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Editorial

THANK GOODNESS THAT 'ORRIBLE "BEAT GROUP" TAG, is, at last, fast disappearing from the music press. Nowadays there are so many different styles of beat, each one with its trendsetting big groups, followed by a host of others eager to join them in the charts.

THE ONE THING THAT THEY ALL HAVE IN COMMON is that they play instruments. And a very varied collection of instruments at that. Latest new style to gain chart honours is folk, with The Seekers, who incorporate a big bass in their line-up, and Val Doonican—a one person group—just him, himself, and his guitar, itself, as they might say in Ireland.

STILL IN THE SIDELINES—with a very big following built up by personal appearances—are the showbands. Most of the big names are Irish, but English, Scottish and Welsh competition can't be far behind, especially if one of the existing names could break-through into the charts.

THIS ISSUE SPOTLIGHTS beat in the Glasgow area and reveals the wealth of talent waiting to make an impact if only it is given the chance.

ALSO IN THIS ISSUE we have a special feature on songwriting, looking into the reasons why our charts are completely dominated by British artistes—singing American songs.

"SONGWRITING NOW" enquires into the facts behind this odd situation.

The Editor.

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JANUARY COMPETITION WINNER

Graham Harris, a 17-year-old apprentice turner, was the lucky winner of our January competition and has already received his prize—a Selmer Zodiac Twin 30 amplifier.

Graham comes from Dulwich and belongs to a local group called "The Parchment Farmers" who have been together for just three months and are progressing well.

"This will give our sound a big boost," Graham told B.I. when we told him he had won.

The winning entry was: 1. House of the Rising Sun; 2. Needles and Pins; 3. 5-4-3-2-1; 4. Juliet; 5. Rise and Fall of Flingel Bunt; 6. I Feel Fine; 7. It's All Over Now; 8. Someone, Someone; 9. Tell Me When; 10. Bits and Pieces.

Here is Graham Harris receiving his prize from Andrew Wallace

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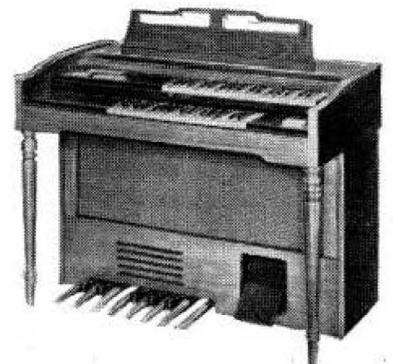
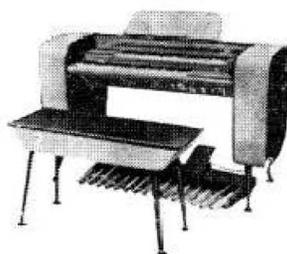
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PROFILE

GERRY MARSDEN

YOU don't hear much reference to the Merseyside Mood, or the Liverpool Sound, or even Liverpool. Not now. The accent has changed. Which brings in Gerry Marsden, boss-man of the Pace-makers, for a re-appraisal of HIS position. So here he is **IN PROFILE**—the post-Liverpool boom Gerry.

He relaxed in his hotel room, feet up, serious-faced. He said: "Of course, it started off for me on the beat-group business. Those three number ones in succession—that was the screaming era. I didn't exactly ever expect it to go on and on. That sort of thing can't be permanent.

"O.K.—so it's corny to talk about becoming an all-round entertainer. But I do want to develop as much as possible."

Development is just fine. That debut movie "Ferry Cross The Mersey" did wonders for getting Gerry across to family audiences and it also produced the song, one of his own, that restored him to the charts. Said Gerry: "I've been writing more and more songs recently but 'Ferry Cross The Mersey' is the one that gave me most satisfaction.

"The film? Well, it was shot in chronological order, you know. So I could actually see myself sort of improving on the acting bit as it went on. I liked filming. As a matter of fact, I'd like to do a real horror film next. Got any script ideas?"

That Gerry has developed past the mere hit disc-making stage was shown, I'd say, by the announcement of his engagement to fan-club secretary Pauline Behan. I happen to know that he wanted to get engaged some months before, but was generally advised it'd do his career no good at all. The film boosted his confidence.

Said Gerry: "I somehow feel more secure now. Only thing that gets under my skin is when people reckon I should break away from the Pace-makers and go it alone. Well, I say that everything that's happened so far has happened to all of us, and I'm certainly not leaving the lads after all that. It's a team thing. . . ."

A friend of Gerry's kicked in with: "Gerry is now in a category like Adam Faith. He can top bills anywhere even if he doesn't have a hit disc for several months. He's established himself as a personality."

But Gerry said: "My new single comes out in mid-March. I think it'll be a vital one for me in terms of disc popularity. It'll be sort of 'cold'—not like 'Ferry' which got a terrific boost from the film. It hurt a bit, you know, when people started writing me off after 'It's Gonna Be Alright' didn't do so well. You begin to wonder if they're right and



that maybe you'd be better off working on the buildings or something."

Then he added: "We've honestly tried to vary our disc releases even if it meant taking a big chance. You can't survive in this business if you churn out exactly the same sort of numbers. Some of the critics were surprised that I'd written 'Don't Let The Sun Catch You Crying,' but I don't see why a group man shouldn't

get outside the rut sometimes."

Gerry, highly intelligent and always approachable, now feels himself to be a part of show business. "Before the film, and before all the travelling, I felt I was a bit of a fluke. Now I feel broader in outlook. You don't know whether you can do something until you try. I've been trying different things recently—and it's worked out. I'm very happy about it."



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***Says John Steel,
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These are some of the reasons John Steel and other drummers throughout the world can buy Premier at highly competitive prices (and, incidentally, any U.K. drummer who might have wondered about foreign drums will be happy to know that when he buys Premier he won't be paying for freight, insurance, packing, import duty (and maybe 15% surcharge) and 25% Purchase Tax on the lot!)

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RIGHTEOUS BROTHERS DO PLAY

WHEN the Righteous Brothers made their recent visit to Britain, coinciding with their tremendous number one hit "You've Lost That Lovin' Feelin'," they didn't bring any instruments with them. Just as well . . . because if they'd brought the lot, it would have cost them a fortune in excess baggage.

For the boys actually play just about everything. Said Righteous Brother Bill Medley, the one with the sad face: "Not even our best friends would call us instrumental geniuses . . . but we've always been fascinated by anything that makes a good sound."

Brother Bobby Hatfield, the one with

the smile and the fair hair, explained: "Bill's the all-rounder. He plays trombone, trumpet, drums, piano, organ. I'm more of a dabbler, but we both treasure our specially-made acoustic guitars. They're kinda CONVENIENT when it comes to rehearsing without too much fuss."

Yet the Righteous Brothers, who rank as Storm-Raisers Extraordinaire on stage, seldom use instruments for personal appearances. "See, we got the urge to sing after listening to the Negro people in church," said Bill. "That sort of sound suited us, so much so that most people look all surprised that we're a coupla white boys. But we gotta get our stuff across through our voices, and cut down on the instrumental bits on stage."

INSTRUMENTS IMPORTANT

BUT the instrument side is important on their records. Phil Spector, a sort of erratic genius of the pop world, used three pianos on "Lost That Lovin' Feelin'"—and also let the Brothers fill in on various percussion instruments on the last track. Of course, the boys wrote the song for themselves.

Interesting point is whether they would have had such a big hit had Cilla Black not recorded the number. Said Bobby, after a lot of thought: "Guess you could say Cilla helped us. See, we weren't so well known in Britain and Cilla got people interested in the song. Gradually your disc-jockeys wanted to hear the original version—and wham! there we were."

Both boys feel that there will be drastic changes in the beat group scene—but both are convinced it'll continue to be a major force in the industry. Said Bill: "Putting it simply, we figure there'll be more accent put on instruments you blow than on those you twang! You know, like tenor saxophone and maybe trumpet. But I'm certain the British groups will carry on being very important. Our guys back in the States have got an inferiority complex about British musicianship right now."

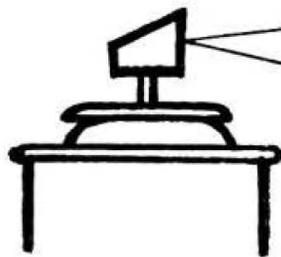
Said Bobby: "Could be, you know, that this double lead voice thing is gonna be the new trend. I don't mean like the Everly Brothers used to be—but more like two voices sort of ravin' it up against each other. There is one important difference. If you operate with a regular group, your sounds are handicapped. But for us . . . well, we can work with exactly what line-up we like."

The multi-talented Righteous Brothers are not exactly short of self-confidence. They know, instinctively, that they're on to something good. They like the prestige of having had a number one hit both sides of the Atlantic simultaneously.

But they also give full credit to Phil Spector, the man who handles their disc sessions. "He's an all-time winner," they say. "He's got that golden touch."



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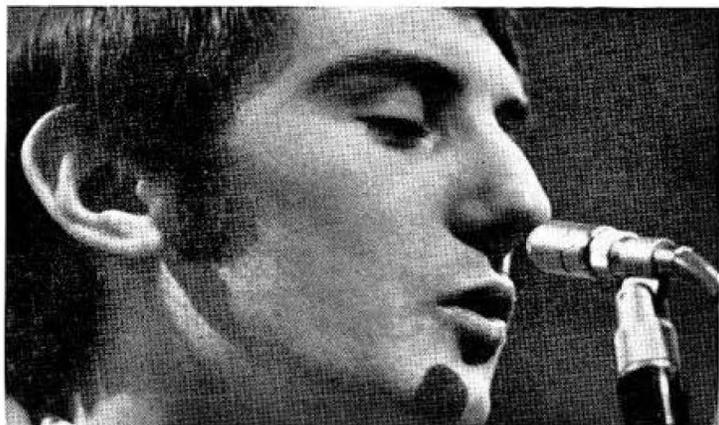
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THE TWO MEN BEHIND THE MOODY BLUES



Denny Laine

THE MOODY BLUES line up for their second release with a number one hit under their belts. The boys from Birmingham did a grand job vocally and instrumentally on "Go Now," the number sent to them by American disc jockey Mitchell Reed, and they deserve the praise and acclaim that has been lavished upon them from all corners.

But little has been said about the two blokes who knocked themselves out night after night thinking up publicity and promotional gimmicks for the group before they were accepted—joint managers Alex Murray and Tony Secunda.

"They really took a gamble with us and we owe them both a great deal," Denny Laine, lead guitarist and lead vocalist, told me at the B.B.C. studios in Wood Lane, Shepherds Bush,



Ray Thomas and Clint Warwick

before the group made one of their recent television appearances.

He went on: "They first saw us play in the Motehouse Club in Bradford Street, Birmingham, and about seven months ago brought us to London."

At that time, the boys had built up a useful following in the Midlands—but meant nothing in London.

So, starting from scratch, Alex and Tony sometimes put in up to 16 hours a day thinking up ways and means of making the group known.

Some of the remarkable gimmicks that came as a result were crazy—yet, looking back, very clever. "Our aim was to make an impression upon people so as not to forget us," said Tony.

First they sent off homing pigeons to the musical press. There was an invitation attached to each bird to come along to The Marquee Club in London and listen to the Moody Blues play what they have christened "Soul music."

If you were interested, you had to say so on the card, shove it out of the window and off it would go—home to the Moodies.

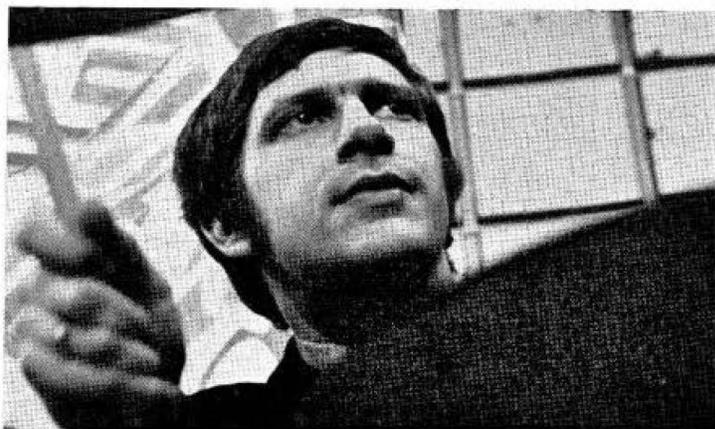
Next Alex and Tony had platform tickets made (6 inches by 4) and sent them out—this time with an invitation to go along to Holborn Viaduct Station.

The group played "Go Now"—before its release—to an audience on the platform, after which everyone boarded a train and went for a jog-along trip to Victoria Station and back.

"There was a very friendly atmosphere," recalled Tony. "And there was no doubt people were becoming genuinely interested."

"In fact," he went on, "Alex and I succeeded eventually in what we set out to do. Often a record is in the shops and everyone is still flapping about with publicity, advertising and so on."

"We decided we wouldn't let this happen to 'Go Now' and after knocking ourselves sick, wrapped up all the promotional work two weeks before its release."



Graeme Edge

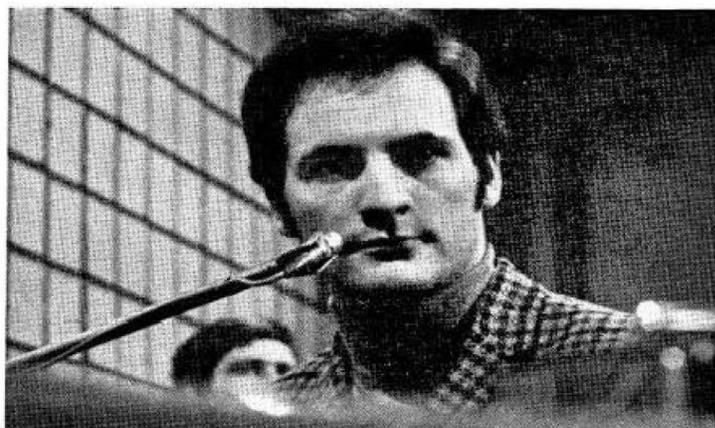
Anyway it has all been worthwhile as can be seen by the value of their equipment now. When they first hit London they played with instruments and amplification worth £1,000—now this total has been trebled!

Denny Laine used to play a Gretsch Tennessean, but now has a Rickenbacker, which is played through a Gibson "Titan" amplifier.

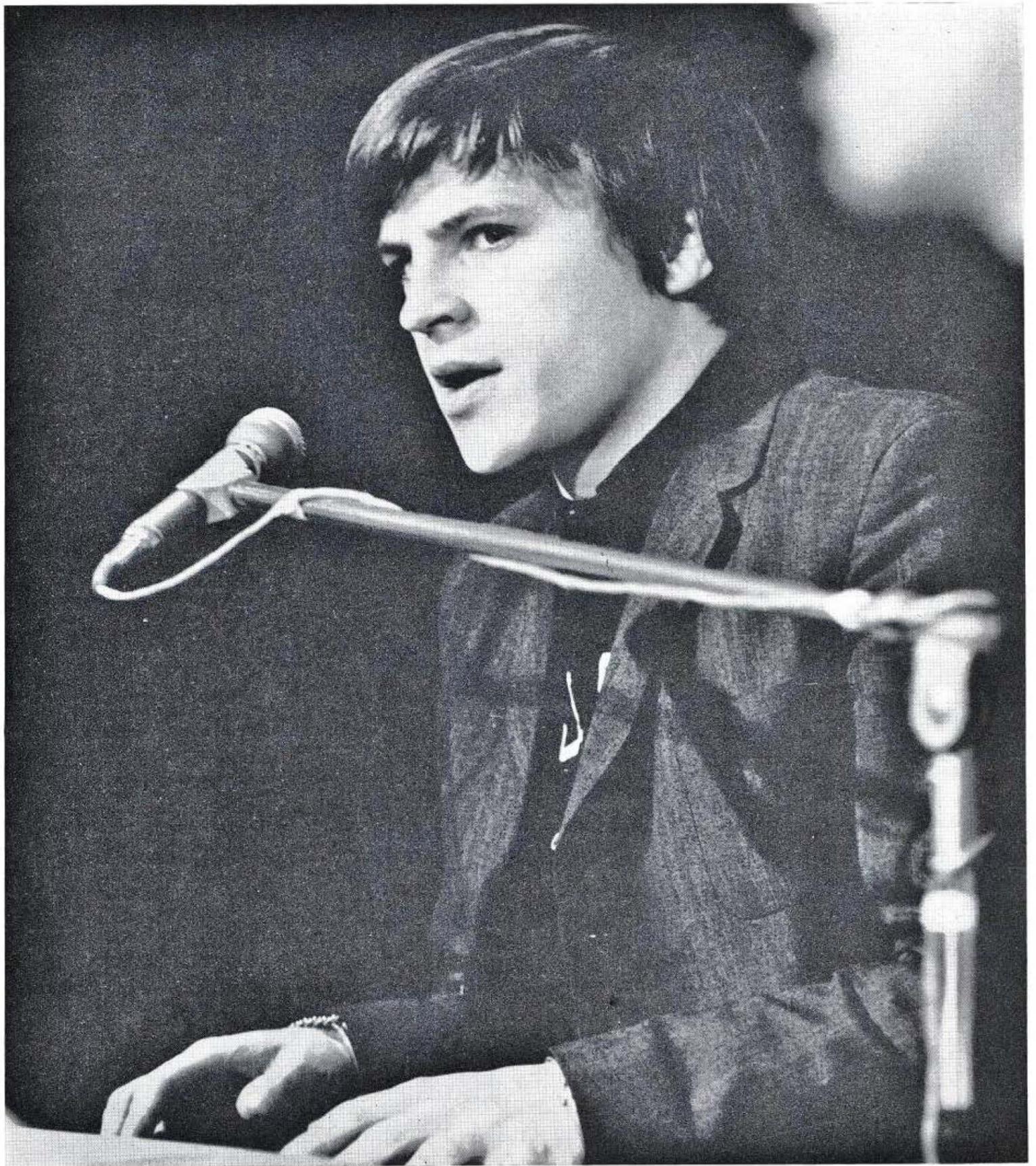
Bass player Clint Warwick has a Gibson guitar (also a Rickenbacker) and goes through a 60 watt amplifier specially constructed by himself.

Mike Pinder has been playing a Mini-Bentley piano but recently equipped himself with a Wurlitzer Pianette.

Graeme Edge plays a set of Ludwig drums, and Ray Thomas, the proud owner of over 40 harmonicas, uses the groups p.a. system consisting of a Binson mixer unit with two Marshall column speaker cabinets. Each includes four 12" speakers.



Mike Pinder



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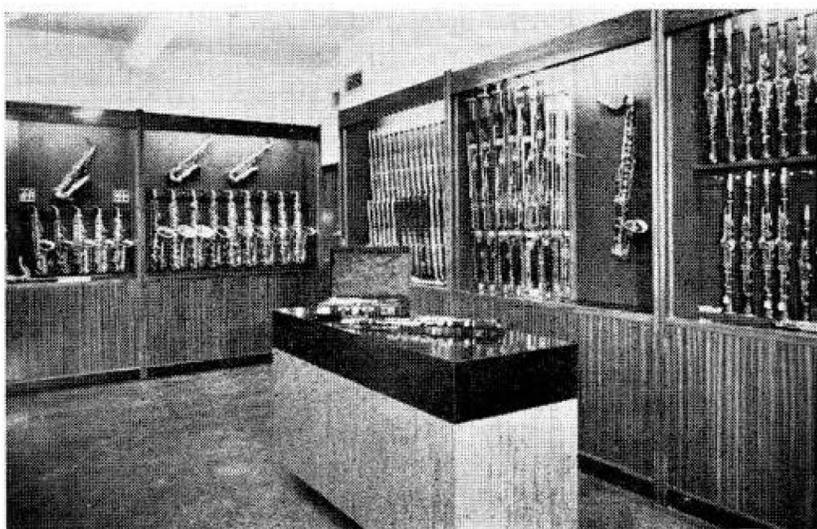
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SCOTTISH BEAT

A survey of the current scene in Glasgow
— the third largest city in Britain —
and its outlying districts

by JOHN EMERY

EDINBURGH may be the capital of Scotland, but as far as beat is concerned, Glasgow is the home-ground of a great percentage of Scotland's groups. An accurate estimate is difficult to obtain, but one prominent agent told me that out of the 600 or so groups in the country, 400 of these hail from the heavily populated city and its outlying districts.

The scene in bonny Scotland, is indeed, very much alive, but as one promoter said: "It has never really got off the ground because 80 per cent of the groups are semi-professional and obviously can't venture very far."

What he says, in fact, is true, for looking back only Lulu and the Luvvers and more recently The Poets have made any impression chart-wise across the border.

Lulu's recording debut of "Shout" climbed way up the charts and although she hasn't attained similar heights with a follow-up due to difficulty in finding a good song—a constant problem with many artistes these days—she seems to have lost no ground in the popularity stakes. This is probably due to her personality and dynamic stage performances.

She and The Luvvers used to play at "The Lindella" Club in Union Street, Glasgow, and were then known as "The Gleneagles Show Band". After much impressive local publicity Peter Sullivan of Decca came to see them and invited them to London for a recording session. From there, you know the rest!

The Poets are another Scottish group destined for the top—well at least that's the opinion of Andrew Oldham, co-manager of The Rolling Stones, who discovered them.

The group has been formed for just

over a year and since they turned professional a few months back, their day-to-day life has been one mad rush.

The demands have been very exacting. Every day is a stiff schedule of adding new songs to their repertoire, dashing off to buy a new piece of equipment, having photographs taken, answering fan mail, visiting the tailor for a new costume idea, giving press interviews, attending meetings with their managers plus a whole host of smaller items.

Vocalist is George Gallacher with Hume Paton on lead guitar, Tony Myles on rhythm, John Dawson on bass and Alan Weir on drums. They were all delighted with the success of their very first disc "Now We're Thru" which made the lower regions of the chart.

Before they made the grade, one of The Poets' major venues was "The Flamingo" ballroom in Glasgow.

Close behind, come Bobby Patrick's Big Six and the Alex Harvey Soul Band, who have both, in fact, succeeded in England as far as appearances go.

Neither has had a hit disc, but their musicianship is such that they are working solidly week after week.

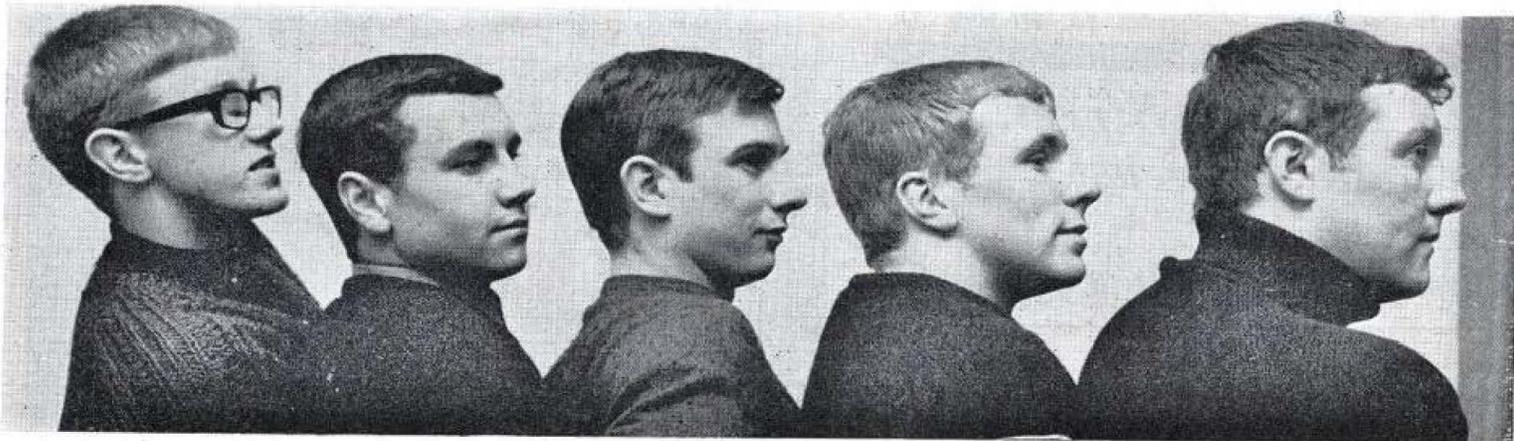
All it really needs is one Scottish group to hit it big—then the door would be open!



LULU—Real name Marie Lowrie.

BLUES COUNCIL

AND one outfit who stand a better chance than most of doing this is the big-sounding Blues Council. They are bang in line with current trends, boasting a seven-piece line-up of guitar, bass, drums, organ, tenor saxophone, baritone and vocalist.



The popular Beatstalkers from Glasgow.



Biggar's "Supermarket" in Sauchiehall Street.

The group became established in "The Bagatelle" Club (formerly "The Scene") and still in fact play there frequently. Their manager, Joe McCourtney, persuaded Dick James, publisher of The Beatles' music and manager of The Naturals, to come and hear them—and the result was a trip to London to record three titles, two of which will be featured on their first disc.

It is due out quite soon but the label is yet to be decided upon.

There are two interesting links here by the way. The leader of the Blues

Council is Bill Patrick, brother of Bobby; and lead guitarist is Leslie Harvey, brother of Alex.

Although the surging progress of industrialism has tried hard to swamp the appearance of Glasgow, life in the city is gay—and much credit for this must go to the local groups for making the scene lively and interesting.

And what are the current trends? The general image seems to be a compromise between the standard 4-5 piece and the 10-12 piece showband found in Ireland.

And the music? One authority on Glasgow beat, Mr. Jack Webb, responsible for booking all groups who appear at the lavish Barrowland ballroom summed it up this way: "The kids like R 'n' B—but seemingly only the commercial type, which is, in fact, very near to 'pop'." "For example, when a group comes to Scotland after playing around the London club scene, and give out with the genuine stuff they don't go down well at all."

Mr. Webb, however, is full of praise for the enthusiasm shown by Scottish groups and thinks there are several likely to succeed from the Glasgow area.

The Beatstalkers, for instance, are very popular and recently travelled down to London for a recording test with one of the major companies and are currently awaiting a verdict.

The group is handled by Stewart Walker, who runs a small organisation which also includes Mark Jensen and the Jaguars, the first Scottish group to form an official fan club issuing newsletters and pictures.

When they first linked together two years ago their equipment was valued at £95—now they boast instrumentation worth £1,500.

The line-up of both groups is standard: three guitars, drums and vocalist.

More in the "Showband" image are The Jacobbeats, and you'll have to go a long way to find a group as unique as this.

Continued on next page

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SCOTTISH BEAT—Contd.

Besides appearing wherever they play in full highland costume (their kilt tartan, I was told, is Ancient Hunting Stewart) they feature two girl vocalists and one boy, who can also play rhythm guitar.

The group has just returned from a successful German trip organised by their manager Albert Bonici, one of the most influential promoters in Scotland.

BEATLES FIRST DATE

HE was the first man to bring The Beatles to Scotland and distinctly remembers their first date. "It was on January 2nd, 1963, at the 'Two Red Shoes' in Elgin," he told me.

Since then, he has been behind the visits of The Rolling Stones, Animals, Pretty Things and Kinks to mention a few.

Another group under his wing are the Copy Cats, four boys who have appeared in most of the main cities and towns in Scotland and the North of England, and on pop shows with The Ronettes and The Hollies.

They have also undertaken several appearances on television and have cut their first disc for a Scottish label—"I Can Never See You" written by lead guitarist Iain Lyon, backed by the Coasters' standard "I'm A Hog For You Baby".

Now how about this! They travel about in a specially constructed van which contains reclining seats for sleeping,

fitted wardrobes, radio, portable tape recorder and record player.

Scottish beat fans are known for their warmth and enthusiasm towards visiting groups, but nevertheless are very loyal to their own particular local favourites. For example, Sol Byron and the Impacts had a fan club of 1,000 a few months back! I say a few months back, because the group have since split with Sol singing lead with an outfit called The Senate.

Another group with a tremendous following is Jay Anders and the Chevrons. The boys have been so much in demand in recent months—playing five nights a week consistently—that they are now fully professional, and are putting the accent on composing their own material.

They are managed by Bill Fleming Enterprises, one of Scotland's fastest growing agencies. Many talk of a decline in business—but not this one. And the reason is simple.

Whereas many swamp promoters with a "We've got 1,000 groups—choose one!" slogan, they represent no more than eight groups.

They have been chosen by one of Germany's leading entertainment organisations "International Musik Produktion" to supply them with British groups, and between the months of October and December, 1964, turnover increased by almost 400 per cent.

Another small agency which is being run with success is the Billy Grainger Organisation. Billy, himself, is in charge and has as his top group, Dean Ford and the Gaylords, an immensely popular outfit in the Glasgow area. They are



The Copy Cats.

fully professional and are under contract to Columbia.

BEAT VENUES

NOW where do all these groups play? Besides the clubs already mentioned, there is a host of others sprinkled throughout the city.

The list seems never-ending: Maryland, Phonographe, Pink Panther, The Center, La Cucaraccia, Bruce's Cave, The Grotto, Blue Dolphin, Coffee Club, Elizabethan, Tall Tree, The Penthouse, Candlelight

Continued on page 14



The Jacobeats in highland costume.



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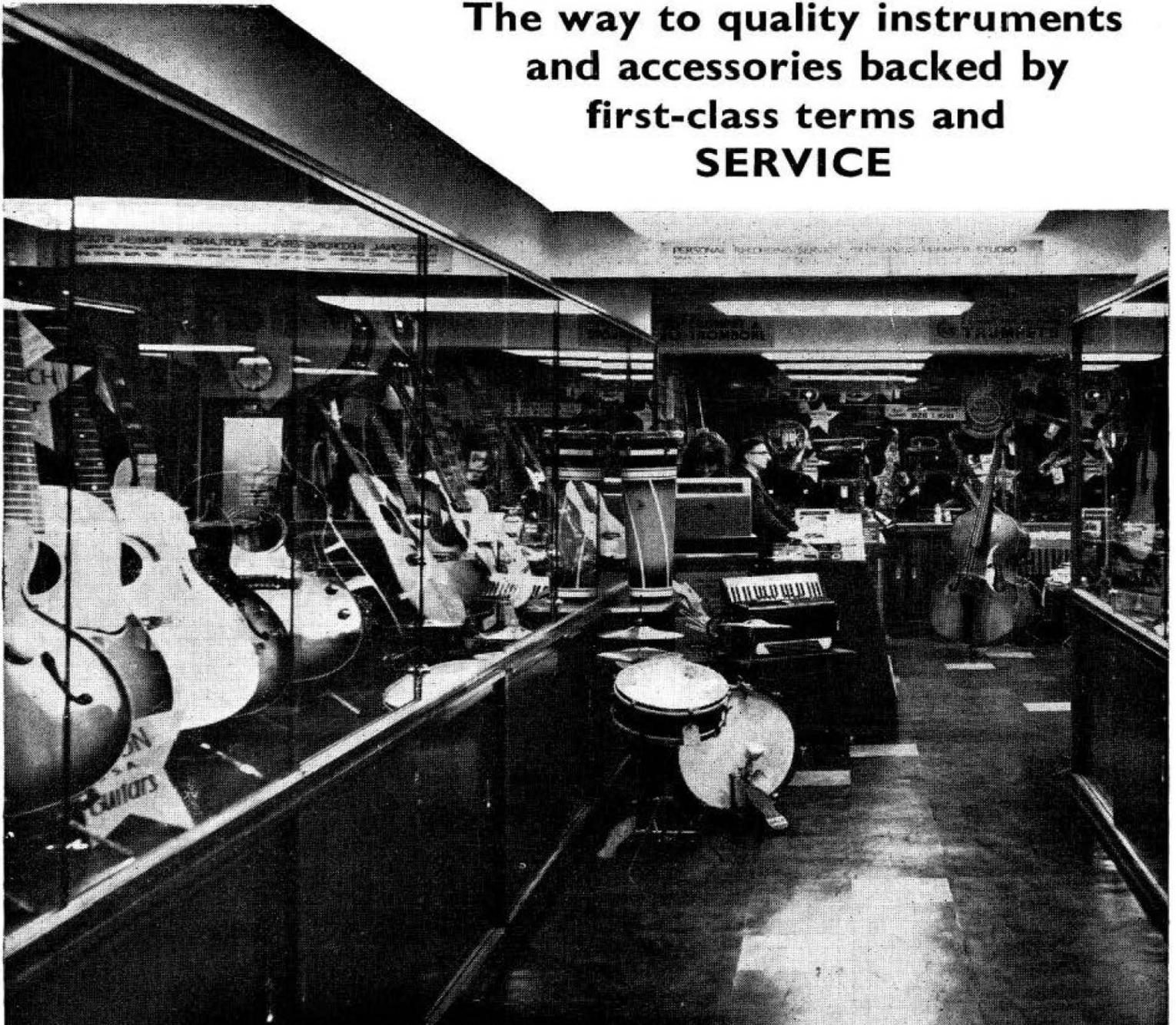
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As for ballrooms, there is also a very wide choice—Majestic, Locarno, Barrowland, Palais, Plaza, Cameo, Flamingo and Astoria. Of these, the most famous is Barrowland which has a reputation that stretches far outside the Scottish borders.

Situated in Gallowgate, Glasgow, it was originally built in 1934, destroyed by fire in August, 1958, and rebuilt into the lavish place it is today.

During the week they stage a "Beat Bonanza" night for the kids and feature no less than three groups—for two shillings admission!

Business is always big when they feature the name groups from across the border. It can accommodate 2,000 dancers in perfect comfort, and this number was topped twice quite recently when the Pretty Things then The Kinks appeared there.

MUSIC DEALERS

ALEXANDER BIGGAR LIMITED; McCormack (Music) Limited; Bradleys Music Limited; Forbes Music Shop; Cuthbertsons; Golumbs.

There you have the principal music shops in Glasgow—but in no order of preference, for although they vary in size, each offers an ideal range of the best in musical instruments for the group member.

We'll visit Biggar's first—commonly known as "The Supermarket"—in Sauchiehall Street.

The instrument department is managed by Mr. Jack Brewster, who has been with the firm for over 18 years. Over 600 instruments of all kinds are stocked—but where the shop stands out from the rest is in its supply of accessories.

Many dealers find plectrums, guitar strings, machine heads and so on, somewhat a "Waste of time" but as Mr. Alex. Biggar, the Managing Director, said: "It's true you'd have to sell hundreds of these to equal the price of one guitar—but they are essential. In fact I can truth-

fully say that the value of our stock in this field is more expensive than our piano range!"

Most of the staff in the store are themselves competent musicians and are only too pleased to give expert advice on a suitable instrument. In fact, "Assistance" is a by-word with the firm, for recently a maintenance system was started which is of great benefit to group members.

When buying an amplifier one pays a small sum along with each weekly or monthly payment as an "insurance" against anything that might go wrong with it. The agreement allows all repairs to be done free of charge in quick time and also gives one the right to borrow an amplifier of similar size until it is ready.

Mr. Brewster, too, like many in England, has noticed the increase in sales of acoustic guitars. "A successful model in recent months," he said, "has been the Hoyer 12-string, which can be bought either as an electric model or as an acoustic—to which pick-ups can be fitted."

Moving on to McCormack's in Bath Street you will find the instrument section run by Mr. James McCormack and his brother Neil, who is particularly well-informed on the local scene.

They stock all the leading makes in guitars, drums, microphones and organs. "Sales have risen in the last few months for organs," Neil McCormack told me. "The larger models are normally bought by the experienced professionals who do a lot of lounge work, but where the groups are concerned, travelling is part of their life so they nearly always plump for the smaller, more portable models."

McCormack's have been established in Glasgow for thirty years and have four floors. Besides instruments, they deal in radio, television and electrical repairs which are done on the top floor.

Now if it's drums you're after, a good bet for you is to visit Bradleys in West Regent Street. Besides stocking virtually a complete range, the man in charge is a drummer himself!

His name is Mr. Henry Morrison and

Where the
GROUPS
GATHER!



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Instruments
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he is leader of a band called "Henry Morrison's Swinging All Stars."

This does not mean, however, a lack of interest in guitars. His knowledge in this field is remarkable and he told me of a minor "Boom" in the sales of the 12-string Levin Jumbo model.

Forbes Music Shop, which, in fact, is just around the corner from McCormack's in West Nile Street, is considerably smaller in size but nevertheless very popular with the groups.

Shop manager is Mr. James Britt, ably assisted by Alec Craig, who is familiar with the local group scene and shows genuine interest in their choice of equipment.

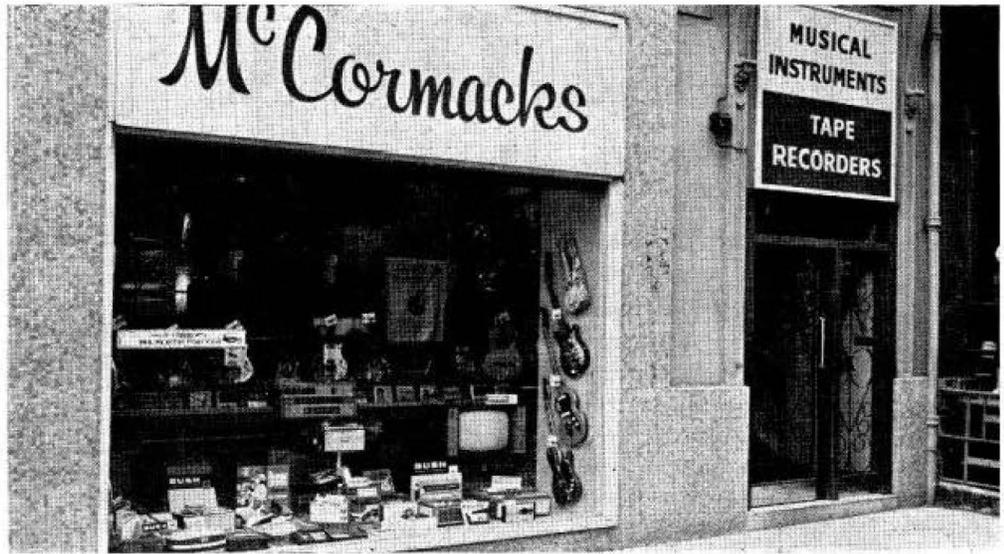
Guitars they find are still selling well, although the demand for solids seems to have eased off.

Cuthbertsons in Sauchiehall Street have a leaning towards classical music, but still have a very wide range of instruments on show.

Golumbs in Saltmarket has a large selection of the leading makes in guitars, drums and so on and is staffed by qualified men, who are only too pleased to pass on advice to the customer.

OUTFITTERS FOR THE GROUPS

THERE is one man I feel must be mentioned—his name is Bob Fletcher and besides being a



McCormack's in Bath Street.

celebrity in himself he is certainly part of the Glasgow beat scene.

He started off many years ago as a theatrical outfitter travelling around with various variety shows with his selections of cloth and making clothes for the artistes with great haste.

Now he is settled in a shop—called "Esquire"—in Cambridge Street, and has branched out to provide one and all with his clothes, particularly his wide selection of colourful shirts. He does

this by mail-order.

"On a Saturday afternoon quite recently," he told me, "we had Gerry Marsden, Allan Clarke and Graham Nash of The Hollies, Dave Berry, the Remo Four and the Rockin' Berries all crowding into the shop. It was like an all-star revue."

He has long been associated with The Beatles and has been making shirts for them since their "Please, Please Me" days.

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THE LONG LADDER

The second in a special series by **FREDERICK JAMES**

No. 2 WHO SAID YOU NEED A MANAGER?

LET'S begin by recapping on the qualifications which allowed you to clamber up from the lowest rung of the long ladder of fame. You'd sorted out your men, switched them around until you were quite satisfied that everyone was playing the instrument he could handle best and everyone was working on songs within his vocal scope. Three months of solid practice had built up your initial repertoire to a satisfactory two dozen titles. You had worked out a neatly varied programme which sandwiched your slower ballads between your up-tempo beltors. Your first public appearance had got you off to an encouraging start. You were happy about the quality of your equipment and the general presentation of your performance. You were taking your first upward step towards stardom.

To stack up the layers of research information for this series I've talked to scores of the best-known beat boys in the country. On points where opinion varied I've been left to accept the majority vote or present the different views available. But on the matter of management almost all the groups I spoke to held that it was vital to look before you leap. Look at it this way. Even after an impressive debut at the local Palais your forthcoming dates are unlikely to take you far beyond the boundaries of your hometown. So long as one of your number is capable of fixing engagements with local club owners and dance hall managers it is much more sensible to deal direct with these people rather than having a third party to handle your bookings. If you accept the overtures of a small-time group manager you'll be his newest acquisition and he'll continue to devote a hefty part of his attention to other artists who have signed with him. Either his own power and influence will be at least as small as your own or you'll become a very small cog in a large wheel. Neither proposition is likely to further your interests to any satisfactory degree. Don't sign on the dotted line with anyone for the moment. Get yourself some kind of status first. Achieve a backlog of bookings which will look impressive. Notch up as many local triumphs as possible. That's the way to give your group its own built-in bargaining strength.

STAGE SUITS

POP business opinions differ considerably when it comes to stage suits. On the one hand you can follow the brigade which favours completely casual gear. On the other you have the sticklers for smartness who insist that every member of your group should be dressed similarly. Providing you aren't tempted to combine the two notions, the choice is yours. Whatever you do, avoid having a couple of your boys in immaculate suits and the rest in sweaters and jeans. Even the least formal clothing ought to have some uniform theme about it. If you don't want to afford a full-scale tailoring bill (or you don't choose to go in for sleekly-cut suits anyway) at least let each member of the outfit look uniformly informal or uniformly smart.

By all means adopt a dress style of your own from the beginning. Try combining economy with effectiveness

by wearing identical blue shirts with black trousers or lightweight sweaters with contrasting slacks. Sit quite firmly on the head of the boy who is all for spangle-shot gold outfits. Flashy gear which can look good way up there on the stage of your nearest Empire theatre



will look foolish in close-up when you're standing right above your punters on a ballroom bandstand. Save all ideas of switching to slick theatrical costume until you've made much more headway. And by then your ideas of smart stage fashion will have changed in any case!

TRANSPORT

LET us hope, for your sake, that your group's fame is spreading. When your telephone rings it could be a promoter from the next town up the coastline with a free Saturday he wants you to fill. Which brings us to vans. Heaven help your finances if you've put down a deposit on a new vehicle at this early stage. When you contemplate any major purchase of this sort, remember there are lots of lean weeks in any musician's year. In your part of the country summer could be the quiet season. Elsewhere, if there is a holiday resort handy, the bookings may dwindle in the winter. Either way it is dangerous to sign away any big percentage of your estimated future income. It could be equally dangerous to involve a close relative in your transport problems on a long-term basis. Even Uncle George or brother Bill must not go deep in your debt by lending you his fruit and veg delivery van too many times. But for this month and, maybe, next his old wagon will help out. Whether he gives you the keys or offers to drive you out of town don't forget to fork out petrol money and be at least five or ten bob on the generous side when you're working out the cost of those burnt gallons!

Just as it is too early to take on a personal manager, so it would be premature to employ the services of a publicity expert. Your first press notices may well be kind comments from the local weekly about your performance at the Rugger Club Valentine's Dance. Perhaps a picture too, because local newspapers know the value

of local photographs as a circulation aid. Otherwise you can make your own publicity on a small yet rewarding scale simply by presenting a pleasant attitude towards those you come into contact with. Chat to that gaggle of six girls who follow you from date to date. Make them proud to have "discovered" your potential. Go out of your way to leave a favourable impression amongst audiences and organisers wherever you appear. Big-timers from the Top Twenty have discovered how unwise it is to make enemies. If they cannot afford to lose friends you certainly can't!

HAVE A KITTY

LAST month I discussed the idea of forming a "kitty" into which each member of the group would pour a percentage of his earnings. The main use of this cash pool continues to be the maintenance and replacement of equipment. However, if you find that funds are healthy you can try an experiment. Appreciate beforehand that the venture might make £100 and it might lose £50. If you can't afford the loss move on to my next paragraph. If you're still with me, look into the possibility of hiring a local dance hall for an evening. It will cost you anything from £10 to £40 even if you stick to the less enormous places. Put on your own dance there. Call on the youth clubs you used to play at (and every single one of your known followers) for support. Use cheap publicity channels—by now the local newspaper should be willing to give your ambitious bit of private enterprise some useful editorial mention even if you only book a small display advert with them. Have a hundred window bills printed up. With the help of friends, get local tradesmen to show these in their windows. If a little battalion of fans have formed themselves into an unofficial fan club for you the success of your dance is on the way to being assured. If all goes well the extra £100 in the "kitty" is going to come in handy when you decide that Uncle George and brother Bill have been imposed upon once too often and a second-hand vehicle must be bought to hump your equipment away to out-of-town dates.

DON'T FORGET TO PRACTISE

AT the risk of boring you by repetition I must close this second article of our series by reminding you that rehearsal remains the most important focal point of your activities. Fill as many of your off-duty evenings as you can with practise sessions which will keep you in trim and help expand or update your repertoire.

It might be six, nine, or even twelve months now since you formed your group. You're capable of drawing good crowds in your own area and increasingly large audiences when you visit nearby towns. You are putting across what you consider to be your best sound. Your singing has improved tenfold in the last three months and your stage personalities are developing naturally as you go along. They're spelling the group's name correctly on the bill boards. (I don't know what group name you thought up between you but for goodness sake don't change it. So many top publicity men thought the name Beatles was so lacking in individual appeal that they were sure that John, Paul, George and Ringo would have to revise their chosen name before they'd make any impact on the charts!)

YOU'RE READY FOR THE NEXT RUNG. IN MY THIRD ARTICLE I'LL TELL YOU HOW TO FIND A GENUINELY USEFUL MANAGER, WHEN YOU OUGHT TO CONSIDER TURNING WHOLLY PROFESSIONAL AND HOW YOU SHOULD GEAR YOURSELVES FOR A TRANSITION FROM LOCAL POPULARITY TO MORE WIDESPREAD FAME.

(IN THE APRIL ISSUE OF BEAT INSTRUMENTAL —No. 3. "GET IT DOWN IN WRITING!")

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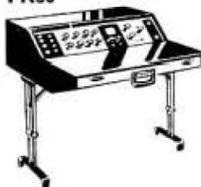
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WHERE IS EVERYBODY?



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

THE ROLLING STONES

March. 5th Regal, EDMONTON; 6th Empire, LIVERPOOL; 7th The Palace, MANCHESTER; 8th SCARBOROUGH; 9th Odeon, SUNDERLAND; 10th The ABC, HUDDERSFIELD; 11th The Town Hall, SHEFFIELD; 12th ABC, LEICESTER; 13th Granada, RUGBY; 14th Odeon,

ROCHESTER; 15th Odeon, GUILDFORD; 16th Granada, GREENFORD; 17th Odeon, SOUTHEND; 18th ABC, ROMFORD.

FREDDIE AND THE DREAMERS

March. 8th-24th Tour of AUSTRALIA.

THE SHADOWS

February. 25th Aladdin, Palladium, LONDON.

GEORGIE FAME AND THE BLUE FLAMES

February. 25th Majestic, LUTON; 26th University, LEEDS; 27th The Memorial Hall, NORTHWICH.

March. 1st Ice Rink, STREATHAM; 4th Locarno, SWINDON; 5th MANOR HOUSE; 6th WINDSOR; 7th Theatre, COVENTRY; 9th Floral Hall, GT. YARMOUTH; 10th Flamingo, LONDON; 12th The Palais, WIMBLEDON; 13th Corn Exchange, CHELMSFORD; 14th The New Theatre, OXFORD; 15th The Sherwood Rooms, NOTTINGHAM; 20th Astoria, FINSBURY PARK; 21st The Odeon, HAMMERSMITH; 23rd The Colston Hall, BRISTOL; 24th Capitol, CARDIFF.

WAYNE FONTANA AND THE MINDBENDERS

February. 26th Tower, BLACKPOOL; 27th SHEFFIELD; 28th LIVERPOOL.

March. 1st BIRMINGHAM; 2nd WOLVERHAMPTON; 3rd MANCHESTER; 5th ABERDEEN; 6th DUNDEE; 7th NEWCASTLE; 9th NORTHAMPTON; 10th SALISBURY; 11th DOVER; 12th LEWISHAM; 13th COLCHESTER; 14th HAMMERSMITH; 16th ALDERSHOT; 17th TAUNTON; 18th WORCESTER; 19th LEEDS; 20th BOLTON; 21st HANLEY; 22nd GLASGOW.

BILLY J. KRAMER AND THE DAKOTAS

February. 26th Welfare Centre, CORBY; 27th MARCH; 28th Oasis, MANCHESTER.

March. 3rd Top Rank, BRISTOL; 5th Top Spot, ROSS-ON-WYE; 6th Corn Exchange, KINGS LYNN; 20th The Rhodes Centre, BISHOPS STORTFORD.

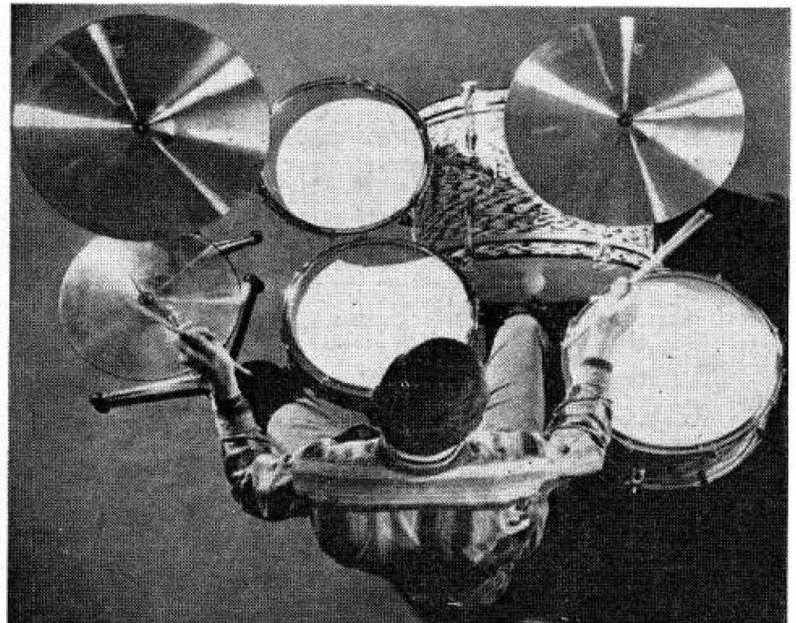
THE KINKS

February. 25th Olympia, READING; 26th LIDNEY; 27th BIRMINGHAM.

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Bobby Kevin on SONOR

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March. 1st University, MANCHESTER; 2nd-10th Tour of SCANDINAVIA; 13th PETERBOROUGH; 14th NEWCASTLE; 18th SWINDON; 19th Fairfield Halls, CROYDON; 21st Colston Hall, BRISTOL; 22nd BIRMINGHAM; 23rd Tour of SCOTLAND.

THEM

February. 25th Locarno, SWINDON; 26th Polytechnic, WOOLWICH; 27th The University, MANCHESTER.

March. 1st Crown, MORDEN; 2nd Public Hall, WALLINGTON; 3rd Town Hall, STOURBRIDGE; 4th Town Hall, KIDDERMINSTER; 6th NELSON; 7th SHEFFIELD; 8th NEWCASTLE; 9th BIRMINGHAM; 10th OXFORD; 11th SWINDON; 12th MORECAMBE; 13th MANCHESTER; 14th BIRMINGHAM; 15th NOTTINGHAM; 18th HENDON; 20th HAYES; 21st Pigalle, LONDON; 22nd The Adelphi, WEST BROMWICH; 23rd WALTON - ON - THAMES; 24th Tour of SCOTLAND.

THE BACHELORS

February. 25th Pantomime, Alexandra, BIRMINGHAM.

March. 1st-5th Alexandra, BIRMINGHAM; 8th-13th ABC, GLOUCESTER; 14th The Ritz, LUTON; 15th-20th The ABC, STOCKTON; 21st ABC, HULL; 22nd ABC, EDINBURGH; 23rd-24th The Adelphi, DUBLIN.

NASHVILLE TEENS

February. 26th Palais, WIMBLEDON; 27th EAST GRINSTEAD; 28th Pigalle, LONDON.

March. 1st WIDNES; 4th NORTHAMPTON; 5th LIDNEY; 6th RAWTENSTALL; 7th MANCHESTER; 8th WILLENHALL; 11th STEVENAGE; 13th BIRMINGHAM; 14th SOUTHALL; 20th PRESTATYN; 21st WEMBLEY; 25th READING.

THE ROCKIN' BERRIES

February. 25th ABC, GLOUCESTER; 26th The Apollo, ARDWICK; 27th ABC, WIGAN; 28th De Montfort Hall, LEICESTER.

March. 2nd The Odeon, LEEDS; 3rd ABC, CARLISLE; 4th Odeon, GLASGOW; 5th The ABC, EDINBURGH; 6th ABC, STOCKTON; 9th Granada, TOOTING; 10th The Granada, BEDFORD; 11th Gaumont, SOUTHAMPTON; 12th The Capitol, CARDIFF; 13th The Colston Hall, BRISTOL; 14th Theatre, COVENTRY; 16th The Gaumont, WOLVERHAMPTON; 17th Gaumont, SHEFFIELD; 18th The City Hall, NEWCASTLE; 19th Gaumont, BRADFORD; 20th ABC, BLACKPOOL; 21st Empire, LIVERPOOL; 23rd The King's College, LONDON.

THE ANIMALS

February. 25th YEOVIL;

27th NOTTINGHAM; 28th WEMBLEY.

March. 5th WIMBLEDON; 6th WESTON - SUPER - MARE; 7th SHEFFIELD; 11th GOSPORT; 12th OXFORD; 13th ELTHAM; 14th NEWCASTLE; 16th PORTSMOUTH; 19th CROYDON; 20th SCUNTHORPE; 21st SOUTHALL; 22nd BIRMINGHAM.

BRIAN POOLE AND THE TREMELOES

February. 27th Royal Star MAIDSTONE.

March. 1st-7th Tour of SCOTLAND; 13th The Community Centre, HANWELL; 20th The University, LEICESTER; 21st The Hippodrome, GOLDERS GREEN.

THE YARDBIRDS

February. 26th Baths, LEYTON; 27th University, SOUTHAMPTON; 28th Craw Daddy, RICHMOND.

March. 1st Majestic, NEWPORT; 2nd Subscription Rooms, STROUD; 3rd The Corn Exchange, BRISTOL; 5th BIRMINGHAM; 6th University, MANCHESTER; 11th GOSPORT; 12th HEREFORD; 13th MANCHESTER; 15th WOKING; 17th OXFORD; 19th WIMBLEDON; 20th FARNBOROUGH; 23rd UXBRIDGE.

ROY ORBISON

February. 25th ABC, GLOUCESTER; 26th The Apollo, ARDWICK; 27th ABC, WIGAN; 28th De Montfort Hall, LEICESTER.

March. 2nd The Odeon, LEEDS; 3rd ABC, CARLISLE; 4th Odeon, GLASGOW; 5th The ABC, EDINBURGH; 6th ABC, STOCKTON; 9th Granada, TOOTING; 10th The Granada, BEDFORD; 11th Gaumont, SOUTHAMPTON; 12th The Capitol, CARDIFF; 13th Colston Hall, BRISTOL; 14th Theatre, COVENTRY; 16th Gaumont, WOLVERHAMPTON; 17th Gaumont, SHEFFIELD; 18th The City Hall, NEWCASTLE; 19th The Gaumont, BRADFORD; 20th ABC, BLACKPOOL; 21st The Empire, LIVERPOOL.

THE ZOMBIES

February. 25th WORTHING; 26th GRAVESEND; 27th PETERBOROUGH; 28th HASSOCKS.

March. 1st BATH; 3rd SYDENHAM; 6th REDHILL; 7th NORTHANTS; 12th CAMBRIDGE; 14th LONDON.

DOWNLINERS SECT

February. 26th The Ricky Tick, GUILDFORD; 27th The Rendezvous, PLYMOUTH; 27th The 51 Club, LONDON.

March. 2nd Civic Hall, GRAYS; 5th 51 Club, LONDON; 6th Cavern/Ritz, BIRMINGHAM; 7th 51 Club, LONDON; 14th 51 Club, LONDON/BOREHAM WOOD; 19th 51 Club, LONDON; 21st 51 Club, LONDON.

Hank's COLUMN



Thanks for all your letters and the nice things that have been said about our new single "Mary Anne." But I'd like to get one thing straight—it seems that many people are under the impression that vocal records are completely new to us.

True, this is the first time we've had a vocal issued as an "A" side single release. But when we were known as The Drifters, we had two vocals released, "Feeling Fine" and "Saturday Dance."

Since then we've concentrated on instrumentals, but a while back featured ourselves singing again on the back of "Atlantis." The song was called "I Want You To Want Me."

Anyway we're glad you like "Mary Anne" and the Shads and I would like to give a pat on the back to an old friend of ours, Jerry Lordan, for doing a grand job in composing it.

We're still having a ball at The Palladium and are finding it a wonderful experience. In fact, we might as well make the most of it because when it finishes on April 10, there will be no more stage work for a long time. It will be films all the way for a whole year.

Directly after the pantomime, we plan a four-week break to write numbers for two films—Cliff's next and our first full-length feature.

First-off is Cliff's follow-up to "Wonderful Life." Things are still very much in the air, but as far as I know it will be an adventure story shot in Portugal.

Then comes our big moment. In July we start shooting our own film, which will be directed by Christopher Miles and set in the South of France—how about that!

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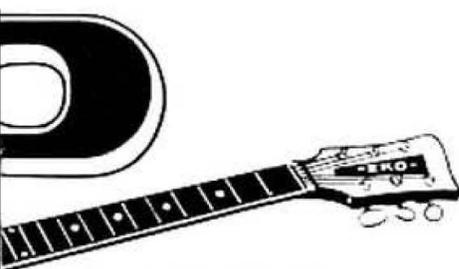
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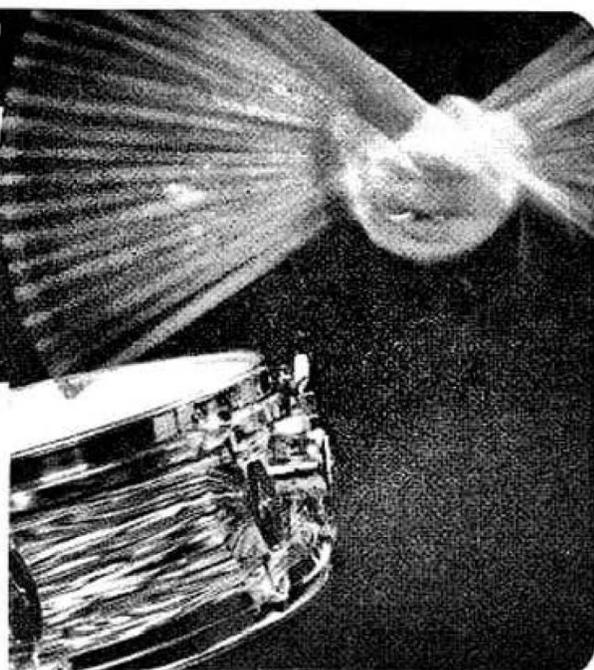
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 Organ at its superb best, you
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INSTRUMENTAL NEWS

TREM DAVE in trouble

"GOOLIGANS!" That's the tag Brian Poole and the Tremeloes picked up when they played a date recently at Goole in Yorkshire.

The fans outside the ballroom found to their delight that if they rocked drummer Dave Munden's car, a siren inside would give out with a piercing wail. This amused them, and as they planned, brought Dave rushing out.

Let bass player Alan Howard now take up the story:

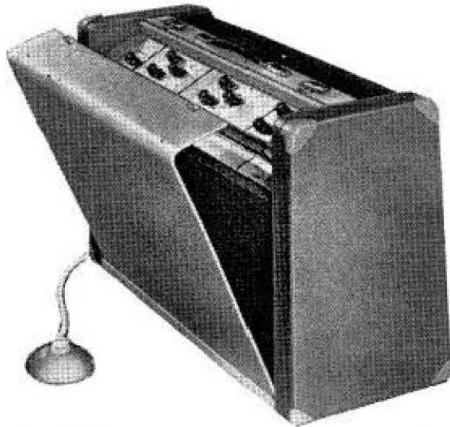
"He went out to see what was happening and this fellow in a trilby and raincoat came up, gesticulating, and insisted he move the car.

"Dave, not knowing who he was, told him where to go—which led to a scuffle.

"After Dave had refused bluntly and made his point with this fellow in no uncertain manner, he found he had been grappling with Goole's Chief Inspector of Police!

"He called us a bunch of hooligans—or as Dave said 'You sure you don't mean Gooligans'."

The HOHNER ORGAPHON



HOHNER do not only make harmonicas as some people think. They have added a splendid new amplifier to their already expansive range. They call this new 40 watt job The Orgaphon, it is a solid job which comes in it's own casing. Reverb and Trem are included and two 12" speakers are used. Price is £136.10.0.

WHAT A NAME !

DAVE Dee, Dozy, Beaky, Mick and Tich is not the title of the follow-up film to Snow White And The Seven Dwarfs, but the collective name of a Salisbury group who have just recorded a number called "No Time."

These boys shine brightly on stage and define their style as a combination of Rock and Showmanship. They make sure that the audience thinks of them as individuals making up a team by each wearing different coloured corduroy jackets. They add to their visual appeal by incorporating a nice line in guitar swinging, says leader singer Dave Dee, "It's taken us quite a few hours of hard work to develop our routines, not to mention three of Dozy's teeth." Instrumental line-up is—Bassman Dozy, Gibson E.B.2 with an ancient Selmer unit and two Goodman 15" Speakers. Rhythm guitarist Beaky, Gibson Jumbo with a Fender Tremolux Amp. Drummer Mick, a Trixon set with what he calls "an ancient tatty 20" Zyn cymbal with a load of sentimental value". Lead guitarist Tich, Gibson 335.T.D.C. with a Vox A.C.30, and a Fal treble booster. P.A. is a set-up incorporating a Vortexion-Amp. with various speakers collected over the years.

NEW DISC FROM JOE BROWN

"THE Family Entertainer." That's what they're calling Joe Brown these days—and for good reason.

In recent years Joe's talent has broadened, and he is now capable of pleasing an audience of teenagers, children at pantomimes and an even larger audience of film-goers.

And soon, he will be branching out into yet another new field, for later



this year he stars in his first West End show, "Charlie Boy," with Anna Neagle.

Yet all this doesn't mean he has forsaken the record side of his life. You can find his latest release on Pye, and it's a "typical" bouncy number which moves along with tremendous drive aided by rattling tambourine.

Titled "Tear Drops In The Rain" it is coupled with an appealing ballad "Lonely Circus" which tells the story of the sad life of a clown who everyone laughed at.



Beaky, Dozy, Mick, Dave Dee and Tich.

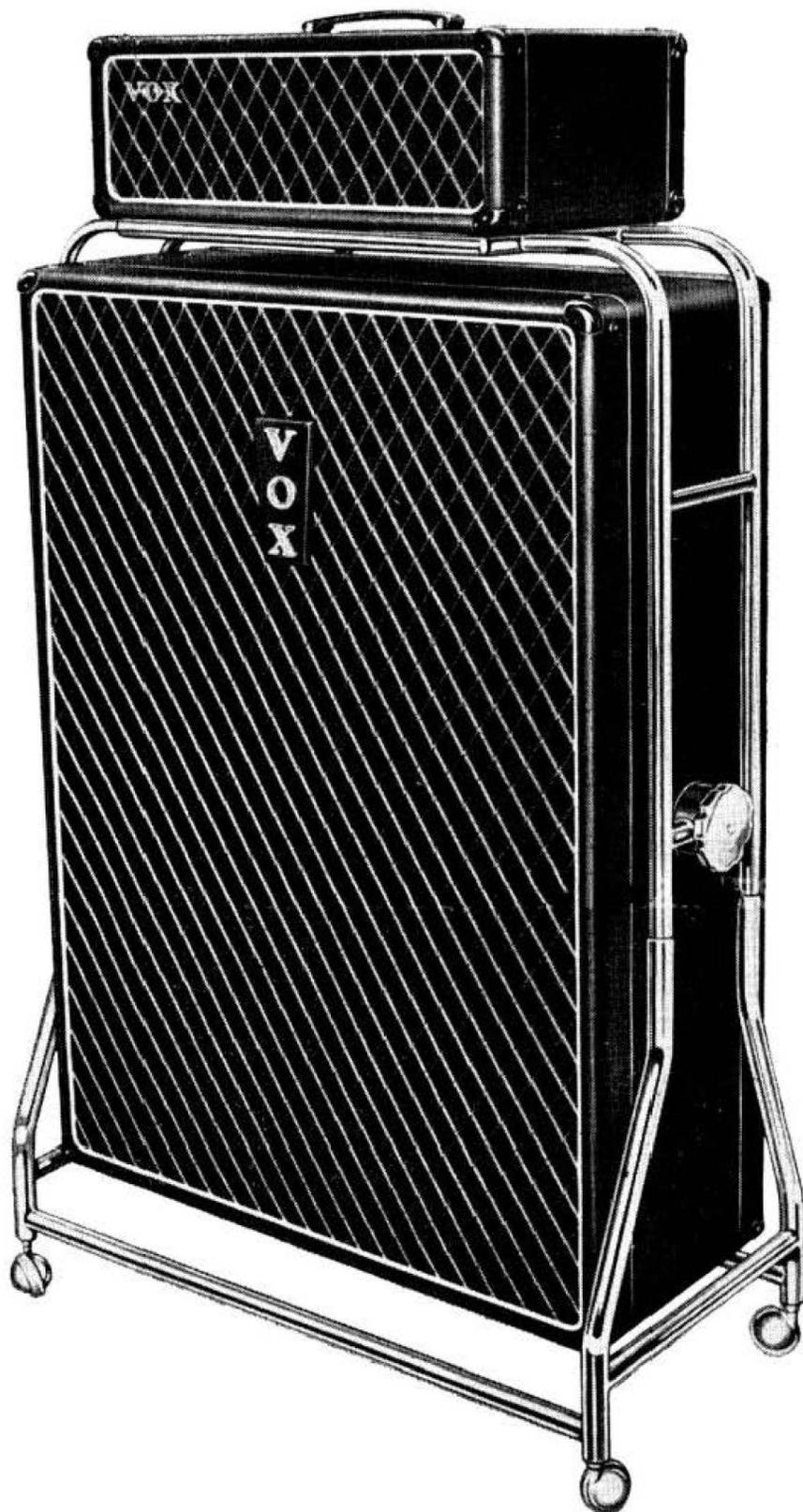
Fabulous- VOX

The Beatles, The Shadows, The Stones, The Dave Clark Five—behind their performances there's another fabulous name—VOX. They chose VOX equipment because of its unbeatable fidelity, sensitivity, reliability.

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For details of the full VOX range write to the manufacturers:—

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ENFIELD BOYS REJECT U.S. OFFER

WOULD you sacrifice a trip to the United States to stay in this country? Probably not, but this is just what Unit Four Plus Two have done. They had been offered three months of cabaret work in Las Vegas but turned it down to promote their new single "Concrete and Clay" in England. And it may well be worth their while, for the record, in itself, is quite unique.

On the introduction you can hear the sound of a cow bell with the tinkling of another little bell—which continues to keep the rhythm throughout the song. The tiny bell was only a late addition to the arrangement, for vocalist Peter Moules found it in the studio on the day of recording.

The group, six boys from North London—not the Dave Clark area of Tottenham but the Enfield district—are not a "Beat" group but sing folk and country material and put the emphasis on vocal harmony from four voices.

The line-up is similar to that of The Nashville Teens—three guitars, drums and two vocalists.

STONES SINGLE

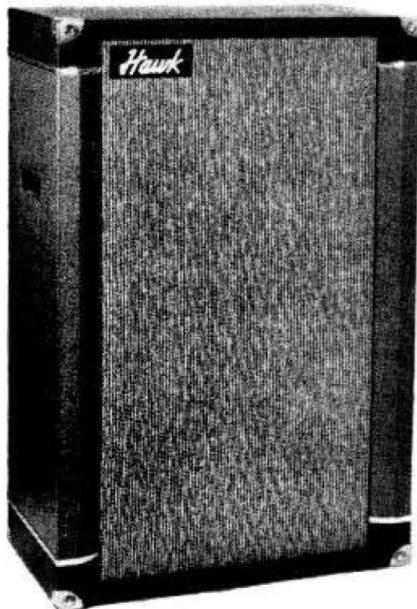
"THE Last Time" will almost certainly be the title of The Rolling Stones new single.

It was recorded in the R.C.A. studios in Hollywood on the way to Australia, but Andrew Oldham and Mick Jagger weren't satisfied with the voice production.

The plan was to record it on the way home from Australia, and, providing the result is satisfactory, Decca hope to rush-release it on February 26.

HARMONYS PLENTIFUL

THE very popular Harmony range of guitars is at last well represented in the shops of London. There has recently been a large delivery from the States.



HAWK BASS . . .

A NEW bass amp is soon to make an appearance in the shops. It is the Hawk 40 bass amp. As the name implies it is 40 watts, two 15in. speakers are used. Price is £117 with cover and stand.

BILL'S HUMBUG BASS

BILL Wyman is currently using a new small body Framus F.5/150. It is the smaller version of his large red model and is finished in what can only be described as a brown humbug effect. The electrics and the price are the same for both.

THE RATS

THE Rats are a Hull group who have recorded twice. Their debut disc was "Parchman Farm" but it had no success at all. Now they are trying again with "Spoonful" an old "Howlin' Wolf" number.

Before "Spoonful" the outfit was four strong but they brought a friend in to play piano on their session and he fitted the group so well that they kept him.

Now the Rats' line-up reads, Ben Marshall—Vocals, James Simpson—Drummer, Brian Buttle—Bass, Frank Ince—guitar and Robin Lecore—pianist.



BESSON Stage GUILD spectacular

ON 2nd March Besson are putting on a Guild Spectacular, at the Digbeth Civic Hall, Birmingham. At this they will be displaying their Guild range together with ancillary equipment. A live demonstration will be provided by The Don Sanford group, The Countrymen and Hungarian guitarist, George Kish. The demonstration has been arranged with the co-operation of the major Guild stockists in Birmingham.

"GLADYS"

STAND by for a send-up of Twinkle's chart success "Terry."

Jack Bruce, bass guitarist with the Graham Bond Organisation, took part in a session recently, filling in on harmonica on the "B" side of a disc called "Gladys."

"Then afterwards they played it to me," he said.

"The song's about a girl who is sent to prison with her boyfriend standing outside the gates singing this song.

"I didn't recognise the fellow's voice and there again I don't even know if it will be released."

CORRECTION

In last month's issue we said that the Rickenbacker guitar that John Lennon bought in Germany four years ago, had gone out of production.

This is not so, however, for this guitar—with the special three-quarter length neck—is now recognised as a "Standard" model.

YOUR QUERIES ANSWERED . . .

Dear Sir,

I have seen the Fourmost on TV several times, but I have been unable to identify the bass guitar used by Billy Hatton. Can you please give me some information on it?

J. T. CROOK,
Derby.

ANSWER:—Billy Hatton uses a rare Gretsch bass which is called the Bikini Bass. It can be folded into two separate parts and carried in a small oblong case. One section consists of the fingerboard to bridge section whilst the other is the actual body of the guitar. This section is hinged and when opened out flat, has grooves for the other section to slide in.

Billy picked up this strange bass about two years ago, at London's Sound City. As far as he knows it is the only one of it's kind that found it's way over here. The Bikini Bass is absolutely unobtainable now.

Dear Sir,

When I see bass guitarists with the Epiphone or Gibson semi acoustic basses, I notice a small black button down by the usual controls. Can you tell me what this is for?

A. FARR,
Widnes.

ANSWER:—This button controls a switch-over facility which allows the player to bring in treble. When the button is in the normal position the usual bass tone is produced, but when it is pressed down the treble is brought in. This cuts down the volume a little, but a quick twist of the volume control compensates amply.

Dear Sir,

Please print a few helpful lines on maracas. What price are they? How big should they be for group work? Above all, what is used inside for the rattle?

F. REEVES,
Kilmarnock.

ANSWER:—Prices of maracas can be anything from 18/- up to £5. Quality can be judged by the clarity of the sound produced. You need well made maracas rather than very large ones and, of course, a double set is much better than a single. Although maracas can be made from hollow wood or ostrich eggs, the plastic models now produced can be equally effective.

Materials used inside maracas are lead shot or plastic beads.

Dear Sir,

I write to you in sheer desperation, as being our last hope of discovering why, despite the fact that we are better than many of the big names we support, no one has given us a chance of showing what we can do on record.

The name of the group is Dene's Defiants, which will mean nothing to anyone other than agents who have been turned down flat when offering us work abroad, because we could double the wages offered by working as semi-pros at home.

I think we are good, so do a lot of other people, so, could you please tell us how to go about achieving the fame we need.

PAUL ROUSE,
Keigley, Yorks.

ANSWER:—It seems very strange indeed that no one has approached you with a view to personal management. This is certainly what you need. Perhaps you do have a manager but have not said so in your letter. Have you, yourselves, invested in a demo disc? If not do so right away as this will serve as tangible evidence of the quality of your music.

Armed with a good, different demo you will be able to start an attack on the big agencies and recording managers here in London. Until your disc break comes, try to gain as much publicity as you can. Keep on the move around the country building your name up. Perhaps without you having to lift a finger your army of fans will be writing to the record companies demanding a release from your group.

Dear Sir,

Can you tell me why Alexis Korner clings to the old string bass when the majority of blues groups are using the electric bass guitar to such good effect?

R. E. FENWICK,
Portsmouth.

ALEXIS ANSWERS:—With our type of blues, an electric bass guitar would be out of place. As an instrument it is a wonderful innovation, but we use the string bass because it suits our style so well.

Dear Sir,

I have a six string Spanish guitar and I was wondering if I could easily convert it into a 12-string. Could you give me some information on this?

IAN SQUIRES,
Sunderland, Co. Durham.

ANSWER:—This could come off on a strong necked solid electric, but on a Spanish guitar you will strain the neck if you put six more strings on it. Another difficulty which you would encounter on the Spanish model, would be the lack of space for your six extra machine heads. On the solids which usually have all six machine heads on one side, you can stick the extra ones on the free side but on the Spanish you probably have three each side.

INSTRUMENTAL CORNER

New from Burns—The G.B.65. "The G.B. stands for Great Britain," says Jim Burns, "we're proud of it."

Indeed this brand new semi-acoustic is typically British. Without flashy finish or sweeping lines the verdict on the instrument is left to the player who makes sound his first consideration and takes the trouble to put the electronics through their paces.

What features will be found on this new model? Well, for a relaxed right hand action, Burns have used a low bridge, and for ease of left hand action the body is specially constructed to make the guitar sit properly without any weight bias. A cutaway and shaped neck heel make the top fingerboard regions easily accessible.

The Burns back room boys are especially proud of the new technique which they have used for the internal bracing of the '65. They maintain that this method completely does away with the weird unwanted sound effects which can be generated when an acoustic guitar is amplified. On this model two specially developed Rez-O-Matic pickups are used.

With these down-to-earth features it's quite possible that The Burns G.B.65 will notch up record sales both here and overseas.

For further information contact:—

Ormston Burns Ltd.

See page 35 for their address.



CHUCK BERRY TALKING



CHUCK BERRY'S influence on the British beat scene was not difficult to decipher even while sickness and things kept him from making a British tour.

Now Chuck has been around and let people see him, but he gives off the atmosphere of a Jerry Lee Lewis, a Carl Perkins, a Bill Haley. Chuck is a little old for the scene. Nobody seems to rush forward to mob him. They just stand up and clap. This is Respect, 1965.

So Chuck, from his seat on whatever mountain beat gods inhabit, complete with a lasting supply of rye ambrosia, is becoming the wise man, the thinker on all things. Things like... (and this is Chuck talking).

COMPOSITION: (Chuck Berry) I have always tried to present a story, a bit of life. Sometimes the record makers have asked me to cut out my lyrics to fit the playing time, but I have thrown out choruses rather than touch the verses.

COMPOSITION (Other people): Why are the British people so miserable; do you think? So many broken hearts; so much deception. Why don't the writers pen happy songs.

MODERN INSTRUMENTS: I don't know much outside of my own instrument. I keep to a six-string Spanish style. I'd prefer not to quote any trade names.

MUSICAL AMBITION: To try to introduce something different into the act—a bit of Basie or Ellington—some jazz guitar. Sometimes, if I see the audience will take it, I slip in a standard. But it doesn't happen often as I would like it to.

THE BRITISH: A miserable people. Don't ask me why. Not bad-tempered, so much, but they go around with long faces. The jokers are the exception—that's why most of them are in show business and doing so well.

POLITICS: I don't tread the party line. I'm prepared to say that a certain administrator has done this right and that wrong, but I think it is impossible to do everything for the best when you're hog-tied by party policy.

RELIGION: I don't talk about it. I think a man's religion is a

personal thing. I don't reckon any denomination is perfect. To my mind, religion, is not so much perfection as searching for it and nobody looks the same way for a pin in a hay field.

YOUTH: I think it has a great future. I'd like to say that the present generation is no better or worse than past generations, but the truth is that, as time passes, more temptations are born. Present-day youth doesn't have a greater capacity for evil—it just spreads it over more of an area.

ADVICE TO YOUNG MUSICIANS: Learn your instrument completely—not just what it looks like and how to play it; but what it can do. The better you know it, the better you can play. Composition is part of that knowledge.

Chuck enjoys an exchange of views and some deep conversation. Like most musicians, he talks best when the rest of the world is sleeping. But wisdom in the wee small hours was not to be. Chuck had to hit the road for Bristol straight after his last show.

Next time, we vowed, we'd break a bottle of his Blue Label ambrosia, together. . . .

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SONGWRITING NOW

THE merits of our song writers are so highly-rated these days that if one walked into the office of a music publisher on the other side of the globe, he would probably be given a hearing straight away and if his song was any good it would certainly stand a very good chance of being recorded.

But ten years ago he was fighting an uphill battle. He banged on the doors of the music publishers in Tin Pan Alley in an insistent quest to sell his song. And, finally, he might have got the messenger boys to listen on the third time round, in the hope that the man-with-the-last-word would pass through, hear the song and whip out a contract to be signed.

For a start, English composers were up against it because their own publishers had no faith in them, and as one



Johnny Worth.

A and R man, for example, was heard to say: "The 'pop' song is an American thing boy! You've GOT to be American to either sing or write 'em."

But the English music publishers—who had a policy of looking at very little of the sheet music that was sent in to them—were in for a rude awakening: The appearance of "rock 'n' roll."

DRAMATIC CHANGE

THE domain that had been dominated for several years by Tommy Connor, Paddy Roberts and Co. was invaded by a "New School" of writers like Lionel Bart, Jerry Lordan and Johnny Worth.

British show business was in for a dramatic change. The prowess of Ann Shelton and David Whitfield, for instance, was unquestionable—but you couldn't exactly call them "Teenage Idols."

So they found themselves being politely pushed aside to make way for the uncontrollable pop singer, who, to most publishers, seemed a gesticulating, loudly dressed oddity.

At last the age-old policy of "Moon rhyming with June" was on its way out. The "set-in-its-ways" profession was at the crossroads—but had little choice which way to turn because the 'orrible

efforts of the youngsters they criticised, were selling in enormous quantities.

This stunned Tin Pan Alley. But the music publishers can make remarkable signs of recovery and show great interest when their bank balance is in danger. When a publisher knows which side his bread is buttered, he can adapt himself to almost anything.

We had arrived in the "Oh Boy!" "Wham," "Six Five Special" era, and from this came Cliff Richard and the Shadows and Adam Faith, who are still very much with us today.

At this time, artistes were writing some of their own material, but most of the songs came from full-time composers. However, as we have progressed, more and more performers have tried their hand at writing.

It began really with Tommy Steele and Anthony Newley and now there is a



Jerry Lordan.

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Keith Richard and Mick Jagger trying out some ideas at the Regent Sound studio.

landslide of professional performers taking composing credits for their work—largely due to the innovation of The Beatles about two and a half years ago.

Here, for example, is a list of numerous groups and the numbers associated with their composing talents; Animals — “Club A Gogo”; Barron Knights—“Call Up The Groups”; Cliff Bennett and the Rebel Rousers—“Do You Love Him”; Downliners Sect—“Sect Appeal”; Freddie and the Dreamers—“Over You”; Four Pennies — “Juliet”; Gerry and the Pacemakers—“It’s Alright” (virtually complete score for “Ferry ‘Cross The Mersey”) and others; Hollies — “Come On Back”; Kinks — “You Really Got Me,” “All Day And All Of The Night,” “Tired Of Waiting For You”; Manfred Mann—“5-4-3-2-1”; Merseybeats — “Milkman”; Poets — “Now We’re Thru”; Rolling Stones—“Off The Hook” and others (plus “As Tears Go By” for Marianne Faithful); Searchers—“This Feeling Inside”; Zombies—“She’s Not There.” Not bad for a start is it? And enough to stop the very good Stateside songwriters—like Burt Bacharach—from having it all his own way.

THE “DEMO”

NOWADAYS it is generally accepted that few of the name stars will even consider a song unless it is submitted on a demonstration disc.

It is indeed an important part of today’s scene. You might say, in fact, that today’s songwriters don’t really write songs but compile a “recording idea” made up of lyrics, music and a basic arrangement.

The great advantage of the demo is that an artist can put it on a record player, listen closely and get an idea of what the finished disc will sound like, before he or she attempts to record it.



Tony Hatch.



Burt Bacharach.

FOUR QUALITIES

NOW what does a successful record consist of?

- (a) The song itself, or the tune if it is an instrumental.
- (b) A good arrangement.
- (c) A good performance by the vocalist and/or musicians.
- (d) A good balance.

Now how do the successful songwriters go about their work? I have rounded up a selection of Britain’s top composers to find out.

This month let’s meet Mitch Murray, a name that needs no introduction.

He is the man responsible for “How Do You Do It?” “I Like It” and “You Were Made For Me” to name a few, and wait for it . . . he can’t read a note of music nor play an instrument properly!

“I just think up tunes and switch on my little tape recorder before they disappear,” Mitch told me.

Remarkable. “Yes, perhaps it is,” he added. “But remember, two years ago I planned all this as a business operation!”

“I composed my first song—just a simple sunny tune—about two years ago. This was the time when the ‘Liverpool Sound’ was just beginning to register, and I felt there was money to be made if I worked at it.”

His first hit was “How Do You Do It?” How did he do it?

“After humming this rather attractive little tune to myself I hired the Dave Clark Five for £12 for a three-hour session. I la-la’d the tune to the boys, they made a demonstration disc for me and from there I took it to E.M.I.

“Anyway, it reached The Beatles and was going to be their first record along

with “Love Me Do.” Which would have been the “A” side I don’t know. In the end, however, they recorded one of their own numbers instead.

“Then along came Gerry and the Pacemakers, who made a grand job of it. And believe it or not this song is still going all over the world.”

How does Mitch work?
“I do it in two ways. I either think of what I consider to be a worthwhile lyric and add the music as I go along. Or I do it the other way which I promise you is much more difficult.”

One formula that he seems to stick to is happy material.

And Mitch is a most happy fella’. Although his songs are not taking Britain by storm at the moment he is kept very busy with his work for the continental market, Spain, France and Italy, for example.

Next month we will be continuing the theme of this special feature, giving the views of Jerry Lordan and Chris Andrews on the scene, together with their advice to budding songwriters as to the best way to sell their material.



Mitch Murray.

DRUMMERS NEW

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DON'T TRY LOOKING FOR THE CHANGES— JUST LISTEN!

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All sizes from all dealers—try them!

BUYING A SAXOPHONE

by GRIFF WEST of SOUNDS INCORPORATED

I'M very glad that Beat Instrumental asked me to write this article on buying a saxophone because it's not as straightforward a job as purchasing a guitar or drum kit and there are quite a lot of pitfalls to try and avoid. For one thing, if you've never played one before, it's practically impossible to walk into a shop, start blowing into the mouthpiece and get a good sound.

I remember the time, about seven years ago, when my Dad bought me my first saxophone. We went into a big instrument dealers, listened to a lot of chat from the salesman—which didn't mean a thing to me or my Dad—and ended up by buying what we thought was a good model. It took me two years to find out that I'd been sold a "short pitch" job, which might have been great in the "Fox Trot" days, but for the sort of music I wanted to play was absolutely useless. I learned the hard way—£65 of hard way!

LIKE THE SOUND

MOST saxophone players seem to have got interested in their instrument by seeing someone play it in a group or band. But if you start talking to them you pretty soon find out that they also began by making just the same sort of mistakes as I did. The best thing any potential sax player can do is to buttonhole an experienced player—it's not difficult, we always like to talk about our instruments—and ask his advice. Or, better still, try to get him to go to the shop with you. If he agrees he will be able to test all the available models and decide which is the best one for you. Apart from not being able to blow the instrument yourself, there is also a "flat spot" on the keys between C sharp and D when you run up the scale between the octaves—it sounds terrible if you play it wrongly.

DIFFERENT MODELS

THERE'S quite a big selection to chose from—all of them have their good points and different models will suit different individuals. As you probably already know, they are all made in the same way whether they are alto, baritone or soprano models. If it's the pop scene you're interested in—looks as though saxes are going to be an important part of the pop sound this year—you'll undoubtedly want a tenor or baritone. A tenor if you intend to play lead and a baritone if you're going to be backing.

Just a quick word about prices—never an unimportant point if you're wallet's got as big a hole in it as mine. You can pay anything up to £360, but, for a beginner, there's no point in paying more than around £50 for your first model.

The most important part of any sax is the mouthpiece. These are made in either metal or plastic. As you probably know



already, many notes on the saxophone are "mouthed" rather than "fingered," so the mouthpiece must be comfortable. If you're just starting, I suggest you use a plastic one as they are easier to play and cost around £7 to £8. Later on, a metal one will be better, but only when you have learnt to play fairly well.

Like your guitar-playing buddy, who has to buy new strings regularly, you will have to get a new reed every week, which will cost you from about 3s. upwards. If anyone tells you to chew the ends of the reeds to get a thicker sound don't take any notice just yet. It takes a lot of practice to play a chewed reed and all the beginner will do if he tries it will be to ruin the reed.

PRACTISE ALL THE TIME

ONCE you've bought your saxophone you've got to expect to put in a lot of hard work.

In fact, you'll have to practise every available free minute. Try and play the instrument straight. Don't get too ambitious at the start and, most important of all, find yourself a good tutor. It's extremely difficult to learn to play the sax on your own. Some points can be got from books, but what you need more than anything else is someone who will listen all the while and tell you where you're going wrong.

You'll have to get round the noise problem when you practise. It's very difficult because there's nothing you can do to reduce it. Don't try stuffing anything down the bell or you'll ruin the tone and it will also make the bass notes difficult to find. All you can do is to find the most heavily sound-proofed room in your house and buy your family a set of ear plugs if they complain!

Is it worth it? Definitely, yes! There is a terrific shortage of good sax players these days, so once you're proficient you will always be able to find plenty of work either in groups or bands.

That's me lot then! Don't forget about seeking advice from an experienced player before you buy your first instrument—it will certainly pay you in the end.

MEN Behind The INSTRUMENTS

No. 5—WILLIAM WOOLF, MAURICE WOOLF and ROY MORRIS



There are plenty of famous brand names on the instruments in Rose Morris' Kentish Town warehouse—names like Rickenbacker, Conn, Slingerland and Ampeg, all instruments which they import and distribute in this country whilst, at the same time, they manufacture their own makes like Autocrat and Broadway drums in their factory alongside.

I asked three of the men behind Rose Morris; twins William "Willie" and Maurice Woolf and Roy Morris whether their products were bought by groups. "Certainly," replied Maurice Woolf, "sixty-five per cent of all our products are bought by pop instrumentalists. Although I don't like *all* their records—who does—I think there's some very good musicianship in the Top Twenty. My own favourites right now? The Moody Blues, The Beatles and Sound Orchestra's "Cast Your Fate To The Winds" . . . I musn't forget Sandie Shaw—she's my big favourite at the moment."

"It's very different now from our early days," added his almost identical twin brother, William, "then we chased after every Red Nicholls and Bix Biederbeck disc which was released."

Roy Morris, their Purchasing Director, is definitely the pop fan of the three. He is responsible for all the overseas instrument buying and consequently has to look into his crystal ball and anticipate what the group instrumentalist is going to want to play in six months time.

Maurice Woolf got up and walked across to his bookcase, pulled out a large well-bound volume and plonked it down on the desk. "This is a very old musical instrument catalogue of Barnett Samuel which later became the Decca Record Company. Take a look at the prices—they'd make any groups' mouths water today. Here's a mahogany acoustic guitar for only ten shillings and over the page there's a 12-string for £2 10s. 0d. Fantastic, isn't it?"

Both the Woolf twins have one big aversion—miming on T.V. "We make a point of watching every pop music show on the box," said Maurice: "and I'm sure the groups would come across better and make a much bigger impact if they were allowed to perform live and not spend all their time concentrating on miming to their latest record."

What about the future? "Whatever the instrumentalist wants to play in the future, Rose Morris will be ready for him," William Woolf assured me. "At the moment our Levin range of guitars, which are made in Sweden, and our Eko Jumbos and Ekosonic Organs are going down very well."

I asked Roy Morris whether he thought the many new instruments which various manufacturers are claiming to be bringing out this year would make a big impact on the group scene. "It's quite possible that a new instrument will make a big impact," he replied, "providing that it doesn't require a completely different playing technique from the one which already exists. But, at the same time, I feel that any new instrument will only end up as an ancillary to what we've already got."

"I would like to make one last point," said Maurice Woolf, "I hope that in the future when a boy is thinking of learning to play an instrument he will remember to look at the whole range he might like to play and not just at the guitar. I feel we've lost many good trombonists and trumpeters during the past few years just because people have only thought of playing guitars and drums."

Added his brother: "I also hope that soon every child will get the chance to play an instrument if he wants to. I'd love to see every big school with its own band as they have in America. But, that's in the future. As far as things are going at the present, we're very satisfied."

NO WARM UP - INSTANT RESPONSE

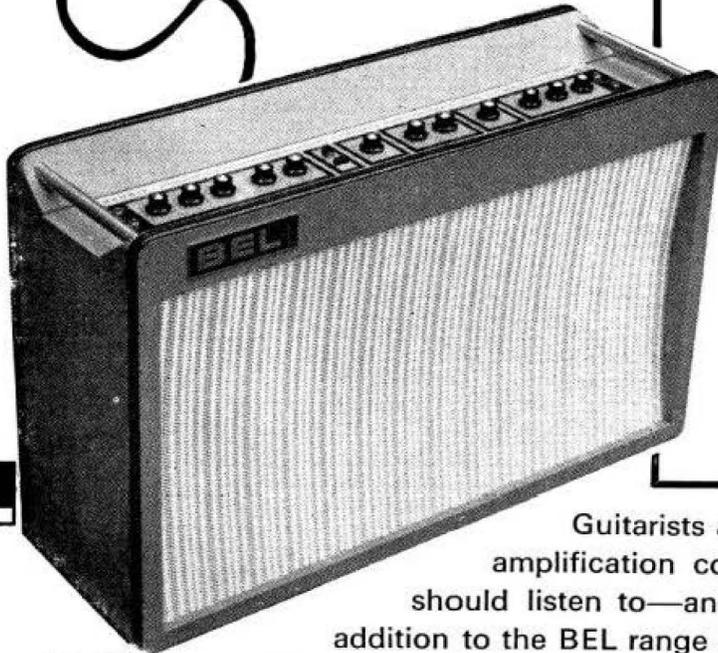
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SEEKERS BREAKTHROUGH



SINCE Mike Hurst, Dusty and Tom Springfield split up some time ago to go their separate ways in show business, nobody has stepped in to fill the gap they left—up until now.

For, from sunny Melbourne in Australia have come three boys and a girl known as The Seekers, who have taken the British charts completely by surprise with their first disc in this country "I'd Never Find Another You" and because of this have been tipped to become the "New" Springfields.

And guess who have helped them achieve this success? None other than Dusty and Tom—both ex-Springfields.

"We had made up our minds to go home before we met Dusty" said Athol Guy, bass player with The Seekers. "We were added to her show in Blackpool last Summer, and after watching us on stage, she came to our dressing room and told us that things could happen if we stayed.

"Our original plan was to stay for just twelve weeks as we were working on board a ship bound for Tokyo. Our time was nearly up, but Dusty's advice made us think again. It was lucky we did!

That was Dusty's contribution—now enter Tom Springfield.

The Seekers mentioned to Dusty that they were looking for an acoustic 12-string guitar and she mentioned that Tom might have one, if they got in touch with him.

"He didn't have that guitar," said Athol. "But he did have a hit for us!"

NO SPECIAL PLUGS

HE came up with "Another You" and recorded them under his own company FXB records, and the remarkable thing about the success of the disc is that it made the charts on its true merit, because it was given little or no television promotion.

"We were pretty tied up with other things," said Athol. "And anyway I don't think 'Ready, Steady, Go!' and 'Lucky Stars' were very interested.

With their acceptance now, will this mean the start of a breakthrough for folk music at last?

"It is the type of music that will always be with us" says Athol, "and if you want to make the charts with this type of music you have to meet the public halfway and give it to them with a 'pop' flavour."

Wherever The Seekers have appeared recently people have been impressed with the way they reproduce on stage the exact sound of their record. The reason is that their instruments are not amplified but completely acoustic.

Athol Guy plays an Italian double bass.

Guitarists Bruce Woodley plays a six-string Spanish model and Keith Potger plays a 12-string Gibson and a 5-string banjo.

Lead vocalist Judith Durham can in fact, play guitar but on stage sticks to singing and tambourine work.

PLAYER OF THE MONTH

DAVE DAVIES

DAVID RUSSELL GORDON DAVIES, citizen of the Kingdom of Beat, is lead guitarist with the high-riding Kinks. Compact frame, around 5ft. 10in. tall, topped by an expressively-flopping mat of dark brown hair. Highly skilled guitarist, he also dabbles on piano and banjo. Surprisingly, he's very keen on church organ music.

He says: "I started on guitar at school—I went to the same establishment in Hornsey as Kink Pete Quaife. Story is much the same as with most of the groups. You know, you start fooling around with a couple of mates, then pluck up courage to appear in public. My first appearance, with a vast repertoire of about two numbers, was in a boozier near our home."

Dave, born February 3, 1947, is the "baby" of the Kink quartet. He says: "Though obviously we stick solidly behind the Kink-y type of music, I reckon I've got pretty wide tastes in music. For instance, I'll spend hours listening to Big Bill Broonzy—his voice is fantastic and he's also one of my personal favourite instrumentalists. His style is for real. It's genuine; got a lot of atmosphere."

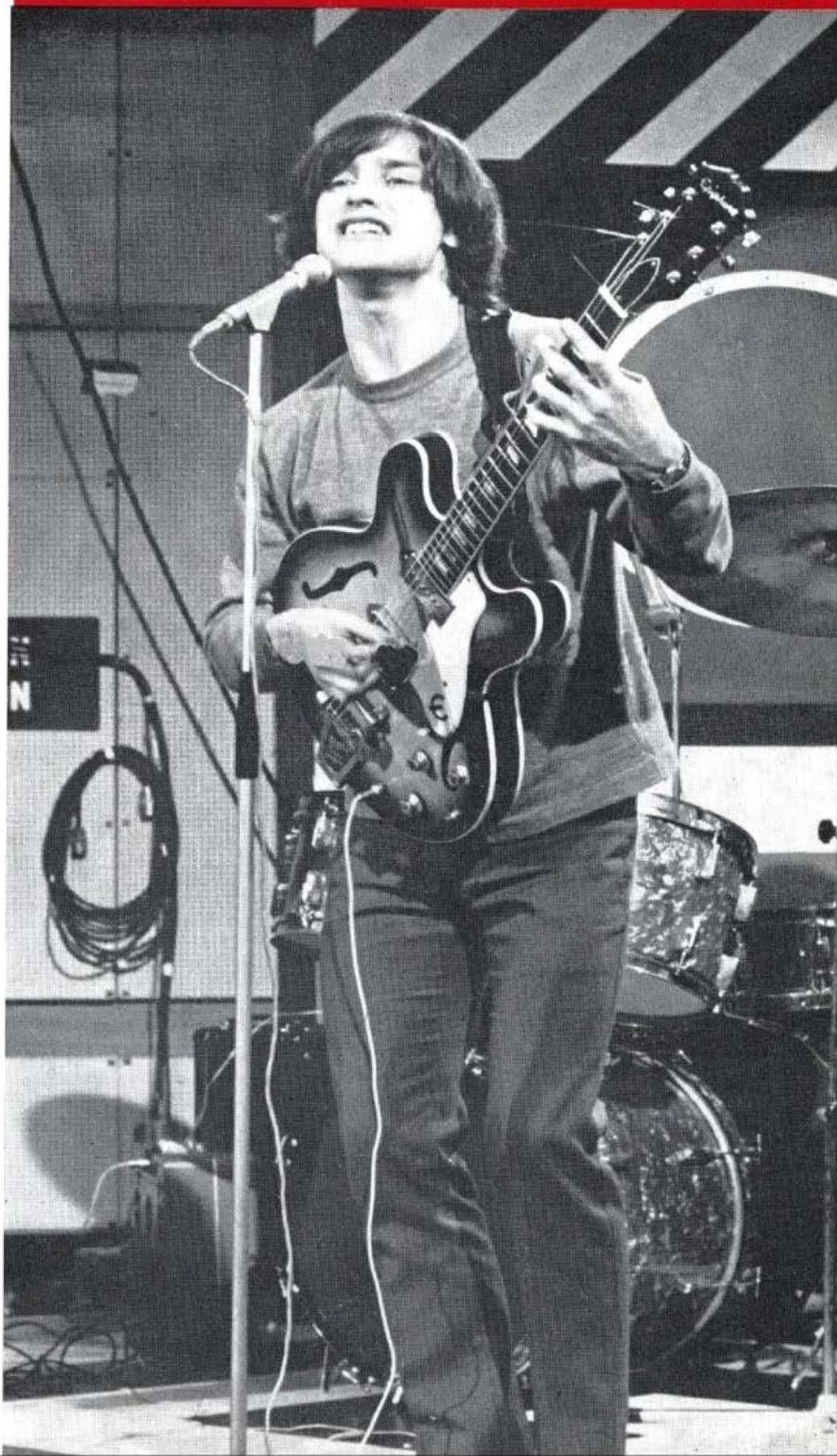
"But then I also like girl singers like Anita O'Day. Also the late Cyril Davies on harmonica. It was a tragedy that he didn't live to earn the acclaim he deserved, for he was a pioneer of rhythm 'n' blues in this country."

"I've got pretty wide tastes among composers, too. People think I'm kidding when I say how much I like Bach, for instance, or George Gershwin. But you've got to listen to all sorts of music in order to develop. I also rate my brother Ray's work as a composer—that's not just loyalty, I really think his songs are good."

"I used to practise like mad. I'd listen to any type of guitarist back in those early days and try to copy what they were doing. I only had a cheap model then . . . can't even remember the name. Of course, having an older brother was good for me. He was keen—and if I felt like not bothering, he'd simply make me practise."

Dave's guitar styling is a most important part of the Kink sound. Technically, it's fluent and punchy. "But I've tried not to copy anybody else," he says. "I don't like to think too closely about it—it's much better to just let it sort of happen. I believe more in 'feeling' a number than getting something that is too precise, too exact."

An athletic sort of cove, Dave—he likes horse-riding and most forms of sport. He likes to be a step ahead of current pop trends. Says: "Acceptance both sides of the Atlantic is important to me." He's accepted, all right!



THE SEARCHERS

"Goodbye My Love"

"Till I Met You"

Pye

THE Searchers last single "What Have They Done To The Rain?" caused quite a controversy, and their new one looks like causing even more.

"Goodbye My Love" is a very slow ballad and completely "different" from their previous offerings. In fact, on first hearing one would

never recognise this as being The Searchers.

The melody line is very weird with the word "Goodbye" taking up nearly half the verse. If the boys score with this one, the whole field of music will be open to them. Hit or miss, though, they must be given credit for even attempting a number like this.

It was recorded at Pye's Marble Arch studios under the guidance of A and R man Tony Hatch. The engineer was Ray Prickett, and the session lasted from 5 p.m. on a Friday until 5 a.m. on the Saturday.

The backing track was recorded first in Studio Two. At first, the group taped with their normal line-up, then added more drums, another guitar, and Tony Hatch, himself, on piano. Then, after a short break, the whole unit moved to Studio One, and double-tracked their voices on top of the instrumental backing.

The Searchers achieved this multi-tracking by dubbing.

The "B" side is a Searchers original called "Till I Met You"—a much more commercial number which many people think would have made a better "A" side.

GEORGIE FAME AND THE BLUE FLAMES

"In The Meantime"

"Telegram"

Columbia

OVER the past few years, Georgie Fame built up a very admiring audience for his type of music which was finally climaxed with the appearance of "Yeah, Yeah" at the very top of the hit-parade. "In the Mean-

time" is the all-important follow-up.

Will it make the top of the charts again? It's the type of disc that will either be a resounding smash hit, or a complete flop—and that's unlikely.

"In The Meantime," is much more of a jazzy number than his previous hit. It's faster in tempo, and the actual melody line, which usually sells a disc, is much shorter and easy to remember. In fact, as A & R man Francis Emery says, "It's not really a follow-up in the strict sense of the word—in fact it's nothing at all like 'Yeah, Yeah.'"

It was recorded in nine takes at E.M.I.'s No. 3 studio in St. John's

Wood. In making the disc, Francis was helped by Norman Smith, one of the most experienced sound engineers in the business. No dubbing was done at all. Says Francis—"If a lot of dubbing is used, it means that the artist can't reproduce the sound on stage. I think that this kills a lot of potential hit discs. Anyway, the sound of the Blue Flames is so good, that it was unnecessary."

The "B" side, "Telegram," was written, together with the "A" side, by British jazz pianist Johnny Burch, and for a flip side is great. It really swings along in the typical Fame style.

NASHVILLE TEENS

"Find A Way Back Home"

"Devil In Law"

Decca

AFTER successes with "Tobacco Road" and "Google Eye," the Nashville Teens are pinning their hopes for a third hit on a number called "Find A Way Back Home."

The number was recorded on their recent tour of America in the Universal Studios in New York. The production was handled by Mark Wilder, and the engineer was Al Stickler from London records.

Says Mark—"Apparently London records don't have their own studios. They always use independent ones, and as the Teens' discs are issued on London in the States, they sent us Al as the engineer."

"It took us quite some time to set the session up. We had to get permission from Micky Most, who usually records the boys, and then fix up the studio with London records. The reason we recorded in the States was simply because the boys wanted to, and also that was where we were given the songs."

There is no dubbing whatsoever on the song which, together with the

"B" side, was completed in one six-hour session.

"Find A Way Back Home" was written by Louis Pegues, who also wrote "Ain't That The Truth" for Mary Wells. The "B" side, "Devil In Law," is a Drifters original written especially for the Teens during the time they toured together in the States.

"Find A Way Back Home" will surely enter the charts and might well go much higher than "Google Eye." There is a particularly memorable instrumental figure played on piano and bass to give the number a slight "Tobacco Road" feel.

THE FOUR PENNIES

"The Way Of Love"

"A Place Where No-One Goes"

Phillips

TWO originals by Lionel Morton and Mike Wilsh herald the arrival of the "new look" Four Pennies. It's been much publicised that this disc will present the Pennies in a brand new style and image.

The record is nothing like "Juliet," but the voice of Lionel Morton is very easily recognized. An up-tempo ballad, "The Way of Love" is a

catchy song without being very memorable. There's some good lead guitar work, but I wonder if it is strong enough for the Pennies at this point.

The Four Pennies say—"Yes, it's true we're trying to change our image. A lot of people got a bit fed-up with the 'Juliet' type sound. We did admittedly have a go with 'Black Girl,' but this time we've changed our look as well. The long hair is out, and we've got some much more conventional stage suits. Anyway, we're keeping our fingers crossed with 'The Way Of Love.'"

"Why do we usually record our own songs? Simply because we find they suit our style better than most other material."

The "B" side is called "A Place Where No-One Goes." It's a well-written song with a good story line. Might have been better as the "A" side.

The session was held at Phillips studios near Marble Arch, and was A & R'd by Johnny Franz. The "A" side was recorded in two three-hour sessions together with five other numbers for possible inclusion on a future L.P.

WHAT HAPPENED TO JET

WHERE would today's groups be, but for The Shadows? Calling themselves The Drifters, they broke onto the scene as Cliff Richard's backing group at the beginning of the rock 'n' roll era and were the very first to popularise the "Standard" line-up of three guitars and drums.

They bore the early brunt of the professional musicians' scorn and today The Shadows are still on top—but only two of the original four are still with the group, Bruce Welch and Hank Marvin.

Where are the other two, Tony Meehan and Jet Harris?

Tony is now concentrating on arranging and recording work.

But what about Jet? Eighteen months ago he was involved in a nasty car accident while on tour, as a result of which he proclaimed that he'd had enough of show business and nothing has been heard of him since.

So where is he? What is he doing now?

I decided to try and find out by visiting him at his flat in Edgware Road, London, and found him smartly dressed, looking very much better with the cut that

scarred his forehead and required 20 stitches completely healed.

"I'll never forget what I've been through," he told me.

"I may be ready for work again quite soon, and I'll probably start off by helping Billie Davis, as her road manager."

But even when Jet does return, it might not be on stage. "I just don't know," he said. "I might even go into personal management."

Just then I asked him if he ever regretted leaving The Shadows. He just smiled and said "They're a great bunch of lads and I'm going to see them in their pantomime soon."

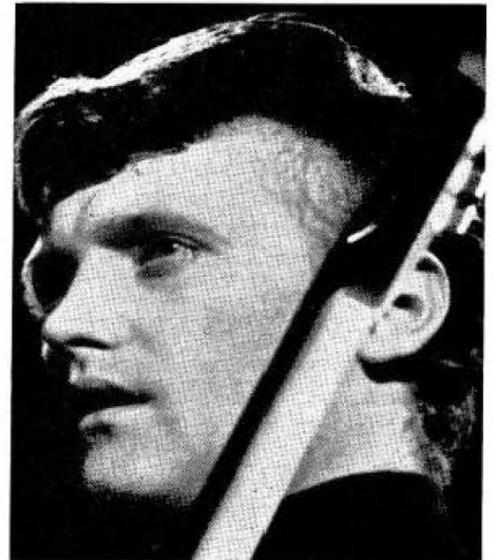
Perhaps if he had never left them in a bid to establish himself as a solo artist—things would have worked out better.

After several months of trying on his own, he teamed up with Tony Meehan—a move that took them to the top of the charts with "Diamonds".

Their follow-up "Scarlett O'Hara" was also a big hit—Jet had made it!

Amid popping flashbulbs and rushing journalists he was on top of the world, but unfortunately his success was short-lived. The partnership broke up with Tony going back to A and R work and Jet returning to his work as a solo instrumentalist.

His return "Big Bad Bass" flopped badly. Jet was up against it.



He continued touring, however, and while on the road he met with the accident that has taken him from the bright lights of show business to the dour setting of a doctor's waiting room.

And now Jet might have "Had enough" after all—of performing at least. For, recently, he lent his Fender Jaguar guitar to Colin Griffin of The Innocents—the guitar he used on "Diamonds" and "Scarlett O'Hara."

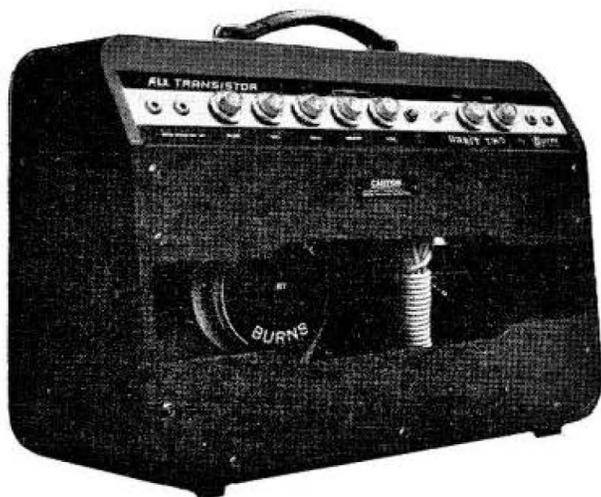
I was there when Colin was in his flat. "You can keep it as long as you like" said Jet.



THE WRITING ON THE WALL

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This month we would like you to put yourself in the position of the publicity manager of The Rolling Stones. He has been asked to send five photographs of Bill Wyman to a music paper together with a preferred order in which they should be used.

If he considered that the left to right order below, for example, was O.K. he would simply write A-B-C-D-E. But what would your order of preference be, bearing in mind many points, including (a) quality of reproduction; (b) appeal to The Stones' female fans; (c) and/or appeal to their male fans; (d) it must project Bill Wyman's true personality; (e) it must also portray a proper likeness.

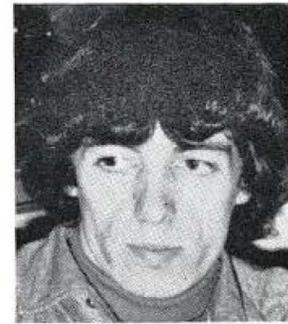
A

B

C

D

E



- To Enter :**
1. List your order of preference on a postcard together with your name and address.
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Send your postcard to—BEAT INSTRUMENTAL MARCH COMPETITION, 244 Edgware Road, London, W.2., to arrive not later than 27th MARCH, 1965. ONE ENTRY only allowed for each person. JUDGES' decision is final. Result will be announced in BEAT INSTRUMENTAL No. 25 on sale 26th APRIL, 1965.

"IT'S ALL OR NOTHING" SAYS GRAHAM BOND

by PETER TATE

THEY are called the Graham Bond ORGANISATION, and that is just how they are.

"We are all stars or none of us are," insists Mr. Six-by-Six Graham Bond with a rough-hewn rhetoric that makes disagreement suicidal. In fact, the capital appearance of "ORGANisation" may well be a trick of the printers.

Lesser outfits may use the stage like a trampoline and yell, "We are the greatest, the new sound, the creators." But no outfit displays as much soul-manship, as much depth of inspiration as the Organisation.

Graham's Hammond organ has a battered look about it, though he swears it is the latest thing in organs. Mind you, the way he beats his colour out of it. . . .

Ginger Baker, described as "one of the greatest drummers wearing clothes," makes dropping a stick seem like part of the act, he gets over it so well.

Dick Kempstall-Smith, with flat cap and horn-rimmed glasses blows wild, wild out of a sax stained with genius.

And bass guitarist Jack Bruce is so way out with his harmonica solos that you have to be a Coltrane addict sometimes to know just how beautifully he is doing.

Waxing thus, they don't sell millions of copies of each release, but that isn't their main consideration.

EXCITING MUSIC

THEIR stage act presents the most exciting music I have heard. They don't enter into the great rhythm and blues controversy, because their own music, they feel, is too personal to categorise. Of their motivations, Graham says frankly, "We are influenced by every good thing we ever heard."



That is something every artist knows about his art, but few are honest enough to admit.

Graham is happy for the success of Georgie Fame, a personal friend of his.

"I don't say it has done me and my music any good," says Graham. "Nothing as definite as that."

"But I think Georgie and Zoot (Money) are making things more interesting for us. They are preparing the public to hear something that is a little less tailor-made than pop and beat, a little more—well, revelatory."

The Organisation's one contribution to commercialism on stage is a raving "Tammy" which would make Debbie Reynolds spin in her shoe box—Debbie now being married to a footwear millionaire.

"Tammy," anyhow, belongs to a more leisurely age Graham, who topped music paper instrumental polls as long ago as 1960—and that, my children, was much music ago—may well be on the verge of recognition.

The 1965 sound could well be of human Bondage.

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*, 244 Edgware Road, London, W.2.

Dear Sir,

I think Jet Harris is a fabulous guitarist and I am thinking of forming a fan club for him.

Could you "fill me in" on what has happened to this man as I haven't heard any news of him for ages.

I am a regular reader of *Beat Instrumental* and cannot recall any mention of this talented guitarist. Many of my friends are also Jet Harris fans but nobody seems to know what has happened to him. Please supply any information if possible.

David Taylor,
Huddersfield, Yorks.

Note: According to his management, Bernard Delfont Associates, he doesn't have a fan club, but all letters are sent to his private address. Ed.

Now turn to page 35 and read "What Happened to Jet."

Dear Sir,

How does a group who is extremely popular around their own area make a breakthrough into the recording world? All our bids for recognition from the big companies seem to have been in vain.

R. Pembridge,
Cardiff.

This is just the type of problem which our special series "The Long Ladder" will help you solve. Read it this month on pages 16 and 17.

Dear Sir,

I am getting very sick of people who try to predict the next musical trend. They say it's going to be saxes or show bands. Rot! Cliff Bennett hit it lucky with a good song ("which incidentally he murdered"). Now just look at the success of "I'll Take You Home." It's non-existent. Does that indicate a swing to sax popularity?

And how about these show bands? They have had a lot of publicity, and that's about all. "Sounds Orchestral" and "The Righteous Brothers" have had very big hits but no one has shouted that the piano is coming back or that group members should pair off and travel the country with 99 piece bands.

It's about time people realised that records are sold because of their own particular appeal, and not because of the number of saxes or guitars included in the group's line up.

H. Manson,
Bradford.



Dear Sir,

I hope that the fate of Duane Eddy serves as a lesson to the fuzz, trem and echo gang. For years Duane rode high, then all of a sudden he was no longer in the charts or even on the scene. Why? Because he was too complacent. He didn't bother to change his style. He was happy just to sit back and twang whilst his technicians ran round adjusting his sound. Gimmicks do not last.

R. Chumley,
Leicester.

they scream all through live performances. Needless to say I found *Beat Instrumental* to be an oasis in a desert of pop magazines.

It is a relief to find a magazine that is not afraid to discuss the different styles of drumming and guitar playing.

Enclosed is a money order for three dollars, please put my name on your list and start sending *Beat Instrumental* right away. I am looking forward very much to receiving my first copy.

J. Maylone,
Fair Oaks, California, U.S.A.

Dear Sir,

A friend of mine recently gave me a copy of *Beat Instrumental* to read.

Our American fan magazines are aimed at the 13 and 14 year old girls who have such low mentalities that

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

Beat-Nits BUG, MIS, FLASH and STUPID



*"Old Stupid's always imitating somebody—
this must be Proby Week!"*

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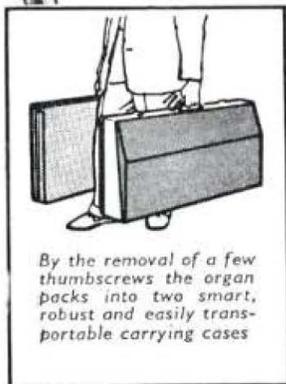


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