, although you might find just a little more resistance from the G when you are playing full chords. Your technique won't suffer from using a B, just a few hours practise will enable you to adapt fully if you want to use a G again.

Ivor Mairants Musiccentre have asked us to point out that they have been stocking Harmonica Harnesses, of the type used by Donovan for several months now.

Dear Sir,

## SCHALLER AMPS

Can you tell me something about Schaller amps and speakers? I would like to know how many watts their stuff is and how much it costs.

R. YATES,  
Cricklewood.

**ANSWER:**—Schaller make various amps and speaker cabinets with wattage going from 35 through to 60. Most of their products favour the piggy-back principle and units and speaker cabinets can be bought separately. The 35-watt amp costs roughly £67 and the 60-watt unit costs around £195, with speaker set-up.

Dear Sir,

## TOO HEAVY

Can you tell me what effect putting Fender strings on a Watkins Rapiet would have? Are they too heavy for it?

M. ROSE,  
Sunderland.

**ANSWER:**—Fender strings would create no problem. They will give you a good sound and will put no more strain on your neck than any other strings.

## Instrumental Corner

### EARPHONES WITH YOUR ORGAN

**A** few months back Instrumental Corner covered silent drums in this column. They are, of course, just an arrangement of practice pads on a tubular frame for the drummer who has to practise at home. This month we'd like to look at what is being done for the other members of groups without rehearsal rooms?

Guitarists don't really need sympathy. Their instruments can be heard, even if they are solid, and their sound can be magnified by holding them against a resonating surface such as a door or a cupboard. Voice is no problem either. But the odd man out seems to be the organist.

The way to get round that silent, dead keyboard is to use earphones. The other members of the group won't be able to hear the instrument but the organist will and that's all that matters as long as he concentrates and keeps in time with the rest.

Organs with a built-in amplifier will have a speaker lead which is pretty easily accessible. To fit a switch-over for earphones you need a two-way toggle switch. It is a simple matter to take one wire from the speaker contacts and then juggle the remaining wires to give a choice of connection between speaker or earphones.

Naturally on organs with an output socket for speakers there is no problem.

The right earphones for the job have a high impedance. You don't have to buy extremely expensive ones because you don't require wonderful tone reproduction. The aim is just to get sufficient volume to hear what notes you are hitting. You probably won't have to lay out more than 30/-.

With plain electric keyboards or organs without an amplifying unit you won't get much volume. All you need to do is to fit a small pre-amp, it doesn't have to be more than a watt. Just stick it between the output socket and the earphones and you're made. Naturally you will be able to operate the normal volume controls on the organ or keyboard.

As with anything electrical, a warning must be given about messing about with something you don't understand. If you are not quite sure of which points on your organ are live, leave it alone. Get someone else, who does know, to help you out. Watch for those 'know-nothing-know-alls'! A nice quick belt may be just what's needed to take the wind out of his sails, but don't let him touch, he might harm the organ!



# THE WHO

## FIRST ALBUM COMPLETED

By JOHN EMERY

The Who—the group you either “Love Or Hate!”.

The group who put presentation first and music second, and whose off-beat stage act and ideas in dynamics have attracted just what they wanted, something that is vital in show business these days, publicity.

“I Can't Explain” or “Anyway, Anyhow, Anywhere” haven't hit the high spots but they have certainly established The Who—and aroused interest in their first long player.

There is no definite release date for it yet, but it has been completed, although the actual titles and running order have still to be sorted out by Brunswick.

### TALMY AGAIN

SHEL Talmy, who also records The Kinks, A and R'd the album which was entirely recorded at the I.B.C. Studios in Portland Place, W.1, and was assisted by engineer Glyn Johns.

Shel played me an acetate of nine of the tracks, but before I even heard them, one thing hit me slap in the face just looking at the titles—the lack of originality in choice of material.

Of the nine songs, eight were revived American items, originally recorded by such artists as James Brown, Martha and the Vandellas and Bo Diddley.

True, they are given that distinctive Who treatment but that might not be enough if they want to make a big impression with the album.

Their sound was supplemented throughout by piano, played by session man Nick Hopkins, who once played with Screamin' Lord Sutch.

### LESS EFFECTS

ANOTHER interesting point is the fact that they have not used their electronic effects as extensively as one might have expected. The only track in which this “sound” really stands out is on “I'M A MAN”, a Bo Diddley number that is given a completely original Who treatment.

The Bo Diddley version tends to become monotonous, but The Who have worked out certain climaxes at different points. This number lasts all of ten minutes when they perform it on stage but they had to trim it down for their album to just under half that time.

They make a good job of Martha and the Vandellas' “HEATWAVE”, a number attempted by few groups. It is similar to the original and has some very notable vocal backings from Peter Townsend and bass player John Entwistle.

### JAMES BROWN NUMBER

“DON'T MIND” might be chosen to open side one. It's a James Brown number sung well by Roger Daltrey, and a song that might well be popularised by this LP, as was “Walking The Dog” and “Route 66” by The Rolling Stones.

“LUBIE”, another American item, has a persistent beat

with chants of “Lubie Come Back Home” from Peter and John in the background.

Climax is used again in this one with a pause in the middle of the song where Roger slows the number down with spoken lyrics—then it is built up again to a crescendo.

“LUBIE” is a particularly long track, stretching to about four minutes.

“YOU'RE GOING TO KNOW ME” was written by Peter Townsend and is opened with guitar strumming and bursts into an up-tempo raver. There is some feedback used here.

“PLEASE, PLEASE, PLEASE” is another James Brown song and is recognised among the deeper R 'n' B groups as a “Standard”. The Who perform this well, and Peter Townsend stands out with a catchy solo.

### ONE OF THE BEST

“LEAVING HERE” in my opinion, is one of the best tracks. It is an American number recorded a short time ago as a single by The Birds. Drummers should listen closely to this one—Keith Moon uses some great bass pedal work.

“MOTORING” is on the flipside of Martha and the Vandellas' “Nowhere To Run” and has to be heard several times before it is appreciated.

There you are — nine tracks—the nucleus of their first album. A very important step in their career. Remember it was The Beatles' first long player “Please, Please Me” that illustrated their true talents to the pop world, and after a couple of hit singles really clinched their claim to fame. Will The Who's first LP do the same? Only the record buyers can tell us the answer to that!!!



By John Emery



# HOW THE BERRIES HAVE CHANGED

**O**NCE upon a time the Rockin' Berries stage act consisted of 75% Chuck Berry songs — now they feature only one, "Schooldays" which they tie up with "No Particular Place To Go".

The Berries were one of the first British groups to feature Chuck's material and, to quote drummer Terry Bond, "When we started doing this type of music in Birmingham in 1959 our audiences hadn't a clue what we were playing".

They were doing "Sweet Little Sixteen", "Johnny B. Goode", "Roll Over Beethoven" and so on, but when they discovered that groups all over the country were jumping on this particular bandwagon, they quickly hopped off.

The Berries' have come a long way since then, however, and are now well on the way to becoming all-round entertainers and a first-rate cabaret act.

## COMEDY

**T**HEIR performance now consists of a lot of comedy stuff with lead vocalist Clive Lea prominent with his excellent impersonations of people like Norman Wisdom, Cliff Richard and so on.

Yet, unlike the Barron Knights, they always go "straight" when it comes to

producing hit discs—and they have the happy knack of out-selling the original version.

They heard The Tokens record of "He's In Town", recorded it, had it rush-released and watched it race into the top five.

Now they've done it again! The Reflections number, "Poor Man's Son" was sent through to their manager Maurice King, from the States.

The Berries' version has completely dominated the sales once more, although the arrangements are similar. The Berries' sound, though, seems deeper and heavier which has proved important for a song of this type.

## BOBBY THOMSON

Cliff Bennett has once again had to look around for a bass guitarist. After losing Frank Allen to The Searchers, his replacement, Bobby Thomson, was chosen to replace Roy Austin with The Berries.

And Bobby is certainly proving an asset to the Birmingham boys, and not because of his ability of guitar, but the fact that he has "another" voice.

The Berries do a lot of harmony in their act and Bobby's—described by Terry Bond as similar to Stevie Winwood's of the Spencer Davis Group—contributes a little more to their range.

Bobby's background shows experience. He played with Rory Storme and the Hurricanes when Ringo belonged to the group, then had a spell with Kingsize Taylor and the Dominoes before joining The Rebel Rousers.

He plays an Epiphone Rivoli model through a Vox amp.

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## THE EVERLY BROTHERS

**W**HAT, TWO profiles this month? Yep . . . because it's impossible to split the Everly Brothers. Not even worth trying. Best thing is simply to say that Phil is the taller one.

What's incredible about the boys is that they really started off so much of the group vocal scene. You have to go back to 1962 to find them really dominant before in the charts . . . "Crying In The Rain", "No-One Can Make My Sunshine Smile". The hits that poured out before . . . that's what inspired umpteen British performers.

Don Everly: born February 1, 1937; 11 stone 1 lb; 5ft 8in., mad about antique guns; fan of Frank Sinatra; wishes he was as tall as John Wayne so he could stride through movie Westerns.

Phil Everly: born January 19, 1939; weight 10 stone 7 lb, 5ft. 9in., brown-eyed; massive steak-eater; nutty on Peggy Lee; expert horse-rider.

They're the statistics. Common to both are parents Ike and Margaret Everly, well-known country singers. They were on mum and dad's radio show when Phil was only six. They toured all through the States as a family act, snatching education where they could. Says Don; "It was university of the usual kind for us—the university of life". That training helped them find their own way to Nashville, meet up with guys like Chet Atkins and Archie Bleyer, and talk their way into a recording contract.

Instrumentally, the boys play custom-made guitars. "We take a bit of the best from several different kinds, string 'em together. They go out in the States marketed as Everly Brother makes". That was Don talking. A note of soreness creeps in: "We did R and B backings, on guitar, before you even heard of the Rolling Stones. Now we do it over again—and we're accused of copying". That was Phil taking over.

Then they launched on to a surprising subject. "We always tried to be unique. Right. Well, now the spotlight is right here in Britain. So we have recorded here, along with your Tony Hatch. It's not a place like Nashville that matters—it's the people and the ideas you find in it. Right now, London has the right people and the right ideas".

Bad luck over (a) copyists; (b) ill health; (c) rumours of family rows; (d) marital problems . . . all have held up Everly Brother progress. They were in their pitching with Elvis at the start. Had they been able to cope better with the movie scene, it would have helped.

Said Phil: "It's not just being big-time to say we don't need a hit record. It's actually true. But we got egoistic feelings like everybody else. We like seeing our names in the charts".

Don and Phil have paved the way for much that is good in our pop music scene right now. From country music, to pop-folk, rock and roll, rhythm 'n' blues.

There'll be millions who'll never forget them . . . even if they don't buy their records quite so regularly.

PETE GOODMAN.



# CLEM'S STILL IN ORBIT

1962 was the year. The Tornados set new world standards in selling British instrumental work. . . "Telstar" topped the charts in America and Britain. And it's gone on and on selling—sales are now over four million! Just a week or so ago, it topped the charts IN HUNGARY.

But . . . of those original Tornados, only one is still actively playing. That's drummer-leader Clem Cattini. There's Heinz Burt, who went out on a solo singing career; George Bellamy, who has just made a folk-type singing disc; Roger La Verne now owns a recording studio in Stratford, London; and Alan Caddy has gone into disc production as an independent.

There is now a new line-up of Tornados. But only Clem Cattini of the old hands is still a full-time musician. With many groups eyeing the future with concern, it's interesting to find out why Clem has been able to carry on successfully . . . and how he fitted himself for what could be a life-time in pop music.

For, as he says: "I know dozens and dozens of blokes who were in successful groups—and now are right out of the business. They didn't make plans. They didn't bother. And they've had to pay the penalty by going back to work on petrol stations or pen-pushing simply because they lived completely on the dodginess of a brief boom".

First, though, just a fill-in on Clem's background. He didn't start drumming till he was 19, having left school to go into catering. "Just tapped around with knives and forks before then." He went to see the film "Rock Around The Clock" with guitarist Terry Kennedy; decided to form a group. Bought a ropey old drum kit for £15, including a vast bass drum with a painting of a sunset-ridden island on it. Three months afterwards, turned pro. touring with the Terry Kennedy Rock 'n' Rollers on a show with comedian Max Wall.

## TOOK LESSONS

Now in comes Clem. "First, I took lessons from a friend who actually played in a pipe-and-drum band. He was fine on the rudiments, but obviously didn't swing much! Then I took more lessons from Bobby Adrian, now with Eddie Calvert's group. And later teachers were Dave Pearson and then Ronnie Stevenson, who's now with Jack Parnell. It meant practising for three or four hours a day—every time I had a break, I'd rush off to practise.

"Then came the Tornados. I auditioned to join the Outlaws, then the name was changed. Our first record as the Tornados was 'Love And Fury'—we were backing Billy Fury. 'Telstar' came next.

"Then came the Tornado break-up as the old group was. And the sessions started. I honestly think I can help others because of my own experiences. . .

"You've got to keep on practising. You should take lessons. And you should learn to read. This is true of guitarists as well. Worth remembering that one hour's practise a day is worth four hours one day and then nothing for a few days.

"Also, listen to other drummers. It's worth listening to anyone, whether he's played for 50 years, ten years, or three months. You get ideas. Don't copy them . . . but adapt them to your own style. Ronnie Stevenson taught me to

play using feeling rather than worrying too much about the book of rules; Dave Pearson showed me how to play dirty, really feel it like mad; and Bobby Adrian was great on technique.

"This group business HAS produced many good drummers, but some of the outfits just go on and the first man home is the winner. They don't use a lot of taste. Some of them don't even seem keen on playing—they just like the idea of being a figure in a successful group.

"There's one well-known drummer in a well-known group who never bothers to play well—he's too keen on the showmanship. You've got to have both. I mean, Bobby Elliott of the Hollies is a very good drummer and a showman as well."

## MUST HAVE EXPERIENCE

"Without that musical background, you're lost in sessions. You walk into a studio and get your drum part and they say we're off in ten seconds . . . and away you go. Of course, you work with some blokes like Mike Leander and Charles Blackwell. They just give you a guide and let you do the 'fill-ins' they way you feel them at the time. It's like Bobbie Graham. I don't think he's such a good reader, but he feels it well. Many British sessions nowadays are going for the Nashville style of recording. In other words, you relax and just get the atmosphere going.

"Now I'm with the Ivy League—that helps. More sessions come my way. But the hardest thing is getting in. It's a tight-knit little circle. And this means you've got to fit in. It's no good being awkward. If the producer wants a thing done one way . . . well, that's the way it has to be. There are quite a few one-time big names who could be great and be busy—but they've talked their way out of the field.

"You can never stop learning. Bill Rainer, of the Bob Miller band, showed me a little jazz phrase. I practised. A drummer can ALWAYS practise. Maybe just tapping on your knees on the way home in the bus—or sitting watching television. But too many blokes in groups think they know the lot because they are part of a hit record. Then they find later they don't really know anything.

"Beginners are always asking about how to tune drums. It's a matter of taste. I always do it to the tune of 'Come To The Cookhouse Door, Boys'. And I believe tom-tom heads should be tuned the same top and bottom—otherwise you get a lot of over-tones.

"But it's sheer hard work that counts. Recently I made a record with a full orchestra . . . four trumpets, four violins, two saxes,

drums, bass, rhythm, organ, lead, piano. That was a great musical thrill."

## DON'T GET SUPERIOR

"Another thing I reckon is important for the group player who wants to go on in a wider field. Don't get that superior feeling about the fact that you are a musician in show business. Lots do: they figure they're better than anyone else because they play a guitar well, or drums. It's not the top-liners, either, usually. It's the lesser blokes. Well, it's just a lot of old bull. You just think about eminent surgeons, or doctors. They really ARE brilliant.

"Best way to lose friends in this business is to adopt this superior attitude. Like saying: 'Of course, I'm a jazz-man'. What does it mean, this jazz bit? Jazz is an expression of feeling in music. A guy who's been playing three months can have that 'feel', even if he doesn't have the technique yet to get it across properly.

"But some musicians latch on to this jazz tag and think they're automatically a race apart. Best thing for anyone who wants to stay in music is to try and get to understand ALL different kinds of it. You should, really, be able to see what's best in classical music, for instance.

"Hey, I seem to have been talking on a lot. But you really got me started there. You see, I feel very sorry for all those characters who get a good start in the business then throw it all away because they don't bother to stop and think where they're going wrong. They just go for the glory. Probably they don't ever practise except for the times they're actually on stage, running through a handful of numbers.

"You see the big-heads. You feel like warning them what happens later on. It's a shame—because a bit of advice would surely help."

Well, the proof of the pudding is in the noshing. Clem Cattini has tasted the thrill of being in on a multi-million seller, a number one. But even in those success-saturated days, he managed to keep a balanced opinion. He knew he wanted to stay in the business for the rest of his life and, instead of sitting back and basking, he got on with studying, learning, listening.

He's not the only one who fitted himself in this way.

But many more just didn't bother. As Clem said: "I could give you the names of dozens of one-time group members who thought they had it made . . . then let the whole thing slip away. Once you're OUT, you're really OUT".

It's a warning. A fearsome warning. It's worth taking notice of.

PETE GOODMAN.



# YOUR LETTERS

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



Dear Sir,

Well done Knights!  
Your article in last month's "B.I." regarding the Buying and Caring of P.A. Equipment was great. I only hope that all our local groups take notice of this because the sound that most of them get is very unbalanced and they don't seem to realise it.

It was particularly interesting to read that they don't use echo all the time but only in certain parts and then only to add "depth without mush".

Let's have more articles of this type.

**M. Sowerbutts,**  
Wroxham,  
Norfolk.

Dear Sir,

Thanks a million for giving Bobbie Graham a regular column in "B.I."

I bet many of your readers had never heard of Bobbie until you introduced him because he has worked mostly "Behind the scenes". But although I have just turned 16, I read the music papers regularly and have often seen his name mentioned in connection with many of the big stars.

I intend to follow his column closely and already I have taken note of what he said last month about playing a 45 r.p.m. at a speed of 33 r.p.m. then drumming along with it.

This is just the job for me as I have started learning to play properly and with this method I can keep up with Ringo and Charlie Watts on my snare, high hats and bass drum.

**A. Hudd,**  
Bromley, Kent.

Dear Sir,

Having been in the audience at the recent Kinks-Yardbirds tour, I must say how bad I thought the show was with the exception of one group—The Riot Squad. In my opinion they were the real stars of the show and their version of "Eso Beso" was exceptionally good.

I hope that one day they get the full recognition they deserve instead of everyone raving over such poor groups as The Kinks.

**R. Williamson,**  
Hitchin, Herts.

Dear Sir,

When will Chris Curtis realize that all his facial expressions aren't funny. He seems to have a ball at every performance, but to me he just looks silly. Surely these antics are "put on". No one could possibly do them normally.

Sometimes Mike Pender looks as if he thinks Chris is a nut. If this is the case, why doesn't he do something about it? Or does he think Mr. Curtis can do no wrong?

**F. Lloyd,**  
Clapham Common,  
London.

Dear Sir,

Thank you Animals for your fabulous "Animal Tracks" LP. This really shows what outstanding musicians you are. Eric Burdon's voice is really fantastic. I think that he's the only British singer that can really sing the blues.

I hope that Dave Rowberry will turn out to be as good as Alan Price. If he is, then The Animals will continue to go from success to success.

**H. Horner,**  
Cheltenham,  
Gloucestershire.

Dear Sir,

Isn't it a pity that a group has to have a hit before it achieves national recognition.

The Birds have been unsuccessful with their releases to date but are a complete knock-out on stage, putting everything into their performance.

They make Herman's Hermits, Unit Four Plus Two and The Seekers look like an advertisement for Madame Tussaud's.

How about a feature on them?

**R. Jackson,**  
Hampstead,  
N.W.6.

Dear Sir,

As your magazine caters for instrumentalists, I feel you should have more articles on famous session men.

People like Jimmy Paige and Big Jim Sullivan, who play on dozens of hit records, but never get a mention.

**J. Townsend,**  
Wolverhampton,  
Staffs.

Dear Sir,

The Walker Brothers have what you might say "brought coals to Newcastle" by coming to England with long hair.

They are a little bit late with this "gimmick" which seems to be played out here now, but they have still succeeded in entering the charts with their disc "Love Her" proving that a good song will always sell.

If the three Brothers develop an appearance to match their vocal and instrumental talents as they go along, they should do well. Particularly judging by their early "live" performances on "Ready Steady Go!"

**W. Martin,**  
Stanmore,  
Middlesex.

Dear Editor,

Recently I read through my entire collection of 26 "Beat Monthlies" (which represent a complete history of the pop scene), and feel I must congratulate all concerned with the making of "B.I."

Although "B.I." is ideal for members of pop groups, I'm sure there are many thousands of non-members like myself, who buy, simply because it is the best around.

**Keith Jefferson,**  
Dalston, Carlisle,  
Cumberland.

P.S.—All the letters published in "B.I." seem to come from group members; let's make an exception!

Dear Sir,

Why are people talking about The Beat Slump? There is no such thing. As usual people get an idea into their heads and then expand it and broadcast it without thinking any more about it. They say that the ballad is in and thumping beat is out, but they forget that the chart is the very worst standard to go by.

**Keith Williams,**  
Swansea.

*The Editor does not necessarily agree with the views expressed in any letter.*

## Beat-Nits BUG, MIS, FLASH and STUPID



*"Noticed anything odd about our drummer lately?"*

# B.I.'s COMPLETE GUITAR PRICE GUIDE

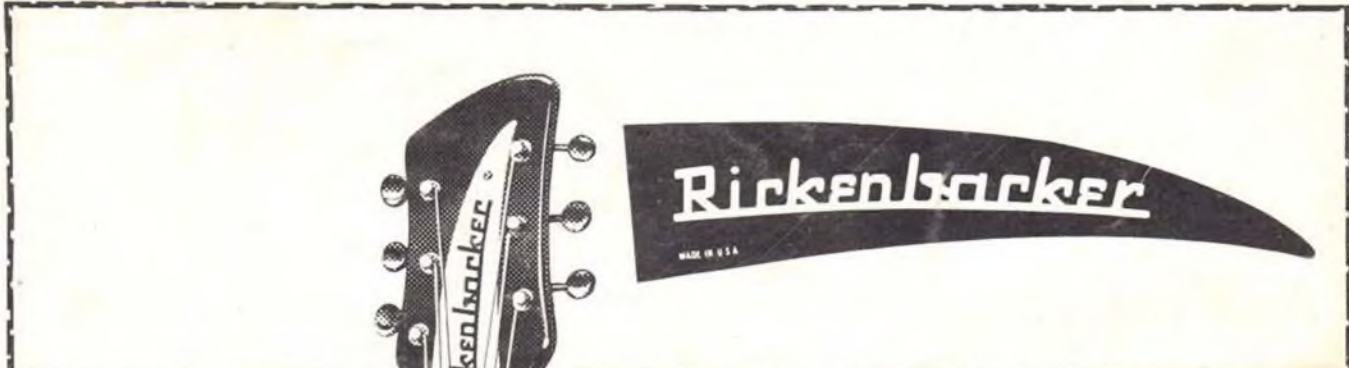
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<b>ALBERDI CLASSIC</b>															
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Bulerias .. .. .	11	11	0	Emperor .. .. .	588	0	0	J. 45 Jumbo .. .. .	92	8	0				
Carmen .. .. .	18	18	0	<i>Acoustic</i>				J. 200 .. .. .	257	5	0				
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Goya .. .. .	36	15	0	(Shaded) .. .. .	96	12	0	J. 160 E. .. .. .	126	0	0				
Maja .. .. .	36	15	0	Cortez .. .. .	76	13	0	<i>Bass</i>							
Gitana .. .. .	42	0	0	Cavallero .. .. .	63	0	0	E.B.2. .. .. .	183	15	0				
Tatra Classic .. .. .	10	10	0	Serenader .. .. .	113	8	0	E.B.3. .. .. .	183	15	0				
De-luxe .. .. .	15	15	0	Triumph .. .. .	191	2	0	E.B.O. .. .. .	126	0	0				
<b>ARBITER</b>															
<i>Electric</i>															
E.J.1 (Single pickup) .. .. .	15	8	6	Saville .. .. .	76	13	0	E.B.O.F. (Including Fuzztone) .. .. .	126	0	0				
V.N.4 (4 pickups) .. .. .	31	19	0	<i>Bass</i>				(Special Order models not included)							
V.N.2 (2 pickups) .. .. .	26	9	0	Rivoli .. .. .	180	12	0	<b>GRETSCH</b>							
E.S.2 .. .. .	22	1	0	<i>Electric</i>											
E.S.W.2 (Double Cutaway) .. .. .	23	3	0	Chet Atkins Country Gentleman .. .. .											
<i>Acoustic</i>															
D.5 Country & Western .. .. .	28	13	0	"   Hollow Body .. .. .											
W.85 Country & Western .. .. .	14	6	0	"   Tennessean .. .. .											
12 String Jumbo .. .. .	16	10	0	Gretsch White Falcon 6136 .. .. .											
Round Hole .. .. .	5	5	0	"   Stereo .. .. .											
<i>Bass</i>															
E.B.1 .. .. .	29	15	0	Country Club .. .. .											
<b>BERT WEEDON</b>															
<i>Electric</i>															
Zero One with pick up .. .. .	28	17	6	Anniversary (Single pickup) .. .. .											
<i>Acoustic</i>															
Zero One .. .. .	20	2	6	(Double pickup) .. .. .											
<b>BIG TIMER</b>															
<i>Electric</i>															
"Big Timer" with pickup .. .. .	21	10	6	Jet Fire Bird .. .. .											
<i>Acoustic</i>															
Nashville 10 .. .. .	33	1	6	Duo Jet .. .. .											
"Big Timer" .. .. .	18	7	6	Corvette (Single pickup) .. .. .											
<b>BURNS</b>															
<i>Electric</i>															
Nu-Sonic .. .. .	72	9	0	"   (Single pickup with vibrato) .. .. .											
Short scale Jazz .. .. .	103	19	0	"   (Double pickup with vibrato) .. .. .											
Jazz Split Sound .. .. .	118	13	0	Clipper .. .. .											
Vibra-Slim .. .. .	147	0	0	<i>Acoustic</i>											
Black Bison .. .. .	162	15	0	Eldorado (Sunburst) .. .. .											
Marvin .. .. .	173	5	0	"   (Clear) .. .. .											
Double Six .. .. .	152	15	0	"   (18" body Sunburst) .. .. .											
G.B.65 .. .. .	103	19	0	"   (18" body Natural) .. .. .											
Virginian .. .. .	134	8	0	Corsair .. .. .											
G.B.66 .. .. .	126	0	0	New Yorker .. .. .											
<i>Bass</i>															
Bison .. .. .	153	6	0	Folk Singing .. .. .											
Shadows .. .. .	162	15	0	Rancher .. .. .											
Jazz .. .. .	114	9	0	Sun Valley .. .. .											
Nu-Sonic .. .. .	67	4	0	Classic .. .. .											
T.R.2 .. .. .	140	14	0	"   (Alternative model) .. .. .											
<b>DANELECTRO</b>															
<i>Electric</i>															
Bellzouki I .. .. .	47	6	0	<i>Bass</i>											
Bellzouki II .. .. .	63	0	0	Hollow Body Bass .. .. .											
EKO .. .. .	69	6	0	<b>GRIMSHAW</b>											
<i>Electric</i>															
Slim-line 2 Pick-Ups .. .. .	69	6	0	<i>Electric</i>											
Slim-line 2 Pick-Ups (Small Body) .. .. .	53	11	0	Selectric .. .. .											
<i>Acoustic</i>															
Country & Western .. .. .	25	4	0	M.S.7. .. .. .											
<i>Bass</i>															
Slim-line 2 Pick-Ups .. .. .	68	5	0	S.S. Supreme .. .. .											
Slim-line 2 Pick-Ups (Small Body) .. .. .	56	14	0	S.S. 5. .. .. .											
Violin-Shaped 2 Pick-Ups .. .. .	65	2	0	Troubadour De-luxe .. .. .											
<b>EPIPHONE</b>															
<i>Electric</i>															
Broadway .. .. .	228	18	0	"   fan strut, Rosewood .. .. .											
Casino .. .. .	170	2	0	Hartford 10 .. .. .											
(with Bigsby) .. .. .	182	14	0	Hartford .. .. .											
(with Tremetone) .. .. .	192	3	0	Hartford 12 .. .. .											
Riviera .. .. .	203	14	0	Plectric De-luxe .. .. .											
Sorrento .. .. .	173	5	0	Plectric Supreme .. .. .											
Al Caiola .. .. .	303	8	0	<i>Acoustic</i>											
Sheraton (Natural) .. .. .	327	12	0	Hartford 10 .. .. .											
(Shaded) .. .. .	320	5	0	Hartford 12 .. .. .											
<b>FUTURAMA</b>															
<i>Bass</i>															
Bass De-luxe .. .. .	36	15	0	Troubadour .. .. .											
II De-luxe .. .. .	36	15	0	Troubadour Cutaway .. .. .											
III De-luxe .. .. .	40	19	0	Troubadour 12-string .. .. .											
Cutaway .. .. .	11	11	0	Concert Model A .. .. .											
<b>GIANNINI</b>															
<i>Acoustic</i>															
Spanish Model .. .. .	12	12	0	Concert Model B .. .. .											
<b>GIBSON</b>															
<i>Electric</i>															
E.S. 355 TD. .. .. .	351	15	0	<i>Bass</i>											
E.S. 345 TD. .. .. .	236	5	0	Supreme .. .. .											
E.S. 345 TDC. (Cherry Finish) .. .. .	241	10	0	B.G. 5 .. .. .											
E.S. 335 TDC. .. .. .	183	15	0	<b>GUILD</b>											
E.S. 335 TD. (Sunburst Finish) .. .. .	176	8	0	<i>Electric</i>											
E.S. 330 TD. .. .. .	162	15	0	Duane Eddy Standard model .. .. .											
E.S. 175 D. .. .. .	204	15	0	"   De-luxe .. .. .											
S.G. Standard .. .. .	173	5	0	Slim Jim .. .. .											
S.G. Special .. .. .	126	0	0	Manhattan .. .. .											
S.G. Junior .. .. .	86	2	0	Capri .. .. .											
BK-R Barney Kessel Standard .. .. .	241	10	0	Stuart .. .. .											
<i>Acoustic</i>															
S.J.N. C & W .. .. .	115	10	0	Starfire 2 .. .. .											
<b>FRAMUS</b>															
<i>Electric</i>															
5-118-54 Television Model .. .. .	112	5	0	"   4 .. .. .											
5-116-52 2 Pickups .. .. .	65	2	0	"   5 .. .. .											
5-54.E Cutaway .. .. .	52	10	0	Blugrass Jubilee .. .. .											
Solid Special .. .. .	33	12	0												
5-019-E. 12-String .. .. .	42	0	0												
5-024-E. .. .. .	50	8	0												
<i>Acoustic</i>															
5-50 Cello Ac. No. 1 .. .. .	17	6	6												
5-53 .. .. .	24	16	0												
5-97 C & W .. .. .	32	7	6												
5-019 12-String .. .. .	33	12	0												
5-024 .. .. .	42	0	0												
4426 Round Hole .. .. .	5	8	3												
Uno .. .. .	5	18	0												
Cossack .. .. .	5	5	0												
4427 Round Hole .. .. .	5	18	0												
4428 .. .. .	7	13	6												
4429 Cello .. .. .	14	7	6												
4430 Cutaway Cello .. .. .	18	18	0												
4415 Spagnola Classical .. .. .	14	3	6												
4416 Francisci Classical .. .. .	16	10	9												
Carillo 6 .. .. .	27	3	6												
<i>Bass</i>															
2 Pickups .. .. .	112	17	0												
5-149 .. .. .	39	18	0												
5-150 .. .. .	72	9	0												
Tuxedo Bass .. .. .	12	0	0												

	£	s.	d.
Bluegrass Special	171	10	0
12 String	143	10	0
Bass			
Starfire Bass	145	5	0
<b>GUYATONE</b>			
<i>Electric</i>			
L.G. 65.T.	36	7	0
L.G. 85.T.	39	13	0
S.G. 502 Semi-Acoustic	24	5	0
<b>HAGSTROM</b>			
<i>Acoustic</i>			
Acoustic	56	14	0
12 String	68	5	0
Electric Jumbo	71	8	0
<b>HARMONY</b>			
<i>Electric</i>			
Rocket 1	36	15	0
" 2	50	15	0
" 3	63	0	0
Professional Cutaway	93	12	6
Metcor (Sunburst)	78	15	0
" (Blonde)	80	11	0
Neo Cutaway	96	5	0
Double Cutaway (Mahogany)	112	0	0
" (Cherry red)	112	0	0
<i>Acoustic</i>			
Sovereign C & W	30	12	6
" Jumbo	35	0	0
12 String	24	10	0
" De luxe	56	0	0
Bass	45	10	0
<b>HAWK</b>			
<i>Electric</i>			
Jumbo with pick up	38	10	0
12 String with pick up	43	15	0
<i>Acoustic</i>			
Jumbo	29	15	0
12 String	33	16	6
12 String De-luxe	49	0	0
Bass			
Hawk Bass	73	10	0
<b>HOFNER</b>			
<i>Electric</i>			
Verithin 65	68	5	0
" (with Bigsby)	78	15	0
" (3 pick-up)	84	0	0
" (3 pick-up Bigsby)	94	10	0
Verithin Stereo	84	0	0
" (with Bigsby)	94	10	0
Galaxie	57	15	0
Super Twin Pick-Up	46	4	0
Committee Elec. (Brunette)	75	12	0
" (Brunette) Thin	75	12	0
" (Blonde)	77	14	0
" (Blonde) Thin	77	14	0
President Elec. (Brunette)	52	10	0
" (Brunette) Thin	52	10	0
" (Blonde)	54	12	0
" (Blonde) Thin	54	12	0
Senator Elec. (Brunette)	32	11	0
" (Brunette) Thin	33	12	0
Senator Elec. (Blonde)	33	12	0
" (Blonde) Thin	34	13	0
Colorama I (with Tremelo)	36	15	0
" II (with Tremelo)	42	0	0
Futurama Duo	26	5	0
<i>Acoustic</i>			
Committee (Blonde)	59	17	0
" (Brunette)	57	15	0
President (Blonde)	35	14	0
" (Brunette)	33	12	0
Senator (B.I.)	24	3	0
" (B.R.)	23	3	0
Congress	19	19	0
Vienna	18	18	0
Flamenco	15	15	0
Triple 2	9	9	0
Bass			
Committee Bass	78	15	0
Verithin	67	4	0
Violin Bass	60	18	0
President	57	15	0

	£	s.	d.
Senator	39	18	0
Artist	52	10	0
Professional	42	0	0
<b>HOHNER</b>			
<i>Electric</i>			
707	38	15	0
708	57	15	0
<i>Acoustic</i>			
500	5	5	0
The Nymph	7	7	0
1612.S.	8	8	0
Apollo	12	12	0
<b>KAY</b>			
<i>Electric</i>			
Jazz II	125	0	0
Swingmaster (2 pickups)	107	0	0
" (3 pickups)	118	0	0
Speed Demon (1 pickup)	43	10	0
" (2 pickups)	95	15	0
Red Devil	101	15	0
Double Cutaway Solid	76	13	0
<i>Acoustic</i>			
Classic	40	5	0
Maestro	29	0	0
Concerto	19	10	0
Solo Special	66	15	0
Master Cut-away	40	5	0
Stylist	29	5	0
Concert	18	10	0
Auditorium	15	15	0
Standard	13	15	0
Bass			
K.5970	103	9	0
<b>KENT</b>			
<i>Electric</i>			
Polaris I	13	10	11
" II	16	18	8
Las Vegas	24	16	8
Lido	28	4	5
Videocaster	35	0	11
Copa	31	12	1
Basin Street	38	5	5
<b>LEVIN</b>			
<i>Electric</i>			
Cello (2 pickup)	109	4	0
" (1 pickup)	82	19	0
Goliath (with Pickup)	72	9	0
<i>Acoustic</i>			
Cello	58	16	0
Super Goliath C & W	53	11	0
Goliath	52	10	0
" 12 String	69	6	0
<b>MARTIN</b>			
<i>Acoustic</i>			
Orchestral Model O-18	150	10	0
Grand Concert OO-18	157	10	0
Auditorium Model OOO-18	164	10	0
Dreadnought D.18	171	10	0
" D.21	206	10	0
" D.28	257	5	0
<b>MATON</b>			
<i>Electric</i>			
Ibis	169	1	10
Supreme	152	5	0
Fyr Byrd	123	2	0
Flamingo	63	5	7
<i>Acoustic</i>			
Country and Western Jumbo	83	2	5
Bass			
Ibis Bass	117	18	2
Vampyr	105	0	0
<i>Q-twin acoustic</i>			
Country and Western	13	2	6
Jumbo	34	6	0
<b>RICKENBACKER</b>			
<i>Electric</i>			
12 String	222	12	0
Solid	141	15	0
Lennon Model	166	19	0
2 Pick-Up	166	19	0

	£	s.	d.
3 Pick-Up	178	10	0
Bass			
Rickenbacker Bass	173	6	0
<b>ROSEITI</b>			
<i>Electric</i>			
Lucky Star	18	18	0
Princess 6	36	15	0
Airstream 3	32	11	0
Electric Western	21	0	0
Lucky 7	15	15	0
Hoyer 12-String	52	10	0
<i>Acoustic</i>			
S. 500	4	16	3
Student	5	19	6
Spanish Model	10	10	0
Kessler Finger Style	26	0	0
Serenader	8	8	0
Hoyer 12-String	38	17	0
" Western	27	6	0
Bass			
Bass 7	29	8	0
Bass 8	36	15	0
Airstream Bass	34	13	0
<b>VOX</b>			
<i>Electric</i>			
Stroller	17	17	0
Clubman	19	19	0
Duotone	23	2	0
Apache	26	5	0
Shadow	28	7	0
Acc	36	15	0
Super Ace	47	5	0
Consort	78	15	0
Soundcaster	89	5	0
Phantom	84	0	0
" III	89	5	0
" 12-String	99	15	0
" III 12-String	115	10	0
Scorpion 6-String	99	15	0
" 9-String	131	5	0
Guitar Organ	165	0	0
<i>Acoustic</i>			
Serenader (Spanish Style)	7	7	0
Troubadour (C & W)	8	8	0
C. 20 (Spanish Style)	11	5	9
C. 80 (Spanish Style)	13	10	11
C. 100 (Spanish Style)	15	16	1
VS. 100 (Country & Western)	16	18	8
J/690 (Country & Western)	21	8	11
J/695 (Country & Western plus Cutaway)	22	11	6
Jumbo Classic (Country & Western)	36	15	0
Chas. McDewitt 12-String	68	5	0
Kent 12-String Jumbo	28	4	5
Bass			
Clubman	23	2	0
Bassmaster	28	7	0
Symphonic	94	10	0
Phantom	89	5	0
Phantom III	94	10	0
Escort	67	6	0
Cougar	76	15	6
Panther	82	13	6
Victor	112	4	0
<b>WATKINS</b>			
<i>Electric</i>			
Circuit 4	49	7	0
Rapier 33	30	9	0
Rapier 22	28	7	0
Rapier 44	36	15	0
Sapphire 12-String	68	5	0
Sapphire 2	49	7	0
Sapphire 3	52	10	0
Guitar Organ	204	15	0
Bass			
Watkins Bass	39	18	0
Sapphire Bass	57	15	0
<b>ZENON</b>			
<i>Acoustic</i>			
Classic 400	10	10	0
Classic 800	13	13	0
Classic 600	18	18	0



# RICKENBACKER the Beatle backer

This is the famous Rickenbacker guitar model 1996 as used by 'Beatle' JOHN LENNON. For a long time now John and his Rickenbacker have been inseparable, so why don't you try one at your local music shop? You too may find that this is the guitar you just cannot put down.

*Remember—if this particular model doesn't suit you, there are five other Rickenbackers including a fabulous 4-string bass and of course the famous 12-string.*

Model 1996—illustrated **159** CNS.  
complete in luxury case

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