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BEAT

INSTRUMENTAL

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MONTHLY
MAY 1965 No. 25



MIKE
talking..

**DONOVAN'S
STORY**

profile:
Chas Chandler

GEORDIE BEAT

BEAT INSTRUMENTAL

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Editorial

The instrumental and recording world has been so full of activity recently that I have found it impossible to get everything into each issue of "Beat Instrumental" that should go in. So, from the next issue, No. 26, which will be on sale May 25th, "Beat Instrumental" will be much bigger and have a colour cover. This won't mean fewer pages. On the contrary, on top of the increased size, we are going to have to add more. And the colour will enable us, and the instrument manufacturers, to show the true colours of their equipment for the first time.

Printing and paper costs, like everything else, keep going up, so the price of the big, new "Beat Instrumental" will be 2/-. But, for the extra sixpence you will get forty per cent. more "Beat Instrumental." This will also mean a change in the cost of subscriptions—full details of the new rates are at the bottom of this page.

Hank Marvin ended his series as Guest Columnist last month and in this issue we welcome our guest writer for the next few issues, Bobbie Graham. He's one of the foremost pop drummers in this country who has played on a fantastic list of hit discs. I am sure that everyone, especially all stixmen, will find his comments very informative.

There is no competition in this month's "Beat Instrumental," but we have lined up a really big prize for next month. It's £180 worth of P.A. Equipment. I am sure that there are many, many groups who do not have all the P.A. Equipment that they would like so next month's competition will give them a chance to win some top quality gear.

"Beat Instrumental" is always going to be the foremost magazine for the instrumentalist in this country and our No. 1 aim is to give our readers the information, articles and photographs that they want. If you feel that we're missing out on some important part of the instrumental and group world, drop us a line and tell us about it and, if it's at all possible, we'll get it in. Shortage of space has, up to now, meant that we have had to miss out quite a few important items, but starting with the big, new "Beat Instrumental," we intend to put that right. So, don't forget, look for the colour cover on May 25th.

Editor.

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SUBSCRIPTION RATES

Everyone who has taken out a subscription for *Beat Instrumental* up to 25th April will NOT have to pay any more until they renew their subscription, but in future the new rates (including postage and packing) for *Beat Instrumental* will be:—

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THE MARCH COMPETITION WINNER

The winner of *Beat Instrumental's* March Competition was 15-year-old Tony Rutter of 66 Poolsbrook Road, Duckmanton, Chesterfield, Derbyshire, whose entry and caption was as follows:—

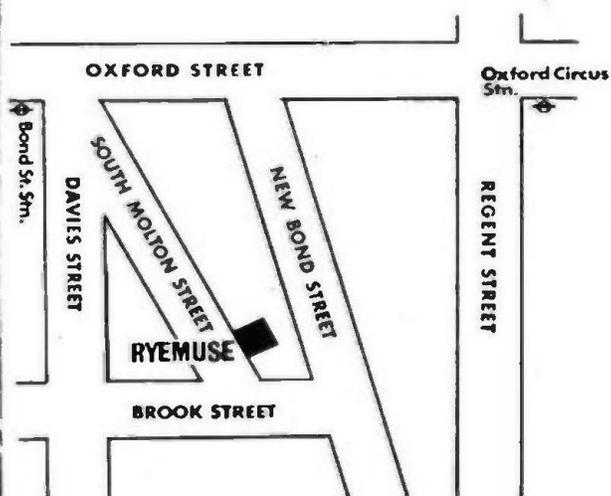
D. B. C. E. A.

"Why-Man, look at our little red rooster walking the dog!"

Tony told us when we informed him that he'd won the prize of a new £139 Premier "55" Outfit, that now he would be able to form a group himself. He'd been playing drums for some time on an old kit and it was just lack of equipment which had been holding him back.



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JOHN HAWKEN

JOHN C. HAWKEN, bespectacled, 24-year-old pianist, is the "headache" of the Nashville Teens. Whereas the rest of the boys simply have to tune their guitars or set up the drums when they arrive for a date, John has to make do with the instrument that's on the spot.

And this can be hazardous. "Every contract has a clause stating that wherever we play, a piano must be available, but you can never be too sure so I often find myself ringing up beforehand," John told me. "At some places they are hopelessly out of tune and it can take me hours to rig one up to fit my requirements."

The five others either watch him, try to help or grab something to eat. But their wait is worthwhile for John's keyboard playing is a feature of their act; and although he is ever-smiling on stage, he takes his music very seriously.

At the age of six he began studying classical music on piano under private tuition and reached the seventh grade before giving them up. "I feel sorry now that I didn't complete the course," says John. "I only had one grade to go."

It was in 1960—at the age of 19—when his family moved from Cheshire to Weybridge, Surrey, that John first took an interest in popular music.

Those were the days when John was struggling with various methods of amplifying his piano. He recalls: "I remember one of my first amplifiers was a 15-watt Watkins Dominator with one 12in. speaker."

Then he bought a 30-watt Vox—one of their earlier models.

With these amps, he was, of course, using contact mikes but he was "chopping and changing" all the time with different makes until he toured with Jerry Lee Lewis. John discovered that Jerry used two De Armond microphones—an American make.

So when the Teens' were in the States at Christmas, John bought four of these and now uses them through a 50-watt Marshall amplifier with two cabinet speakers—four 12in. speakers are in each.

John delights in trying to improve his piano sound and consequently is the menace of any recording studio. At the moment he is working with an electronics expert, who lives in London, devising a custom-built effects box. This "expert" has made similar devices for session men Jim Sullivan and Jimmy Paige—and one of these boxes was responsible for that very effective whining guitar figure in P. J. Proby's "Together." So if all works out well, we can expect some exciting "new" sounds from the Nashvilles on future discs. **JOHN EMERY.**

PLAYER OF THE MONTH



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DEALERS THROUGHOUT THE WORLD

MAKING TAMLA-MOTOWN SOUND

ONCE upon a time, Detroit was a middling sort of Michigan city whose main claim to fame was as the centre of the U.S. car industry. The fact that an ex-Golden Gloves boxer named Berry Gordy, Jr., worked on one of the innumerable assembly lines was of interest only to Berry Gordy Jr. and the Department of Internal Revenue.

Once upon a time five years ago.

Then Berry Gordy went into music seriously. Today, a lot more people than the taxmen consider Mr. Gordy of importance—even though it is true that the taxmen are displaying greatly increased concern.

For Berry Gordy Jr. is the man behind a best-selling sound. Tamla Motown. "Tamla" from a record label whose origins are misty. "Motown" for motor town, one of the abbreviations beloved of Americans and Time Magazine, like cinemopet, spasomersault and Vietcom.

To Britain up to March this year, Tamla-Motown was a type of substantially vocal record made by the Supremes, Martha and the Vandellas, Marvin Gaye, Little Stevie Wonder, Mary Wells—a bit of an unknown quantity, but worth buying on the strength of the Beatles' regular pronouncements that Tamla was really something, just wait and see.

In early March, EMI Records and Berry Gordy did a deal to release the Tamla-Motown label throughout the EMI hemisphere. The code-word was "Hitsville".

Came new names like the Temptations, the Miracles, the Four Tops, the Spinners, Brenda Hollywood, Kim Weston.

Deliberately hard on their heels came the touring Tamla-Motown Show, Berry Gordy's way—courtesy of Harold Davison and Arthur Howes—of introducing the artistes to the British public.

Each artiste, each group of artistes showed on staged that the semi-scat singing, the close-knit harmonies are no recording room wonder. And they moved. Man, how they moved. Like together.

Columnists have called this the next big trend after Merseybeat. Truth to tell, Merseybeat is a long time ago. And anyhow, the boys from Liverpool and around were never as close as these artistes.

It is a family concern. Earl Van Dyke, Tamla musical director, said this in sincerity and must have expected me to look at him a little old-fashioned.

"I'm not joking," he said. "It's true. If we're not related, we're great friends. We play together and stay together."

This family bit—one instance. Berry Gordy's sister, Mrs. Esther Edwards, has the dual role of talent scout and international liaisons officer. Another sister Loucie is married to Marvin Gaye, the label's main solo artiste.

EVERYBODY HELPS

COMPOSITION-WISE, everybody helps everybody else. The Earl Van Dyke Six—together with guitarist Robert White and vibeman Jack Ashford—provide the music at every session.

The Four Tops, and the Spinners started off as vocal background before



A "Happy Family" shot of artistes who record for Tamla Motown.

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they came to the front of the micro-
phones.

Another group, the Andantes, now
provide the atmosphere for recordings,
but they are not likely to come forth.

"I think Berry would cut off both arms
rather than have them make solo discs,"
said Earl. "And they must be pretty
satisfied—or he must keep them pretty
satisfied—because they never complain
about the arrangement.

Smokey Robinson, who leads the
Miracles, wrote the Mary Wells near-
classic, "My Guy" and "When I'm Gone"
for Brenda Hollywood.

Brian Holland and Mart Dozier, most
regularly-working A. & R. men at
Motown, penned "Baby Love", "Where
Did Our Love Go" and "Stop! In the
Name of Love" for the Supremes.

Martha and the Vandellas started
moving when they backed Marvin Gaye
on "Stubborn Kind of Fellow." Then
William "Mickey" Stevenson and Ivy
Hunter wrote them "Dancing In The
Streets."

Eddie Holland, brother of songwriter
Brian is making records in there some-
where. The Contours, the Marvlettes,
don't just share the same record label.
Some of them share the same surname.

A strange, wonderful kind of arrange-
ment.

And stranger yet.

None of this three to four-hour stuff
for Tamla-Motown. "Baby Love" and
"Where Did Our Love Go?" were each
in the can in half-an-hour.

This is no freak.

Tamla-Motown A & R men estimate an
hour as the usual session length—45
minutes for getting the instruments and
the equipment tuned correctly and 15
minutes taping the song.

They record on eight tracks, as of this
year.

They got so used to recording on three
or four that now they automatically keep
one or two tracks entirely free for last-
minute additions.

Two tracks for the singers, one for
the brass, one for the rhythm, one for
the foot-tappers and hand-clappers, one
for the idea, two for the embroidery.

One cannot even genuinely use a
collective title. Holland and Dozier like
plenty of brass on disc. Smokey Robinson,
another prolific session superintendent—
and another Vice-President, incidentally
—likes lots of rhythm. Others like sweet-
ness, others like shouts. All the records
come out differently.

There is only one basis for similarity.

"A song is something you tap your
foot to. Otherwise it is no song," says
Berry Gordy. "You can have the greatest
melody, but if the drums are out, it is
no song."

All this can be captured on tape in
less than an hour. Sometimes, in a three-
hour session Tamla may can five numbers.

FINEST MUSICIANS

BERRY Gordy has gathered to him
some of the finest musicians of
his acquaintance, and they have

settled in and around Detroit like
the other fellows in Nashville.

It happens that Tamla star-names are
all coloured. But Gordy isn't trying to
match white Nashville.

"We have a large number of white
artistes," said Earl Van Dyke,—who is,
he freely confesses, a jazzman like most
musicians are jazzmen—"It just happens
that they have not made as big an impact
as the coloured singers."

And they aren't all unknowns, these
Detroit people.

Established singers like the sound of
Tamla and come looking for a new image.

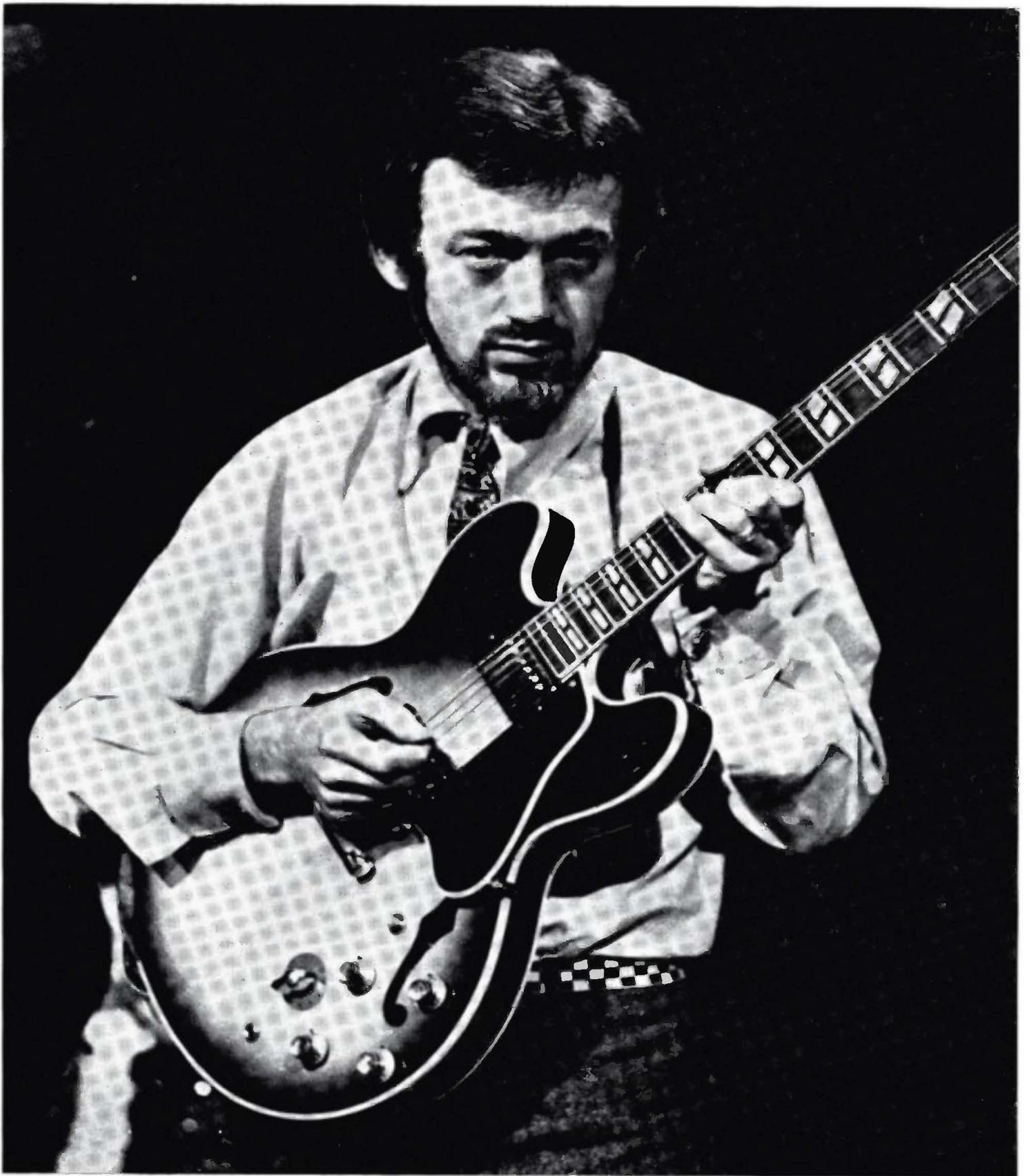
Recent signings include Tony Martin
and Billy Eckstine, who are—says Earl—
seeking a younger image, and civil rights
leader Dr. Martin Luther King, just to
prove Tamla remember life isn't all
music.

With the exception of the composers,
the singers sing and the musicians play
and that's it.

Berry Gordy gets so many requests
for recording tests these days that he
has cut down auditions to one day a
month.

Detroit is a fair old place to make a
million. Just below Lake St. Clair, with
a river flowing straight down to the Gulf
Stream, surrounded by game areas and
national parks. It could be ideal for
sitting back and enjoying life, if Berry
Gordy had ever heard of sitting back.

It was his own fault. He took off his
Golden Gloves and there!! Golden
fingers... **PETER TATE**



BEAT INSTRUMENTAL Portrait Gallery

DICK TAYLOR

of the Pretty Things with his Gibson E.S.—345 T.D. guitar

THE SPECTACULAR WHO

THE Who are comprised of three 'wildies' and a 'quiety'. Sick language, of course, but that's the way most people describe this revolutionary London group. Revolutionary? Yes, hard to imagine when most people are talking about the death of originality in the group world, but it's true.

You see, these boys have got something special . . . nerve! Watch their stage act and they will generate about six different sensations through the audience. Among them—excitement, frustration, wonder, even awe. But, hang on, perhaps "stage act" is an unfortunate choice of term—"presentation" is probably better. Where does the nerve come in? All through the performance. The group's all "go" and they do things anyone else would be nervous about.

Drummer, Keith Moon, has been described as a "nut" and it's easy to see why. He busts the theory, "to relax is to drum intelligently", wide open. He's frantic—and what a showman! The way he waves those sticks about could easily earn him the title, "The Male Shiva". Indeed to many of the Who's followers, he is a god.

SLAVE GUITAR

PERHAPS lead guitarist, Pete Townshend, is the boy who gets the best opportunity to attract the audience's attention. He has developed quite an act—whoops! not an act, a style. His guitar has become his slave. He makes it moan, scream, mumble and, sometimes, in fact, it seems that it can do quite well on its own. This illusion occurs when Pete is characteristically bringing his arm round in a wide arc above his head ready for the next stroke—usually up. The fingers on his left hand stop the required notes and the power in his set-up does the rest.

Pete has both a Rickenbacker twelve string and a Rickenbacker six string. He has 8" x 12" speakers in his two-cabinet Marshall set-up and sticks a Fender Bassman and a Fender Pro Amp through them. Why two? Well, he needs the power to produce the weird feedback-based effects which add to his originality. By the way, Pete sometimes gets carried away and rams his guitar through his speakers. Quite an act!

Singer, Roger Daltrey, is the third of the "wildies". He has feeling plus, but keeps just within the bounds of reality. With one eye on the audience he belts his tambourine against the mike stand until it disintegrates. Like Pete and Keith, Roger is completely unpredictable on stage.

LEAD BASS

THE quiet one, John Entwistle, plays bass. Sometimes he uses a Fender six string; sometimes a Rickenbacker. Again the standard conceptions of music are thrown to the wind, because John uses his bass like a lead guitar at times, and that is a sin to most folk. He has two Marshall 60 units with the same speaker "ensemble" as Pete. He uses feedback too, and when his amp starts humming, you're shaken right through. John is a very intelligent bass player and he saves his energy for concentration purposes.

The men behind this group are Kitt Lambert and Chris Stamp. They came across the Who in a Harrow pub last summer and they were so impressed with their style that they immediately gave up extremely good posts in the film industry to handle them. Now they have absolute faith in the group and look upon them as the embodiment of London's various characteristics.

It is quite a valid theory when you consider it for a moment. After all, their act contains aggressiveness, humour, action and an overall indication of frustration.

London—The Who, The Who—London. Even the name is representative of the anonymity of the big city.

KEVIN SWIFT



Pete Townshend

Roger Daltrey

John Entwistle

Keith Moon

GEORDIE *beat*

By JOHN EMERY



“Beat Instrumental” visits Newcastle and surveys the current scene in the North-East.

IN the days when Liverpool, Manchester and the North-West first emerged as a “Paradise” for talent scouts, agents and recording managers, there was just as much happening in the North-East of England.

There were as many groups and they might well have topped the achievements of their counterparts, but for one difference. Whereas the Merseyside boys were prepared to throw in their jobs and put everything into their music by turning professional, the North-Eastern groups weren't quite so carefree in this respect.

I was told this by a leading agent in Newcastle who has seen local group popularity rise to astonishing heights—and gives this as the main reason why the Animals are the only North-Eastern group who have made a big national impact.

Apparently there are still a good 1,000 groups in the North-East, but the majority are semi-pro.

And one very good reason for this wary hesitation is the fate of half a dozen groups, who, in 1964—after the Merseyside excitement had subsided—decided, after all, to give it a try. They were included in a “Geordie Beat Show” which was scheduled to take the “Geordie Sound” to every major centre in the country with various guest groups topping the bill in turn.

The promoter, it seems, was “A soul whose intentions were good” but the show didn't complete its run—leaving the chosen groups out of pocket, out of work and utterly disillusioned.

They were Kim and the Kenetics, The V.I.P.'s, The Delemeres, Paul Ryan and the Streaks, The Satellites and, for a limited number of engagements, The Daynes.



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The Silver Dollars

This shook them all up and it took some time before they were on their feet again. But they are very much wiser as a result.

PAUL RYAN AND THE STREAKS SPLIT

THERE was one group, however, who never did quite recover. They were Paul Ryan and his group The Streaks, who as a semi-pro outfit often stole the show from professionals, and rated as one of the most popular small bands in the North-East.

They have now split up, with Paul concentrating on his business interests—two Chinese restaurants and a newly-opened record shop.

Their drummer has joined The Gamblers and the saxophonist has gone to Edinburgh to play in a dance band.

The group's standard was so high in fact that their bass player Keith Checkley very nearly joined The Shadows. When Jet Harris left, Keith was asked to forward a photograph and particulars to the Grade Organisation, and according to Eddie Jarrett there, he stood an excellent chance.

A couple of days later, however, Keith's hopes were shattered as The

Shadows had been out looking themselves and discovered Brian Locking.

So which groups now are most likely to follow The Animals to stardom? There is a very high standard and it's difficult to pick one out from the rest, but The Gamblers must be in there with a chance.

They haven't had a big hit on disc but are very popular and are what you might call a respected group in the North-East having had a residency at Majestic Ballroom, Newcastle for two years before being picked to replace The Tornados as Billy Fury's backing group.

This was undoubtedly their "break" for they are now under contract to Decca in their own right as well as accompanying Billy on his own singles.

In fact, the boys—there are six of them—are even film stars now! They are featured in Billy's colour musical "I Gotta Horse" and do one number of their own in the film and each have small parts as well as providing backing for Billy and The Bachelors.

Their current record release is titled "Now I Am Alone."

Then there are The Silver Dollars, who are now also on disc. They were signed up by the Mercury label as a result of an appearance on Tyne-Tees Television. Their first record is called "Rainbow."



The Denims

TYNE-TEES T.V.

TYNE Tees Television does, in fact, have a large influence on the beat scene in the North-East, and programme editor Herbie Butchert and director Don Gollam—they work together on the popular music programmes—make sure that viewers are kept in touch with current trends.

These two gentlemen organised a very successful series of thirteen shows titled "Rehearsal Room" which was 15 minutes in length and each week featured one leading North-Eastern group and a "name" artiste as guest.

This series created such interest that a final programme was screened featuring six of those thirteen groups. There was a panel of judges—including Don Moss and journalist Derek Johnson—who were asked to nominate the group they considered to be the best.

The Silver Dollars were the lucky ones, of course, and are now reaping the benefit.

Another venture by Tyne Tees was a



J. G. Windows display a wide range of instruments as can be seen in this picture.

"Geordie Beat Show"—a different kind to the other—held at the City Hall, Newcastle.

Groups taking part were Paul Ryan and the Streaks; Del Five (bass, rhythm, lead, drums and vocalist); Starliners (who feature a girl vocalist); Silver Dollars; Caesars (bass, lead, drums and vocalist; they sport Julius Caesar-type haircuts, and specialise in three part harmony.)

It was a showcase for "Geordie Beat" and all tickets were given away free! The show lasted 2½ hours—with 45 minutes of it televised.

Their next project is a folk programme called "Steve Benbow In Songland" with local folk artistes—not necessarily groups but solo instrumentalists—featured each week. Is this a sign of things to come? One never knows but folk has been quite popular in this area for some time now.

The Club scene in this part of the country is tremendous, and is one of the biggest in Britain. Just one pointer is the existence of a specific newspaper for

Continued on next page

"GEORDIE" BEAT—Continued



Kim and the Kenetics

the local clubs. It has a mailing list of 700—and this is besides the copies that are sold by newsgagents.

Consequently entertainment is in demand and this is where the inevitable agencies come in. Not all deal with groups but I'll introduce you to the ones who do.

The oldest-established organisation in the North-East is the Jack Wright Agency in Grainger Street, Newcastle. It was originally called The Premier Agency and was managed by Jack as an off-shoot to the head-office in London.

At that time it primarily dealt in film casting. It folded however and Jack Wright was given the opportunity to take it over under his own name, which he did, successfully and now deals in all forms of entertainment from comedians to groups.

He has only a few groups actually under contract but has booked all the leading ones from time to time. The Silver Dollars and Magic Moments are two he thinks highly of, and supplies them both with a lot of work.

Bobby Browne in Percy Street has an agency of repute. He handles the Four Normans, who have been to France and Germany and also books Kim and the

Kenetics—soon to record for E.M.I.

Interesting point here for group members is that Bobby has taken over sole representation for Shane Fenton.

Shane has now split with his group The Fentones and is working in cabaret with his wife Iris. He plays guitar and sings while his wife harmonises and fits in a bit of dancing.

Johnny Cuff is quite a big name in Newcastle and runs an agency from an office in Shakespeare Street as well as promoting dances.

In South Shields—which is just outside of Newcastle—there is K. D. Promotions, who have been in existence for two years.

Colin Danby runs the organisation with the assistance of David Mitchell, and these two gentlemen give their groups a wide range of work varying from night clubs to ballrooms and clubs.

Some of the top groups they deal with are The Denims, Bits 'n' Pieces, and the Don Juans.

The Denims are a professional group who have played throughout the North of England and have recorded for Radio Luxembourg. According to Colin Danby several well known publishers are



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Shorty and Them pictured during rehearsal at the Tyne-Tees Television Studios

interested in the group's compositions. Bits 'n' Pieces quite recently won a beat contest which offered as the prize a trip to Germany and a tour of Southern England but the boys decided to postpone the offer until their apprenticeships are completed.

DEMO DISCS

THERE you have the agencies. Now where do the groups go if they wish to make a demo disc? Some do make the trek either to Birmingham or London where there are a wide selection of studios—but there is one on their own doorstep in Oxford Street, Newcastle.

Called "Mortonsound" Mr. G. L. Morton is the Managing Director and he himself looks after all the engineering work involved.

"All the local groups come here," Mr. Morton told me. "We've had The Gamblers, Shorty and Them and The Silver Dollars just to name a few."

WHERE DO THEY PLAY?

THERE are a countless number of little clubs in the North-East. I'll



An interior shot of Barratt's Music Shop in New Bridge Street

single out the most popular ones, with of course the ballrooms.

The "Club A Gogo" in Percy Street, Newcastle, is undoubtedly "The" club in the North-East, thanks principally to The Animals who started there—and have let everyone know it. In fact they recorded a sort of "tribute" titled "Club A Gogo" on the back of their big-selling single "Don't Let Me Be Misunderstood."

Mr. Myer Thomas started at the club as a doorman but is now manger since Mike Jefferey left to become the Animals full-time manager.

"When we first opened" recalled Mr. Thomas, "The scene was all jazz with Johnny Dankworth, Eric Delaney and Tubby Hayes playing here. But things started slipping.

"Then a bloke called Eric Burdon visited the club and kept raving about this R 'n' B thing he was doing with the Alan Price Combo."

Mike decided to give the group a try. They expanded to become the Animals and started off the whole scene up there.

The club, itself, is quite unique in the fact that it is divided into two sections. There are two ballrooms—one for the 13-18 age group, the other—which is licensed—is for those from 18 upwards.

"We have 'em here from the cradle to the grave," joked Mr. Thomas.

Compared to London clubs, admission to the club is very cheap.

Membership for juniors (13-18) is 2/- per annum; and for seniors it is 7/6d. Entrance fees vary from 1/6d. on disc nights to 3/6d. when a group appears. Sometimes when a "name" group or artiste appears this has to be raised. "But we never go beyond 6/-" said Mr. Thomas.

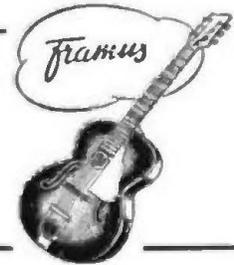
Local groups that appear at the club are the Junco Partners, who are resident, the Von Dyke's, Outliners, Downbeats and V.I.P.'s.

The pianist of the V.I.P.'s wrote "Blue Feeling" which the Animals used on the "B" side of their American hit "Boom Boom."

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Continued on next page

"GEORDIE" BEAT—Cont.

to the Blue Note In Sunderland and "The Scene" In Middlesbrough.

Ray Graham promotes both clubs and shows there is contrast in the North-East. They might worship R 'n' B in Newcastle, but Sunderland and Middlesbrough are fed up with it.

Ray told me: "It's extinct. They've listened to it and want something else. I'm now aiming for the big-band type sounds, Cliff Bennett for example.

Both these clubs are open seven nights a week and five nights have groups appearing.

The main ballroom in this part of the country is The Majestic, a Top Rank concern, in Newcastle.

It is open seven nights a week, four of which feature groups, two a showband, and one for discs.

There are also Top Rank ballrooms in Darlington and Middlesbrough. These are open five nights a week.

MUSIC EQUIPMENT CENTRES

BARRATT'S of Newcastle has a small showroom but a big reputation—and not only in the North-East, because they have branches all over the country.

Shop manager is Mr. Ken Treacher, who is himself a musician and played alto clarinet at the Mecca Oxford Galleries Ballroom—which is just across the road in New Bridge Street—for 17 years before he joined the firm two years ago.

He is assisted by his son Malcolm, a drummer, and Gregg Burmann. They are well-informed on the local scene and play in the same semi-pro group "Gregg Burmann's Soul Band."

Sales have levelled off somewhat compared to last year when Mr. Treacher told me: "We would get these working men's clubs secretaries rushing in on Saturday mornings looking for groups. Now a lot of the boys are finding work harder to get."

It is to this shop that Paul Ryan came to sell his Binson echo and Marshall p.a. system.

Max Share's Music Shop in Grainger Market is another popular venue for the groups.

In charge here is Bill Calbouton—also a former professional musician—and he is assisted by a young guitarist Ray Tonkiss.

This was one of the first music shops in town and it has expanded to the extent that it now holds £20,000 worth of equipment.

"Many groups here seem to be finding it tougher these days," said Mr. Calbouton.

"If anyone runs into trouble and has to return some equipment, the hire purchase ruling is that half must be paid, but we try to come to some agreement with the lads. Take for instance a boy who has an organ worth over £100. He stands in an awkward position if the group folds and leaves it on his hands after about two payments."



The Caesars

Share's used to have The Animals as regular visitors and have supplied Alan Price with a Vox Continental organ.

Sales at the City Music Centre in Dean Street have increased largely because of the acceptance more recently of the organ in the group.

Since the shop opened two and a half years ago it has specialised in organs and is now reaping the full benefit of the perseverance.

Mr. Alan Wright is the manager and started the business with the assistance of his son Graham, who is a proficient guitarist and, in fact, manages The Daynes.

The "Centre" has supplied equipment to the Nite Airs, The Victors, New Vikings, Junco Partners, Sundowners, Perrishers and many others.

Kitchens in Ridley Place have two other branches—one in Leeds and one in Bradford.

Shop manager Wilson Kinghorn and guitar expert Norman Moutrey deal with sales and repairs, although any big jobs are sent to their head office in Leeds.

"Most buyers seem to want either a good acoustic or a cheap sold these days," Mr. Kinghorn told me. He has also noticed an increase in organ sales, and saxes are "picking up" he said.

Jeavons in Percy Street has a disc department on the ground floor and an instrument section—run by Mrs. Jeavons—on the first floor.

Jeavons also has branches in Darlington, Wallsend and another in Newcastle—in Pudding Chare, just outside the market.

Quite recently the shop equipped The Joy Strings with p.a. equipment at the City Hall, Newcastle. They supplied them with a Vortexlon amplifier, a Vortexion mixer and Phillips column speakers. All this was rigged up by an engineer sent from the shop.

All the top lines in instruments are on show and the shop has equipped many groups including the Playboys, Downbeats, Orbits, Body Snatchers, Dinosaurs.

In Pink Lane you will find Wiggs Music Shop.

Shop manager Ken Masheder is not satisfied with his premises, however,

and hopes to move to a more prominent position within six months.

Saville Brothers are in South Shields.

This firm has been in existence since 1901, and another branch has now been opened in Sunderland.

The South Shields branch deals in records, sheet music, instruments, amplifiers and hi-fi equipment; while the Sunderland shop is devoted solely to instruments.

Mr. Ivor Saville has twelve assistants under him at South Shields, and out of the four that help in the instrument section are three musicians and one manager of a local group.

This shop, too, has dealt with many groups among them The Stormers, The Daynes and The Troubadors.

Mr. Ron McLean and Mr. Tom Whitworth are in charge of the instrument department at Windows Music Shop in Central Arcade, Grainger Street.

And this is the only shop in town that has noticed any increase in banjos—which indicates a rise in popularity for folk music.

Twelve string guitars are also going well—four were sold in a period of three weeks recently—and the six-string Jumbo acoustic models have shown an encouraging rise in sales.

Windows also deal in sheet music, records, radio, television and hi-fi equipment.

John Burden & Sons are in Stockton-on-Trees and deal with the majority of groups in that area.

The firm is 100 years old and started as piano specialists. They have now expanded to stock all leading makes of musical equipment.

Mr. A. L. P. Chinn, who was previously in charge of pianos and organs, quite recently took over from Mr. E. Camplin as shop manager. Mr. Camplin has moved to Burden's registered offices at Darlington as Company Secretary.

The shop has equipped the Johnny Taylor Five, The Whirlwinds, The Zephyrs, The Crawdaddies and the Blue Caps—whose lead guitarist works in the shop.

GENE VINCENT'S NARROW ESCAPE

GENE VINCENT is to quit show business!!! That is if Doctor William McKenzie of Harley Street has his way.

Gene recently underwent a serious operation in the Royal Ear, Nose and Throat Hospital in Gray's Inn Road for a cyst on the brain. "If I had left it 24 hours longer the Doctor said I would have been dead," Gene told me at a hotel in Russell Square, London, which is now his home.

He was in the hospital for nine days, and the operation was so delicate that each day his reflexes were closely watched in case he may have been paralysed in any way. "Now the doctor thinks I have been working too hard," says Gene, "and he suggests I stop."

When Gene was in Germany a few months ago he went to a doctor there complaining about a sore throat. "He examined me and mentioned that I should see a specialist about my ear. But I didn't take much notice until one night back in England blood started gushing from it. The next morning I went to Doctor McKenzie. He had me in hospital by three o'clock and in the operating theatre at six. It was that urgent."

The trouble was that a cyst had developed behind his ear and over the years, it had grown to eventually touch the brain.

Gene is now back at work and doesn't seem too keen to stop performing. "If I had to though," he told me, "I would probably move into the recording side or perhaps start an agency."

Gene moved to this country six years ago—to stay—when he married an English girl. And although he hasn't had a hit here for a long time, he is still packing 'em in wherever he plays.



How does he do it? The main reason must be because he still has one of the most exciting stage acts in the business.

His mike-technique has been imitated all over the world.

When he is singing a ballad he grips the microphone with both hands, sticks one leg out behind him and fixes the ceiling with a glassy stare. Then, when he does a rocker, he has a sort of wrestling match, twisting the mike through his legs, swinging it around his head, and even throwing it on the floor and jumping on it!

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No. 4 "TEN PER CENT ISN'T MUCH!"

A MONTH ago we had reached a stage in the career of your group where you had been left to decide whether or not you were ready to turn fully professional. Your life as a group is at a Point of No Return. Casting aside local interests, old friends and the security of your home and your job is no minor move. Yet, on the other hand, if you are to aim at national fame your group must be prepared to travel long distances at a moment's notice and that's out of the question unless you're full-time professional artistes. With the guidance you've already received, the decision is now yours. Yours co-operatively as a group and yours individually as a person.

Management and professionalism go together. Therefore, I am pausing this month to devote a complete article to the intricacies of management. I want to tell you exactly what you should demand of your manager and what he can expect from you in return.

In times gone by a manager was a guy who sat in an office contacting agents who might have work for his artistes. There were fewer different media of entertainment and a manager's job was not complex. Today Artists' Management embraces every aspect of your handling. Therefore, I emphasise the importance of checking each item with your prospective manager before the signing of a contract so that you know his organisation (or an inde-

pendent expert nominated by him) will look after all your group's needs. You should be perfectly certain at the outset how much all the "extra services" are going to cost you. Remember that on top of management percentage you can expect to contribute separately to the cost of your publicity, your equipment, your clothing and other essentials.

PERCENTAGE

TEN per cent. isn't much. Today it is not unusual for a manager to drive such a hard bargain with his potential chart-toppers that the artistes finish by paying him thirty or even forty per cent. of their gross earnings. Unless there are exceptional circumstances, I suggest you should be very cautious about paying a manager more than one quarter—25 per cent.—of your earnings. Many of the top international combos are paying this rate and receiving for it the combined services of management and agency together with the side benefits of a comprehensive press publicity campaign, the supervision of a fan club, active guidance on accountancy, choice of material, negotiation of recording and/or music publishing contracts and so forth.

You should expect to begin by paying less than the maximum 25 per cent. while your earnings are small. According to your weekly earnings the percentage you



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pay might increase from fifteen at £50 to twenty-five at £200 or above. It should never graduate to a greater percentage after that even if you start pulling in a couple of thousand pounds per appearance.

PUBLICITY—You may expect to pay a weekly or monthly contribution towards the cost of your publicity. An independent publicist, working on your manager's behalf, will want something between £10 and £50 per week for handling your account. It is only right that a portion of this cost be passed on to you. Even if your manager employs his own publicity department, he has every right to charge you a regular fee which will help to cover the cost of running the press office, providing photographs and printed publicity material and entertaining the press people who will, one day, help to make known your group's abilities via newspapers and magazines.

BOOKINGS—By and large, your manager will court, accept and reject all bookings on your behalf. You have every right to object to a particular booking if you have special grounds for not wishing to undertake it. On the other hand it is important that a good relationship of faith exists between you and your manager and you should rely upon his advice.

ACCOUNTS—At first you will want to draw almost all your weekly or monthly earnings. Afterwards it might be wise to draw only the basic amount of cash you are likely to require for immediate spending. It is up to you whether you wish to increase your personal responsibility by insisting upon banking your own earnings instead of having your manager's accountants do this on your behalf.

ROAD MANAGEMENT—The hiring and paying of a road manager to look after you and your equipment is not a manager's responsibility. If he knows of someone who would be particularly suitable there is no harm in him putting forward a suggestion. You may well have a reliable friend in mind for the job and since your road manager must remain as close to you as the other group members it is essential that you select somebody you can get on with as well as somebody capable of handling things as varied as train travel and meal getting!

EXPENSES—Even if you are able to sign hotel bills and receive travel tickets via your manager's office, all expenses of this sort are the group's responsibility. It is dangerous to ignore this point for the cost of staying in hotels, buying equipment or clothing, flying up and down the country between dates and running a van for your equipment can swell to frightening totals. Whoever forks out the cash at the time, keep in mind that every penny of it must come from your pocket or bank balance in the end!

In return for his services, your manager can expect many things. The most important of them all is constant professionalism from you. This means turning up on time for every booking, never failing to have the right equipment and clothing ready, never failing to inform his office of any problems or irregularity rather than trying to cope with them beyond your capabilities.

Similarly, on matters of general presentation, your manager will advise you but he will expect your co-operation too.

I cannot hope to cover every angle of Artistes' Management in one article. Entire books have been devoted to the subject. This month I have outlined some of the particularly obvious points—the rest will crop up in future features as we trace out your new career as a professional team.

NEXT MONTH I'LL TALK ABOUT YOUR FIRST RECORDING SESSION AND ALL THE EXCITEMENT WHICH WILL COME BETWEEN THAT DATE AND THE RELEASE OF YOUR FIRST SINGLE.

**IN THE JUNE ISSUE OF BEAT INSTRUMENTAL
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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 SEEKERS

April. 25th Tour of IRELAND.
May. 1st-2nd Tour of IRELAND;
8th Tour of AMERICA (provisional).

UNIT FOUR PLUS TWO

April. 25th CAMBERLEY;
26th WOKING; 27th WALLING-
TON; 28th STOURBRIDGE;
29th WORTHING; 30th GRAVES-
END.

May. 13th Locarno, BLACKPOOL;
16th Imperial, NELSON.

THE WHO

April. 25th Trade Hall, WAT-
FORD; 26th Town Hall, BRIDG-
WATER; 27th Marquee, LONDON;
28th Bronelle Club, BROMLEY;
29th HIGH WYCOMBE; 30th Town
Hall, TROWBRIDGE.

May. 1st College of Arts and Tech-
nology, LEICESTER; 2nd Dungeon
Club, NOTTINGHAM; 3rd The
Majestic, NEWCASTLE; 5th-8th Tour
of SCOTLAND; 9th De Montfort
Hall, LEICESTER; 11th Marquee,
LONDON; 13th BARROW-IN-
FURNESS; 14th HEREFORD;
15th CHIPPENHAM; 16th Town
Hall, STRATFORD; 18th Marquee,
LONDON; 19th BRISTOL;
20th KIDDERMINSTER;
22nd RAWTENSTALL; 23rd The
Marquee, ASHTON; 24th Majestic,
READING.

THE HOLLIES

April. 25th-30th Tour of U.S.A.

May. 1st The Winter Gardens,
WESTON-SUPER-MARE; 4th The
Public Hall, WALLINGTON;
7th Queens, WEST HARTLEPOOL;
8th Town Hall, DUDLEY; 11th The
Regal, RIPLEY; 12th Airport Hotel,
BIRMINGHAM; 15th The Palais,
PETERBOROUGH; 18th Floral
Hall, GORLESTON - ON - SEA;
19th Town Hall, HIGH WYCOMBE;
21st California, DUNSTABLE.

THEM

April. 25th YORK; 27th MAN-
CHESTER; 30th SCUNTHORPE.

May. 1st RAWTENSTALL;
2nd SHEFFIELD; 7th MANCHE-
STER; 8th REDHILL; 9th MAR-
GATE; 11th BRISTOL; 14th WIM-
BLEDON; 15th BEDFORD;
16th BRISTOL; 17th POTTERS
BAR; 20th WORTHING;
24th BATH.

WAYNE FONTANA AND THE MINDBENDERS

April. 25th-28th Tour of U.S.A.;
29th Public Hall, BARROW-IN-
FURNESS.

May. 1st The Royal Star, MAID-
STONE; 2nd Witch Doctor, HAST-
INGS; 8th Town Hall, STOCK-
PORT; 15th Pavilion, BUXTON;
21st Pier, CLEETHORPES.

FREDDIE AND THE DREAMERS

May. 3rd-8th Grand Theatre,
WOLVERHAMPTON; 10th Filming.

DAVE BERRY AND THE CRUISERS

April. 25th ABC, NORTHAMP-
TON; 27th ABC, PLYMOUTH;
28th ABC, EXETER; 29th ABC,
SOUTHAMPTON; 30th ABC,
CROYDON.

May. 1st ABC, DOVER; 2nd ABC,
HARROW; 4th ABC, HULL;
5th ABC, STOCKTON; 6th ABC,
CARLISLE; 8th Theatre Royal,
NORWICH; 9th The Colston Hall,
BRISTOL; 14th Tower, BLACK-
POOL; 15th Pier, CLEETHORPES/
Drill Hall, SCUNTHORPE; 17th The
Rank, DONCASTER; 21st Memorial
Hall, CLEETHORPES/Co-op Hall,
LINCOLN; 22nd Pavilion, BUX-
TON; 23rd Futurist Hall, SCAR-
BOROUGH; 24th The Dome,
BRIGHTON.

IVY LEAGUE

April. 29th Plaza, MANCHESTER;
30th Palais, WIMBLEDON.

May. 2nd Rowing Club, NOT-
TINGHAM; 8th Corn Exchange,
CAMBRIDGE; 9th EAST GRIN-
STEAD; 15th LOWESTOFT;
24th Dome, BRIGHTON.

NASHVILLE TEENS

April. 25th BROMLEY;
26th READING; 27th EVESHAM;
28th-30th Tour of SCOTLAND.

May. 1st-3rd Tour of SCOTLAND;
5th ERDINGTON; 6th STOCK-
PORT; 8th LEEDS; 10th WARRING-
TON; 11th ALTRINGHAM;
13th PORTSMOUTH; 15th NEW-
CASTLE; 18th GORLESTON-ON-
SEA; 20th WEST BROMWICH;
21st NOTTINGHAM; 24th NEW-
PORT.

THE ANIMALS

April. 25th BIRMINGHAM;
27th BASINGSTOKE; 28th-30th Tour
of SWEDEN.

May. 1st-7th Tour of SWEDEN;
9th WEMBLEY; 11th GORLESTON-
ON-SEA; 12th SHEFFIELD;
14th BASILDON; 15th MARCH;
16th EAST GRINSTEAD; 19th-24th
Texas, U.S.A.

GOLDIE AND THE GINGERBREADS

April. 25th NEWBURY;
27th WOODGREEN;
30th SLOUGH.

May. 1st WALTHAMSTOW;
2nd LEWISHAM; 4th PORTS-
MOUTH; 5th ALDERSHOT;
7th KINGSTON; 8th HANLEY;
9th LIVERPOOL; 13th BEDFORD;
15th BOURNEMOUTH; 16th IPS-
WICH; 18th TAUNTON; 19th CAR-
DIFF; 20th WOLVERHAMPTON;
21st MORTON; 22nd LEEDS;
23rd DERBY.

CLIFF BENNETT
AND THE REBEL ROUSERS
April. 25th Starlight, GREEN-
FORD; 28th University, SHEF-
FIELD.

May. 1st Rhodes Centre, BISHOPS
STORTFORD; 2nd Community
Centre, BISHOPS STORTFORD;
6th Bowes Lyon House, STEVEN-
AGE; 7th Fender Club, HARROW;
9th Empire Pool, WEMBLEY;
15th Craven Hill, BICESTER;
24th Dome, BRIGHTON.

SOUNDS INCORPORATED

April. 28th British Nylon Spin-
ners, PONTYPOOL.

May. 2nd The Embassy, SALE;
7th The University, NEWCASTLE;
15th Victoria, CLIFTON.

THE YARDBIRDS

April. 25th DROITWICH SPA;
26th Marquee, LONDON; 27th TUN-
BRIDGE WELLS; 30th Joe Loss
Pop Show.

May. 1st WALTHAMSTOW;
2nd LEWISHAM; 4th PORTS-
MOUTH; 5th ALDERSHOT;
7th KINGSTON; 8th HANLEY;
9th LIVERPOOL; 13th BEDFORD;
15th BOURNEMOUTH; 16th IPS-
WICH; 18th TAUNTON; 19th CAR-
DIFF; 21st-24th Tour of SCOT-
LAND.

THE ROCKIN' BERRIES

April. 25th-26th IRELAND;
27th Town Hall, CHELTENHAM;
29th Manor Lounge, STOCKPORT.

May. 1st Drill Hall, GRANTHAM;
2nd Civic Hall, WOLVERHAMP-
TON; 8th Corn Exchange, BED-
FORD; 9th Oasis, MANCHESTER;
15th The Palais, PETERBOROUGH;
19th FARNBOROUGH; 21st Floral
Hall, MORECOMBE; 23rd Futurist,
SCARBOROUGH.

BRIAN POOLE AND THE TREMELOES

April. 25th ABC, NORTHAMP-
TON; 27th ABC, PLYMOUTH;
28th ABC, EXETER; 29th ABC,
SOUTHAMPTON; 30th ABC,
CROYDON.

May. 1st ABC, DOVER; 2nd ABC, H A R R O W; 4th ABC, HULL; 5th ABC, STOCKTON; 6th ABC, CARLISLE; 8th Theatre Royal, NORWICH; 9th The Colston Hall, BRISTOL; 15th Town Hall, LEEK; 16th Community Centre, SOUT-HALL; 22nd Corn Exchange, CAM-BRIDGE; 23rd White Hall, EAST GRINSTEAD.

THE BARRON KNIGHTS

April. 25th Ken Dodd Show, Palladium, LONDON.

THE DOWNLINERS SECT

April. 25th The Place, HANLEY; 27th Hen and Chicken Hotel, OLD-BURY; 28th Cavern, LIVERPOOL; 29th Blue Note, SUNDERLAND; 30th Upper Park, STOCKTON-ON-TEES.

May. 1st Kokono Club, GATES-HEAD; 2nd Upper Park, DARLINGTON; 3rd The Manor, IPSWICH; 4th Borough Hall, AYLESBURY; 6th Cooks Ferry Inn, EDMONTON; 7th Manor House, HARRINGAY; 8th 234 Club, GRAYS; 9th 51 Club, LONDON; 14th Oasis, MANCHES-TER; 15th CHELMSFORD / Club Noreik, LONDON; 16th 51 Club, LONDON / Black Prince, BEXLEY; 17th Adelphi, WEST BROMWICH;

21st 51 Club, LONDON; 23rd 51 Club, LONDON.

THE BACHELORS

April. 25th Capitol, CARDIFF; 26th-30th Theatre Royal, NOTTING-HAM.

May. 2nd The Odeon, LEEDS; 3rd Gaumont, WOLVERHAMPTON; 4th Odeon, LEICESTER; 5th The Gaumont, DERBY; 6th Gaumont, DONCASTER; 7th Gaumont, SHEF-FIELD; 8th The Odeon, BOLTON; 9th The City Hall, NEWCASTLE; 10th-17th Odeon, LIVERPOOL.

THE FOUR PENNIES

April. 25th LUTON; 26th WAL-LINGTON; 27th ALTRINGHAM; 28th-30th Tour of SCOTLAND.

May. 1st WOLVERHAMPTON; 7th Town Hall, LYDNEY; 8th St. George's Hall, HINCKLEY; 9th The Empire Pool, W E M B L E Y; 16th MANCHESTER; 20th LEICES-TER; 22nd DUNSTABLE.

THE PEDDLERS

April. 25th MANCHESTER; 28th ILKLEY.

May. 1st HULL; 2nd LONDON; 3rd BIRMINGHAM; 4th MOLD; 8th The University, MANCHESTER; 9th BURNLEY; 14th BOREHAM WOOD; 15th LEICESTER.

**Bobbie
Graham's
COLUMN**



This month we have a "new" columnist writing for you. He is Bobbie Graham, one of the most respected drummers in the land, having played as a session man on records made by such artistes as P. J. Proby, Dave Berry, John Leyton, The Everley Brothers and Del Shannon, just to name a few.

Bobbie does, in fact, know the music business "inside out" so if there are any questions you wish to ask him, don't hesitate to write, care of "Beat Instrumental."

The news that I was to succeed Hank Marvin as "B.I.'s" monthly columnist came as a complete surprise to me—but certainly a pleasant one. This gives me the opportunity to pass on advice to all you drummers — which I hope will prove useful to you — and also to tell you of some of the pitfalls I have encountered since I entered show business.

Let's deal, first, with the question I have been asked many times: "What drum kit should I use?" This is purely an individual and personal choice, for whereas set A is ideal for one, another is just as satisfied with the more inexpensive set B.

I, personally, had a custom-built set made by Carlton some years ago — and I have never looked back. It has given me my "own" unique sound, and I have played them at all sessions I have taken part in.

Now if YOU have any aspirations to becoming a "session" drummer with the top stars, let me tell you there is no short cut.

I will be telling you in future issues just what it's like to work with all the different types of musicians.

There are no set hours and once you are established it's a non-stop life. But a wonderful one for those who really enjoy their music.

See you next month.

BOBBIE.

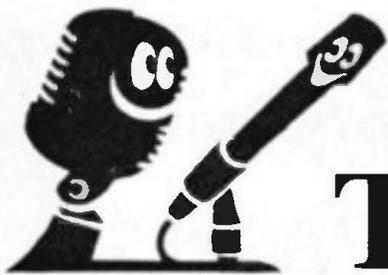
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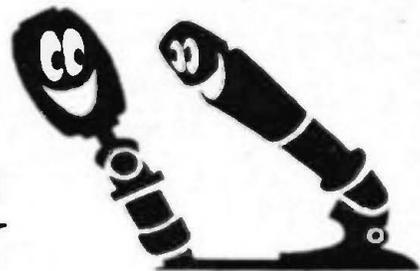
**BEAT
INSTRUMENTAL**

ON SALE MAY 25th

Look for the **COLOUR COVER!**



MIKE TALKING



by KEVIN SWIFT

YOUR mikes are all-important items of equipment. They can make, or mar, your act and so you must be able to depend upon them one hundred per cent.

For group work, the two most reliable types are the ribbon, which has a metal ribbon vibrating in sympathy with the voice, and the moving coil type, which is in some ways similar to a loud speaker, having a resonating diaphragm and voice coil.

They cost anything from £4 upwards and, as usual, "you pays

out extraneous noise. Although it's not a hard and fast rule, moving coil mikes are generally used for uni-directional purposes, while ribbon mikes are usually omni-directional.

TEST FOR CLARITY

WHEN choosing a mike, test it for clarity of reproduction and find out how much volume you can use before you get feedback. If you get a lot with even a little volume, the mike probably has too large a receiving surface, or it is too close to the front of the speakers. It's a good idea to remember that it's almost impossible to reproduce stage positioning in a small shop, so you are bound to get more feedback in your dealers than you would do with the right set-up, e.g., with the speakers in front of, or in line with, the mikes and right out at the sides.

And don't forget about impedance. Most amps are matched to high impedance, and low impedance mikes will develop hardly any volume if put through them. On some mikes switches or screws are incorporated to give you a selection of impedances.

MIKE STANDS

WHEN you're choosing a stand for your mike make sure that it's a good solid one. It will probably cost no more than £8 and it's well worth the money to avoid the horrible situations in which you have to follow your mike when the vibrations cause it to "walk across" the stage.

Mikes are made in all shapes, sizes and prices, to suit the many different jobs they have to do. The £30, which a group would spend on a mike, can become £300 when

you get into the world of recording, broadcasting and large-scale public address systems.

In places like the London Palladium, very sensitive moving coil mikes are used. You have probably been impressed by the performance of those tiny models which pick up voices and acoustic guitars from a fair distance. The Palladium features many radio mikes and other theatres and halls are catching on to the new trend very quickly which, of course, does away with the necessity for leads which can so easily get tangled up on stage.

RECORDING MIKES

IN the recording studio, where every piece of equipment must be the best, condenser mikes are used. These are entirely different from both the ribbon and moving coil types. They operate with about 200 volts going through, have a diaphragm made of gold because it is such a good conductor and



TOM JONES

your money and takes your choice." Whilst the £4 models can prove very satisfactory, obviously the more you pay the better the equipment is liable to be.

Whether you need omni or uni-directional mikes depends upon your own particular group's requirement. If you want two people to sing into one mike, you require the omni-directional type which, as its name suggests, picks up sound from more than one direction. If, on the other hand, your lead singer wants a mike to himself, a uni-directional mike will be ideal because it receives sound through a small area only and thereby cuts



DENNY LAINE

cost at least £200. Why so dear? Well, forgetting the costly diaphragm, these mikes are so well made that each one is a work of art. Highly-skilled workmanship and precision parts are not cheap.

Now let's get the views of some of the top mike users. Tom Jones, who must now be the king of stage movement, has this advice to offer: "Move, move move," he says, "If you stay still for a second on these fast numbers you're dead. Gain the audience's attention and keep it. Whatever



BRIAN JONES

you do, don't make yourself look stupid by giving the impression that you don't quite know what the mike is there for. Make it part of you. If you're singing a slow ballad, of course, it's a different story. You should stick the mike back on its stand, square up to it and use just your arms. Don't fling 'em around too much though—the secret is to stop short of the 'exhibitionist' stage."

LESS FRANTIC

DAVE BERRY is a less frantic performer who has perfected an intriguing stage style of his own. He caresses his mike as if it is a delicate flower, which he musn't crush, and he allows the flex to snake behind him in such a way that it adds grace to his act rather than looking awkward. Pretty Thing, Phil May, has a few words to say about the flex on a mike: "It's fatal," he says, "to let your flex get slack at all. I have been pulled off the stage so many times, because my flex got slack and the kids managed to get hold of it. If this ever happens now, I just let

go of the mike rather than keep hanging on and as a result get dragged off. Once or twice, when there has been a 'girls versus bouncer' skirmish, I have had to watch the mike disappear in a tangle of arms and legs."

Denny Laine, leader/guitarist/singer with the Moody Blues, has his work cut out to cope with chords, words and movements all at the same time. "In cases like mine, I think it's best to stay comparatively still and just project yourself through your playing and singing," he says. "You can quite easily get into trouble if you start wandering around too much."

Brian Jones plays his harmonica most of the time when performing, so he tends to look upon the mike as a pick-up for his instrument, rather than a conveyance for his voice. "What I try to do," he explains, "is to form a sort of chamber around the mike with my hands. Then I wedge the harmonica between my palms and, by keeping my fingers together, I make a moveable flap to get that vibrato effect."

NO MORE SHOCKS

FELLOW Stone, Bill Wyman, who has not yet forgotten the bad shock he got from a mike a short time ago, is naturally concerned about the wiring side of mikes, especially in theatres. "I think every group has had a shock from a mike at some time or other," he told B.I., "and it's not surprising when you examine some of the wiring jobs in theatres both here and abroad. Many places have no earths in the house P.A. and, naturally, if you happen to touch a mike and your strings at the same time you get a nasty, possibly fatal, surprise! My advice is, never take anything for granted. Have a look at the wiring of any premises you play at and refuse to go on until you are sure that you are entirely safe."

Yardbird vocalist, Keith Relf, has had plenty of experience with mikes. "Many is the time," he says, "when the stage curtains have taken us by surprise and whipped our mikes away at the end of our act! If we are playing in a place now which has a stage, we finish our act and then I automatically pull the mike stands back behind the curtain line." He adds: "The mike is not a very interesting thing so you just have to treat it as a

prop for your act. Take it in your hand, or drag it on its stand, bend with it, shake it but, here again, watch out for obstructions. I have pulled amps over more than once!"

General tips on mike technique come from Honeycomb front man, Denis D'Ell. "Don't swallow the mike," he says, "There is no need for it. I always like to stay about nine inches to a foot away from mine. Another point to watch is exploding your consonants. You know, B, P, C, etc.—there is nothing worse than ruining a slow, sweet ballad by 'popping' into the mike on certain lines."

Sound advice, and there is one last thing. . . . No matter how carried away you get, don't tread on your mike lead. Silence is golden, but not on stage!



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INSTRUMENTAL NEWS

FOLK INSTRUMENTS GOING WELL



In the world, the Epiphone Emperor pictured here.

Price? 560 guineas!

The folk trend is no figment of the imagination according to Rosetti.

They report extremely good sales of their Hoyer Acoustic and semi-acoustic guitars, and the 12-string in particular, is very popular.

They've also, recently, brought out the most expensive guitar

'Oriental'

YARDBIRDS

The Yardbirds' follow-up to their chart-topping "For Your Love" has been written, again, by Graham Gouldman, but this time has an "Oriental" sound about it.

Titled "Heart Full Of Soul" it was taped at Advision Studios in New Bond Street and had Chris Dreja, rhythm guitarist, using an Indian sitar (dictionary definition: a guitar with a long neck and a varying number of strings) and a tabla, which, apparently is a type of drum.



SPENCER DAVIES L.P. OUT SHORTLY



THE Beatles like 'em, Jimmy Witherspoon is a fan, Alan Price of the Animals thinks they'll be a sensation, and Charles Foxx (of Charles and Inez Foxx) rates them as the best group in Britain. Yet strangely enough, the boys they are all talking about—the Spencer Davies Group—have yet to make the charts.

Nobody seems to be able to put a finger on the reason why. "I haven't a clue," says Spence. "Our first two records, 'Dimples' and 'I Can't Stand It' are both what you might term as R 'n' B standards—but neither went."

Their third release "Every Little Bit Hurts" received very good reviews but only just managed to squeeze into the thirties.

The boys, however, may have more success in the album field and have, in fact, just completed their first L.P.

Most of the tracks come from their stage act, including Bobby Parker's "Watch Your Step" which normally causes a riot wherever they play.

The title of the album will be "The Spencer Davies Group—Their First L.P." It will be released in early May.

Musical Exchange

SOME time ago, Larry Macari, who used to manage Jennings' shop in Charing Cross Road, opened his own shop in Denmark Street. Now his brother Joe manages it, and the Macari family are fast building up a very good business with their friendly approach and fair trade-in and selling prices.

UNIT FOUR PLUS TWO Change Gear

UNIT FOUR PLUS TWO have now changed to a complete set of Burns gear. Their line-up is as follows (from left to right):

Lead guitarist "Lem" Lubin — a Virginian with a Double 12in. amp.

Drummer Hugh Halliday.

Bass guitarist Rod Garwood — a Shadows Bass with a Double Bamp/speaker unit.

Rhythm guitarist David Meikle — a G.B.65 with a double 12.

Singers Peter Moules and Tommy Moeller use a p.a. set up comprising a Stage Two amp with a pair of column speakers.

DRUM CITY REP.

ARBITER'S Drum City now has a rep. He's Dave Golding, who used to work inside the shop.

In future he will be travelling around the country ensuring that all players using Arbiter-handled drums are satisfied customers.

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 £42 10s. 6d.



Other models available. Illustrated lists sent on application.

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 £50 16s. 0d.



NEW SOUND 5/116/52

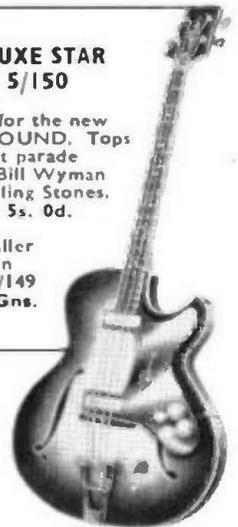
A new resonance electric thin body. 2 pick ups and latest frequency effect switches.
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 £73 5s. 0d.

A smaller version
 No. S/149
 38 Gns.



FOLK MODEL BANJO 6/175 P.S. Long Scale

5-string, played by Dave Waite, the Countrymen. This model has the brilliant tone which thrills all banjoists.
 £35 8s. 9d.



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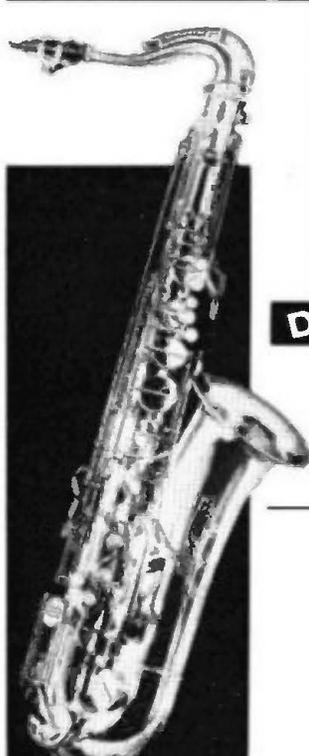
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PYE RECORDING TEST for the CONCORDS

THE ConCORDS, a five-piece group from Harlow who feature a girl as lead vocalist, won the Herts and Essex Beat Competition, sponsored by the "Evening News" and held at the Road Centre, Bishop's Stortford.

Runners-up were Felders Orioles from Barnet and third were Gene and The Cossacks from South Oxhey.

The judges included Sean O'Mahony, publisher of 'B.I.', Pye A and R man John Schroeder—who offered recording tests to The ConCORDS and Gene and The Cossacks—and popular d.j. Jimmy Henney. Besides obvious points such as appearance, personality and choice of material the panel were asked to give extra marks for originality in both sound and material.

The ConCORDS vocalist Jerri Hale wore a light grey dress in contrast to the boys' leather jerkins and deep red trousers. The group featured several popular numbers and two of their own compositions "True Love" and "You Must Have Been a Dream" written by lead guitarist Ken Halloway.

All six finalists set a very high standard and the judges' markings were very close. The other groups who took part were: Kit and The Saracens from Stevenage; Fernando and The Hideaways also from Stevenage and The Guyatones from Harlow.

Globe-Trotting KINKS

THE Kinks are becoming an "international" attraction.

They have trips to the States, Italy, Scandinavia, Holland and Belgium in front of them and in Denmark, recently, their act sparked off riotous scenes among over 2,000 teenagers.

They appeared on a show to celebrate the completion of an open-air theatre in the Tivoli Gardens, Copenhagen, and caused so much excitement that the audience went completely wild, smashing chairs and trampling over the flower beds lining the theatre.

They leave for their trip to the States on June 11 for a month-long tour with a package show. The last time they were there—at the end of last year—they stayed for only two days in which they appeared on two television shows—"Shindig" and "Hullabaloo."

They hope to fit in appearances in Italy, Scandinavia, Holland and Belgium at the beginning of June and end of July.

WAYNE'S NEW SINGLE

WAYNE FONTANA AND THE MINDBENDERS were recording

at the Fontana Studios in Stanhope House, London, from early morning until mid-afternoon one day recently.

They taped a number of titles, one of which will be chosen by A. & R. man Jack Baverstock as the follow-up to "Game Of Love."

It will be out in May.

**Drummers, Organists—
A FOLDING STOOL**

A folding stool has been designed especially for the entertainer who works in a casual and relaxed manner, because artistes often have to rely on borrowing a bar stool or chair at the theatre in which they are performing.

The stool in this case is 27" high, although this could be modified at the time of ordering to suit individual requirements.

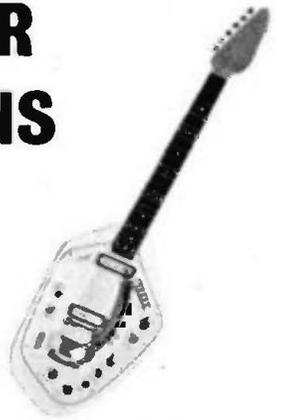
HOHNER'S ELECTRAVOX

THERE is still a great deal of interest in the Hohner Electravox.

This is a fully-transistorised organ-cum-accordion which combines most of the tone colours of an organ with the portability of an accordion.

Volume can be brought in by a small set of bellows and playing method is the same as with an accordion. Price is 340 guineas.

**GUITAR
ORGANS
OUT
SOON**



LOOKS like Watkins and Vox will be bringing their guitar organs out at roughly the same time, and it is highly probable that each will gain its own devotees amongst the guitar-buying public.

This is because they are so different in shape and playing technique. Both instruments will cost about £195.

It'll take a bit of practice for the normal guitar player to master the Vox organ guitar. The organ effect is obtained by the strings making contact with the frets, which are wired to tiny organ generators. The sound is produced as soon as contact is made and so chords must be formed perfectly before the fingers are pressed down evenly on the frets.

The playing technique of the Watkins Guitar-Organ is completely different as it has a Tone Control Generator Box between the guitar and amp which produces the organ effects. The guitar has a standard fingerboard with ordinary frets and therefore can be played in the same way as an ordinary guitar.



"SICK" SECT E.P.

The Downliners Sect have just completed an e.p. of "sick humour" songs. It is scheduled for release by Columbia in May.

Titles are "I Want My Baby Back; Leader Of The Sect; Now She's Dead; Midnight Howl."

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Trumpet, Selmer Paris, recon.	£45	0	0
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Trumpet, Conn., as new	£95	0	0
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Horn, Alexander, recon.	£163	0	0

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Fender Precision Bass	£65	0	0
Martin D28E Dreadnought	£125	0	0
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Selmer TV 19t.	£40	0	0
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President Holders Stands Cymbals, covers	£60	0	0
Trixon with Premier Metal Snare Drum	£85	0	0
Edgware, new	£69	17	0
Ajax, 3 Drums, with Ludwig Snare Drum	£128	0	0

VIBRAPHONES

Trixon, complete, new, with case	£209	0	0
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Ajax Concert Grand—shop soiled	£130	0	0



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YOUR QUERIES ANSWERED . . .

Dear Sir,

I belong to a local Fordingbridge group called "Five Of A Kind." Sometimes, when we are practising, we pick up foreign radio stations on our amps, and this can become very annoying when they get loud.

Can you tell me if there is any way of preventing this?

STEVE NUNN (One Of Kind),

Fordingbridge, Hants.

ANSWER:—This is something which troubles quite a few groups. The exact cause is difficult to define, but often a mike can act as an aerial, or guitar strings can resonate on exactly the same frequency as a certain station. The remedy is simple. It is possible to buy an Interference Suppressor Choke. This is a small attachment which should be fitted inside the jack of your guitar or mike lead, in series with the live wire. The screen wire need not be broken. These chokes come in several different sizes and you should make sure that the one you buy is the model which is suitable for a small current. It will probably be about 3/4 in. long. Price: A few shillings.

Dear Sir,

I like to keep one guitar specially for performances and, therefore, always leave it alone in between. Could you tell me whether it is best to slacken all the strings off while the guitar is "in storage" or to keep them taut? Which puts the greatest strain on the strings, going on a long term basis?

GEORGE MURDOCK,

Plymouth, Devon.

ANSWER:—It is best to leave the strings as tuned because while they are on the guitar they are keeping the neck in a constant position. If there are no strings on your guitar or if they are slack, the neck will be much more vulnerable to warping brought about by changes in temperature.

The better quality strings will not stretch on their own and, therefore, should not be affected during the time they are left.

Make sure that you wipe all traces of perspiration from the strings before you put the guitar away, otherwise they will be corroded when you come to play it again.

Dear Sir,

When I play my Sandy Nelson L.P.s, I often wonder what make of drums he plays. I should like to say that I am appalled by the number of useless drummers in pop groups. The majority don't even hold their sticks properly, and they are always much too loud. I wish we could see more budding Gene Krupas and Buddy Richs, quality drummers.

PETER S. LEE.

Oakham, Rutland.

ANSWER:—Sandy plays the Ludwig Super Classic Kit, in a glitter

finish. If any pop drummers want to reply to Mr. Lee's criticism, we shall be glad to print their views in the letters page of the big new "Beat" which starts next month.

Dear Sir,

I am hoping to have a trip up to London in the near future with a view to buying a new bass guitar. As trends are different all over the country, I wonder if you could tell me what price I would have to pay for a second-hand Fender Bass?

JACK MELNICK,

Poole, Dorset.

ANSWER:—Fender hasses are currently selling at about £90, with a few going just a little cheaper.

Dear Sir,

I have, at present, a Hofner Senator Cello guitar and I am wondering whether it is possible to convert it into a bass.

It has a steel reinforced neck, a pickup and a control panel. If I did convert it, would I have to re-wire the pickups, and would the neck be strong enough?

MICHAEL WATSON,

Kilsyth, Glasgow.

ANSWER:—It is never possible to make a good job of converting a 6-string to a bass. The pressure exerted by the strings on the body of any guitar is very great, and to put bass strings on a body designed for a 6-string, would be asking for trouble,

even if there is a truss rod.

Also, fret spacings for a bass are very different from those for a 6-string. In addition, you would not get very good results from an ordinary pickup and would have to buy a special bass model. By the time you have added to this the cost of new strings, a bridge and machine heads, you would probably find it a much better proposition to trade in your Senator as a deposit on a new bass guitar.

Dear Sir,

Can you tell me how the Beatles go about recording their voices in the studio. Do they record an instrumental track first and then go into a smaller studio to sing.

G. GORDON,

Morden, Surrey.

ANSWER:—The Beatles do often record an instrumental track first but when they come to adding the vocal track they insist that they stay in the larger studio rather than going into the usual soundproof booth. The reason is that when someone sings within deadened walls, the voice does not resonate at all so that he is unable to get a satisfactory "ring" to let him know how he is getting on.

In the open, although the sound quality is not quite as pure, John, Paul and George can get enjoyment from their singing and this makes for much better results.

INSTRUMENTAL CORNER

WOODEN BEATERS

THERE has been a tremendous demand for wooden beaters lately. Some shops report complete sell outs.

There is nothing like solid wood to supply that loud "thump" below a beat group and more and more drummers are catching on. They are either buying the standard wooden model bass-drum pedal beater in wood as it is made, or the wooden beaters which are generally used by the "Big Bass Drum Bashers" in marching bands, and filing these down to fit their bass pedals. You can buy a beater for as little as 14/- but don't forget that wood will wear your skin out much more quickly than the standard beater. What most drummers do is to fit a patch made from an old skin on to the point of contact, which lessens wear.

The Capodastro

"WHAT do you need a Capodastro for?" is the question asked by many guitarists. Some even ask "what is a 'Capodastro'?" Many people know this attachment for the guitar as "that bracket thing that goes over the strings."

Beat group members don't come across a Capodastro so often because it's something which is used much more widely in the world of Folk and is indispensable for Flamenco guitar playing. What does it do? It replaces the finger in barring all 6 strings and therefore gives the player more freedom of fingering in all positions. Of course the same set of root chords can be used for any key all the way up the neck.

A Capodastro usually costs around 6/-.

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DAVE BERRY AND THE CRUISERS — BUT NOT ON DISC!

DAVE Berry and his backing group The Cruisers have built up quite a reputation with their knock-out stage act. True, Dave and the boys do a lot of television work and show-touring these days, which limits the length of their act, but put them on at a ballroom or a club for a 45-minute stint and they'll show you just how to capture an audience.

The Cruisers open with a selection of country and western and early rock numbers to generate an atmosphere, then on comes Dave—complete with hand movements—to thrash out his R 'n' B favourites, a number of his hits, and some raving Little Richard-type numbers.

Although the personnel of the group has changed, the name has stayed the same. The "old" Cruisers have split up, which gives the former Frank White Combo full authority now to use the name. In fact, they have a disc out in their own right titled "It Ain't Me Babe" a Bob Dylan composition.

But prepare for a surprise! Any of you who have bought, say "Baby It's You" "The Crying Game" or even his current one "Little Things" are not listening to The Cruisers backing Dave.

USES SESSION MEN

"I've only used the boys on 'Memphis Tennessee'" Dave told me. On all his discs since, he has had session men Jimmy Paige and Big Jim Sullivan alternating between rhythm and lead, Bobby Graham on drums, and Alan Welling on bass.

"I find that it's much easier this way," Dave told me. "Whereas The Cruisers and I can really get a number off spot-on for stage presentation, it does take time. But in a recording studio you don't always have that time. So the number I'm recording is shown to the four session men, who can all read music, and we start straight away."

But on Dave's hit "Little Things" the session didn't start straight away—and it was his own fault.

On his way to Decca's West Hampstead studios he lost the demonstration disc. So he had to learn it at the time of recording.

"It was the longest session I've ever had," says Dave, who double-tracked his voice and added second-part harmony on the number. The lead figure was played by Jimmy Paige on this one, which was supplemented by girl's voices and two trumpets in the background.

The four boys he uses are recognised as the best in their field, but The Cruisers do a perfect note-for-note job for Dave when it comes to reproducing the numbers on stage.

"You'd never tell the difference" says Dave.

Line up of The Cruisers, by the way, is a standard one of three guitars and drums.

Frank White, leader and lead guitarist, plays his specially-made double-necked Gibson guitar—it cost him close on £400—through a Fender double Showman amplifier using two 15 ins. speakers.

Alan Taylor, rhythm and vocals, plays a Levin acoustic, through a Fender Bassman amp.

Peter Cliff, the bass player, has an Epiphone with a Vox Foundation amp, and John Riley plays Slingerland drums.

BRIAN CLARK



Dave (right) pictured with the group he uses on stage but not on disc.

BUYING FOLK EQUIPMENT

by THE SEEKERS

Interviewed by Tony Webster

IN recent months, the folk music trend has reached an all-time "high" and letters have been coming into the "Beat Instrumental" offices in an ever-increasing quantity asking our advice on "what sort of instruments are needed to play folk."

To get the answer to this, and all the other musical questions connected with playing folk, we decided to ask the most successful chart-topping folk group in the country, The Seekers.

Between them, they play a total of seven instruments. Keith Potger has a six- and a twelve-string acoustic guitar. Bruce Woodley swops around on a Spanish six-string guitar and a five-string, long-necked banjo. Athol Guy sticks solely to his huge Italian double bass and Judith Durham, although she can play guitar, is usually seen with a tambourine or her newly-acquired autoharp.

They were all unanimous on one point: "Get the best instruments you can afford. If you start off with very poor equipment you're liable to be put off before you begin!"

Now let's ask each member of the group individually to talk about his, or her, instruments.

SPECIAL STRINGS

BRUCE told me. "All Spanish guitars are basically the same providing they're well-made. The average price seems to be about £15 to £20. They can be bought for less, of course, but then you may find it difficult to get the sound you want."

"I find also that by using special guitar strings, the sound is improved. I buy a type consisting of a rope core wound on aluminium. Mind you, I only replace the top three strings with these, ordinary strings sound better on the bass register. They only cost about £1 a set and are really good value."

"The banjo isn't an essential instrument in a folk group, but it adds some marvellous sound variations. It does present some intricate problems though. Firstly, you must get a



five-string model and use the correct banjo—(D B G C G)—tuning. A four-string model, on the other hand, can be tuned like a guitar, but unless you're playing trad jazz there's really no point."

"Because of this different tuning, the banjo must be learnt as a completely new instrument. This can take some time, but if you've got a basic knowledge of music, a good tutor should put you on the right road. I bought my banjo in America and it's a long-necked model. This means that three extra frets are added to the top of the neck giving you a much wider scope for playing. The fifth string starts half way up the neck and is called the 'drone string,' because it is never fingered in a chord. The note is always the same (an octave above the G on the third string), and nearly becomes a dischord sometimes. Some of the harmonies, though, are really fantastic to listen to."

"When buying a banjo look for an absolutely straight neck—any slight warp will make it sound terrible. The vellum—or skin—should preferably be plastic. It can be tuned like a drum. The head should have a nice heavy rim and if you can get geared machine heads, do so, because they'll enable you to get a perfect tuning."

Let's move on now and see what

Athol has to say about the double bass.

"It's a marvellous instrument. A definite 'must' for any folk group. An electric bass just wouldn't fit in. My advise is to buy a good second hand one. They're better because the wood is more seasoned and gives a mature response. You can usually pick one up for £50-£60, which is much cheaper than a new one. If you're buying from a store, do get someone who's played one before to go with you or else you may make a mistake. If you've never played a double bass before you won't be able to tell if the one you're testing has a good tone or not. Many people buy a model that looks good because they think it will sound better, which is ridiculous! A bass is an instrument that takes a long time to learn. You might have played bass guitar before, but that won't help you much. Remember, there are no frets and the fingering is much more intricate so get someone to teach you if possible. If you can't find a teacher, a tutor will help but only if you've got a good musical background."

"Don't forget that in a folk group the bass doesn't have to stick to the usual bass patterns. Some intricate improvisations can be played round the main theme, but it takes a lot of work to get that far."

ACOUSTIC GUITARS

KEITH then gave us his views on acoustic guitars.

"Make sure that the guitar, whether it is a six- or twelve-string has a good fingerboard, with an easily adjustable truss rod and a medium action. Most guitarists in beat groups prefer a very low action, but with an acoustic model the strings have to be hit much harder, and a low action would make the strings buzz when they hit the frets."

"The neck must be absolutely perfect on a twelve-string because the strings are much harder to push down and to hold a chord on a warped neck is practically impossible. Try and learn to play it as a completely separate instrument to the six-string. The fingering is much harder and it's easy to make mistakes."

"When buying an acoustic guitar, try tapping the body. This will give you a good idea of the quality. If the sound created by this knocking is somewhat bassy, then you're on to a good thing. Check the machine heads and make sure there are no cracks anywhere on the body or neck. The slightest flaw can cause untold damage."

Let's turn finally to the glamorous member of the Seekers, and see what Judith has to say about tambourines and autoharps.

"Well, a tambourine is cheaper than a guitar, isn't it? They only cost about £2.10.0d. All models are the same really, some are bigger than others and look better. I've got one of these myself. I suppose it's my feminine mind! I like to have something pretty on stage with me to overshadow all these fellers up there with me! I like a nice crisp tone from the bells. It sounds great in our type of music. You can take the skin out if you like, but it's only advisable when you've got two tambourines because it produces a much quieter effect."

"The autoharp is a relatively new instrument. It's very much like a zither, except that chords can be played just by pressing buttons. They cost about £11, but I'm afraid I can't advise you what to look for when buying one. I haven't had mine long enough. It's definitely worthwhile getting one if only for effects. They're ideal for the female folk singer who wants another instrument besides a guitar. All you have to do is press a button and strum. Dead easy! It's harder to try and pick out melodies, but then, I'm not that ambitious yet!"

MEN Behind The INSTRUMENTS

7.—LESLIE MILLER, JOHN E. MCKOEN & HARRY A. CHEETHAM



DALLAS MUSICALS LTD., one of the corner stones of the British musical equipment industry, is a name synonymous with such famous brands as Carlton Drums, Framus Guitars, Scandall Accordians, Buffet Woodwind, etc., etc. It has given its name to Dallas Amplifications, made within the Dallas organisation.

The firm was born in 1875 when a Liverpudlian, John Eastwood Dallas, opened a workshop in New Oxford Street to make banjos, which had suddenly boomed in popularity.

Now, ninety years later, Dallas is run by a dynamic trio headed by Managing Director, John McKoen, with Leslie Miller in charge of Sales and Harry Cheetham responsible for buying.

They all joined the Company over thirty years ago, and like any experienced trio, they've learned to work together in harmony. "It's a team effort here", insists John McKoen. "We've no 'lone genius' doing everything!"

Dallas has certainly needed very strong guidance during the past thirty years. At the start of the last war their Tottenham Court Road premises were completely burnt out in an air raid and they stopped making musical instruments altogether and went over to war work.

After the war, they had to start again from scratch. "We held classes to explain how drums were made," recalled John McKoen, "which was sad when you think that we'd been making them since around 1930".

The Dallas trio is obviously a very happy and confident team. Between them they like all types of music. John McKoen, although he doesn't play an instrument, is acknowledged as one of the foremost experts on drums and drum manufacturing and he admires many of today's group instrumentalists. He says: "Until you actually meet and talk to them you tend to take some notice of all the wrong publicity, but most of them are very intelligent and serious about their music. I particularly admire players like Bobbie Graham. I think he's an excellent drummer". He firmly believes that Britain makes the best drums in the world and says: "They've become a highly-developed product of our skilled technicians in order to provide the sounds which today's drummers demand".

Leslie Miller confirmed that they are finding it difficult to meet all the demands for their products. They exhibited at the Frankfurt Fair and the results have, quite frankly, embarrassed them because they never like to fail to meet a customer's demands. Leslie Miller, incidentally, is a musician himself, and was brought up on the violin. He also plays clarinet, piano and organ.

Harry Cheetham is probably the most pop-minded of the trio and is very interested in the sounds that groups like the Stones, the Honeycombs and the Beatles get from their equipment. Likes their records, too. Refused to be drawn on what he was buying to meet future trends. "I musn't give all my secrets away!" he laughed.

Dallas, who started holding their own musical equipment exhibitions in this country more than 25 years ago, were also one of the founder members of the Association of Musical Instrument Manufacturers and its Educational Group which co-operates with and assists schools to run music classes and form school bands or groups.

All three directors are very keen to keep Dallas in the forefront of music equipment research. They've been marketing the Framus guitar with a special organ effect for over a year now. But John McKoen stressed, that above all else he considered it the duty of manufacturers to provide the instruments and service that the players want. "In fact," he told me, "'Service to customers' is really both our motto and the basic policy of our Company".

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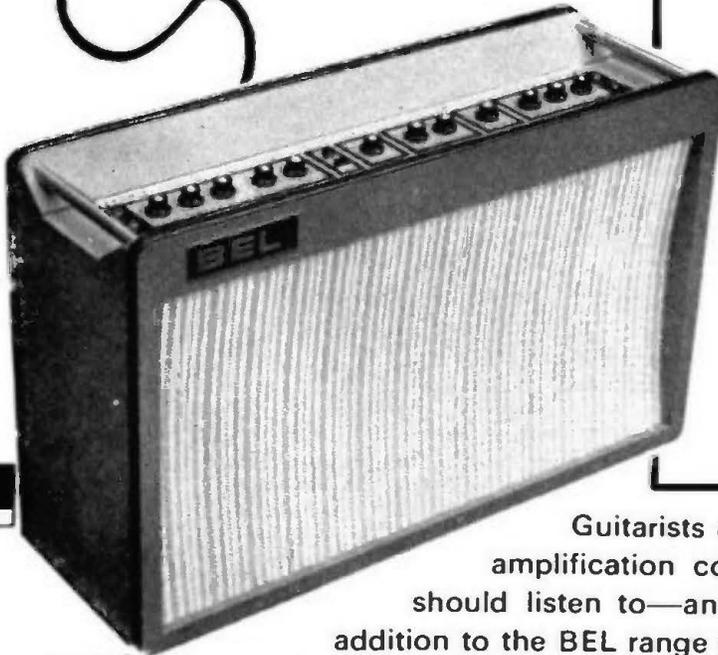
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PROFILE

CHAS. CHANDLER

BRYAN JAMES CHANDLER is the oldest Animal, the tallest, the heaviest, and quite definitely has the loudest laugh. The green eyes are usually wrinkled with amusement. The brown hair is getting longer and longer these days.

Stardom hasn't affected him. He remains an "ordinary bloke." Make a friend of Chas. and you have a friend for life. Born December 18, 1938, in Heaton, Newcastle-on-Tyne. A self-taught musician, he started playing at the age of 17 as an amateur, didn't turn pro. until he was 24.

Says now: "When I left school, I worked for a while as an instrument maker . . . not musical instruments, incidentally. I don't know really whether I had any natural aptitude for music-making, but I sort of drifted into the scene. My first guitar was an ordinary acoustic job . . . can't remember the actual make. It was some years before I switched to bass. But I'm settled now. I don't really play any other instruments."

Chas. has one sister, Margaret, was educated at Heaton Grammar School. He remembers an appearance at Newcastle City Hall, with the boys . . . says: "There's nothing like the receptions we get back home on Tyneside. Not even in America."

He tried to learn piano but gave it up as a bad job. "I suppose that was my trouble—kept looking for a change. I didn't like school, looked forward to leaving. My job making ship's navigational aids was the same—couldn't concentrate. We had this folk-cum-skiffle outfit—Alan Price was one member. Again, I got bored. Looked for something more exciting to play. John Steel came in with us. Then Eric Burdon as singer. It was only when we got really involved with R and B that I started truly CARING."

Chas. is, for the record, 6ft. 4in. tall and weighs a fairly steady 14st. 2lb. He obviously LOOKS bulky but keeps pretty fit. He lives with Alan Price and manager Mike Jeffery in a £25-a-week mews house in Holland Park, West London. Digs Chinese food and good beer, but is fast developing a taste for Mateus, a Portuguese wine. Dresses, on his own admission, "rather scruffily," but likes good suits. And his biggest addiction is clearly . . . Bob Dylan, whom he met in the States.

New acquisition for Chas.: a Gibson acoustic guitar which he picked up second-hand in the States and which he is learning to play. "Cost me £100," he said. "It was worth more than double that."

PETE GOODMAN.



THE ROCKIN' BERRIES

"Poor Man's Son"

"Follow Me"

Pye

AFTER a mild hit with "What In the World's Come Over You," the Rockin' Berries have come up with a number that is so original that it can't fail to be their biggest hit to date.

Titled "Poor Man's Son," it once again features the voice of Jeff

Turton, but this time without the falsetto. In fact the low notes he hits in the intro, would make you wonder what group you were about to hear if you hadn't read the label. In some respects the song is reminiscent of the old Sam Cooke hit, "Chain Gang," mainly due to the "Oohs" and "Aahs" heard behind the guitar solo.

The song was recorded at Pye's Number One studio at Marble Arch under the guidance of A&R man John Schroeder, and young engineer Alan Florence. The "A" side took six takes to complete, which is very good considering the somewhat com-

plicated dubbing done on the disc.

The backing track was recorded first, then extra lead guitar and drums were added. The voices of the boys were recorded, and then double-tracked.

"Poor Man's Son" was originally recorded in the States by a group called the "Reflections." The British publisher gave the number to Maurice King, the boys manager, who gave it to the Berries, who in turn gave it to John. Usually these things are done in the reverse order, but as the Berries say: "We don't mind how we get the song, providing we get it."

THE ANIMALS

"Animal Tracks" L.P.

Columbia

THE very popular Animals have always been rated as the makers of top quality records. Now their new L.P. rams this fact home harder than ever.

Called appropriately "Animal Tracks," it consists of a collection of outstanding versions of numbers such as "Hallelujah, I Love Her So," "Let The Good Times Roll," and

"Roadrunner." All of these tracks have been recorded many times before, but the Animals' treatment gives them a completely new lease of life.

One outstanding track is the slow "Worried Life Blues" which could easily be released as a single. In complete contrast is the raving Bo Diddley number "Roadrunner," which makes very good listening.

As usual the session was held at the Kingsway Studios under the supervision of producer Mickie Most, and engineer Dave Siddell. Says Dave

Siddell: "The Animals get more professional with every session. I can't think of many groups in the world who would be capable of producing an L.P. of this quality and originality in the three hours that this one took. Without any dubbing as well."

There is only one original track on the disc: "For Miss Caulker," a slow blues written by Eric Burdon.

Says Mickie Most: "Later on an E.P. will be released with selected tracks from the album."

SOUNDS INCORPORATED

"A Time For You"

"Hall of the Mountain King"

Columbia

LIKE Cliff Bennett and the Rebel Rousers, Sounds Inc., have always been classed as a "group's group." This often seems to mean that whereas all the groups rave about them, they never catch on really big with the general public. Although "The Spartans" did open up the hit parade for Sounds, they have, so far, failed to follow it up.

Now comes their new single—"A Time For You." It's much less com-

plicated musically—the lead instrument being just a guitar and it could easily break into the best sellers. Written by lead guitarist Johnny St. John, it consists of a very catchy melody, with intriguing counter-harmonies from the saxes in the middle.

The A. & R. man on the session was John Burgess, and the number was recorded at E.M.I.'s St. John's Wood studios. Balance engineer was Peter Brown.

They recorded the backing first, then added piano. This was the only dubbing done, and the number was completed in four takes. Just goes to show what a talented group can do.

Says John Burgess: "I saw the boys during the Beatles Christmas Show, and after a long discussion decided that their material had always been too complicated for the pop market. As a result, Johnny St. John wrote "A Time For You" especially for the guitar. At the same session they also recorded an American instrumental called "Slinky." We think this could well be the next single.

The "B" side is Sounds' arrangement of the classical "Hall Of The Mountain King," but the intro and ending sounds very similar to the theme music for a certain spy film, it should have been called "Hall Of James Bond." Even so, musically it's a perfect disc.

SEARCHERS E.P.

"Bumble Bee"

Pye

FOLLOWING hot on the heels of their hit single, comes this E.P. from the Searchers. Featuring four of the tracks from their recent "Sounds Like Searchers" L.P., this could prove to be their most successful collection since their very first. "Ain't Gonna Kiss Ya." entered the singles charts.

The title song, "Bumble Bee," has, in fact, been released as a single in

the States. The other titles include two Chris Curtis originals—"Everything You Do" and "If I Could Find Someone"—and the beaty "Magic Potion," a Burt Bacharach composition, which collectively makes a very varied and interesting E.P.

It was produced by Tony Hatch, who also plays piano on the track, at Pye's Marble Arch studios.

Sound engineer on the session, Ray Prickett, told us: "We recorded the backing track first. Then added extra guitars and drums where needed. Tony Hatch did his piano

bit for some of the tracks, and then the vocals were added. As usual these are by Mike and Chris, with occasional vocal backing bits from the other boys."

Although these tracks were picked as being the best from the L.P. I can't help thinking that if "Everybody Clap Your Hands" were included, then the sales would be even higher.

If "Bumble Bee" makes it as a single in the States, then surely some other tracks from this E.P. will also be released in the same way.

THE "SLOW DOWN" MAN IS LOOKING FOR A HIT

BEING an instrumentalist's magazine, "B.I." is vastly read by groups. And for this reason, we devote a special feature this month to someone, who, to the average "pop" music fan may mean nothing, but to the majority of British groups means a great deal. His name is Larry Williams.

Just ask The Beatles, Gerry, The Animals or Cliff Bennett, for example, who he is. They are among many groups who feature Larry's recognised "standards" such as "Slow Down" "Dizzy Miss Lizzie" "Bony Maronie" and "She Said Yeah."

Larry—now 29 years of age—has just completed a tour of this country, and I spoke to him before he went back to the States. "Man this is a lovely place and the people are nice but to make any big impression here you need a hit. Once I've got the people watching me I'll knock myself out, but you need a hit alongside your name to bring 'em in."

And knock himself out he does, as anyone who managed to see him will confirm. Larry is in the Little Richard—Jerry Lee Lewis mould as an artiste, romping about the stage creating tremendous excitement and atmosphere.

In fact, Larry is such a dynamic performer that on the Alan Freed Show



several years ago, he was responsible for Jerry Lee Lewis leaving the show.

Larry was on just before bill-topper Jerry, and night after night, at the beginning of the tour, his pounding piano playing and enthusiasm for his music whipped up a storm that had the audience shouting for more.

The only way Jerry could top this was to go to the extremes of smashing chairs, breaking microphones, and jumping on

pianos—while promoters were crying in the wings pleading "No more damage, Jerry, please!"

Eventually Jerry got fed up with the nagging of promoters—plus the fact that he was knocking himself sick trying to better Larry's act—and he just walked out.

INDEPENDENT BOOKINGS

TO coincide with his recent tour, Larry had a disc issued on the Sue label titled "Strange", but it failed to make the charts.

Perhaps the reason for Larry's lack of success on disc of late is because he refuses to sign a contract with one company.

All his records are produced independently and leased to various labels

"That's the best way," he told me. "In the past I have been under contract to two labels, Speciality and Chess in the States. And I broke those contracts, man, because I was tied hand and foot. With a record company they've got dozens of artistes and they don't care if you just sit over there in the corner and die!"

I'm sure all Britain's groups who are still using his material will join me in wishing him luck in his search for that elusive hit. **JOHN EMERY**



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DONOVAN'S BIG INFLUENCE?

IT'S NOT DYLAN!

by JOHN EMERY

DONOVAN. The name is familiar. Oh yes, he's the bloke they all say has been influenced by Bob Dylan and Woody Guthrie.

Quite true, Donovan is a great admirer of both these performers, but I think someone has slipped up somewhere along the line, because I doubt very much if anyone has ever heard of his real influence.

"The man who encouraged and helped me most," Don told me, "Was a fellow called Keith 'Mac' Macleod. I've known him for about three years, and he's taught me everything from chord progressions on the guitar, to how to appreciate folk and real blues."

They met for the first time at a folk club above the "Red Lion" in St. Albans, Hertfordshire, and chatted together, after Donovan—then 15 years of age—had got up on stage to play his very first composition to one and all with a great sense of pride and achievement.

The two rapidly became great "buddies" and last Summer Keith invited Don to Torquay to stay with him and his wife. Keith fixed him up with a job as waiter in a hotel and in the evenings both went 'busking' around the pubs and clubs as a double act.

Even when they got back to the hotel each night Keith would show Don various intricacies on the guitar.

Donovan Leitch has now, of course, taken off in a big way, but where is Keith?

I traced him to a record shop in St. Albans where he is working, and he told me enthusiastically that he may soon be linking up with his 'mate' again.

Keith, 23-years-of-age, told me, "Don's been in touch and it's almost certain that I'll be accompanying him on guitar on his forthcoming nationwide tour which starts in early May."

Now so much has been written about Donovan already that one would think there is nothing left to say. But there is, in fact—the true story of how he was actually discovered.

HOW HE WAS SPOTTED

IT seems from all accounts that after roaming the sea-side towns for a few years strumming his guitar, blowing harmonica and composing songs, he decided one day to "appear" on the scene. It certainly wasn't quite like that.

The first person to actually "spot" him was Peter Eden, now one of his co-managers. Pete was at The Studio Club in Southend one night when Cops 'n' Robbers were due to play.

The boys live near Donovan in Hatfield, Hertfordshire, so he travelled down with them, stood in for a few numbers and played on his own in the interval.

Pete was very impressed with his approach and at the end of the evening asked him to run through one of his own compositions. Don sang a few verses of "Why Do You Treat Me Like You Do?"—the "B" side of "Catch



The Wind"—and Pete explained that he would like to manage him.

BROUGHT IN GEOFF STEPHENS

HE was rather pleased with his "discovery" but as he didn't work in show business he thought he'd better get in touch with someone who did—Songwriter Geoff Stephens, who agreed to come down and watch Donovan. When he actually saw Donovan a few days later he also became very keen to bring this "Wandering Minstrel" to London as quickly as possible.

Pete says: "We asked Don to keep in touch and when the time was right we wrote to him at Torquay asking him to come and see us."

Geoff continues: "We phoned the news of this boy around to everyone and invited Bob Bickford of 'Ready Steady Go' along to a studio underneath Southern Music in Denmark Street to watch him, while he was making some demonstration discs."

Bob Bickford liked what he heard and gave Donovan the biggest break he could hope for—a regular spot of his own on the programme for three weeks—before he had even cut his first disc.

This was the ideal opening—and the next big step was "Catch The Wind" which was recorded at Olympic Sound Studios in London and had Don playing guitar, accompanied by four violas, four violins and string bass.

Now everyone waits to see if Donovan has that all-important factor in show business—staying power. So much depends on his forthcoming tour. And fittingly the man who inspired at the beginning will be on hand to help him once more.

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"THEM" MAY FEATURE 12-STRING BASS

ALAN HENDERSON of "Them" may become one of the first bass guitarists to feature a 12-string model.

He has seen the one produced by Burns, and although he is still very fond of the Fender Jazz bass he has been using for years now, he feels it's time for a change. "I think I will get a 12-string model made specifically for me," he says.

The cost of such a guitar would range into the hundreds, but judging by the success of their current release "Here Comes The Night" it shouldn't set him back too much. In fact, they have been working solid for the past four months—ever since "Baby Please Don't Go" took off.

They hope to make a trip home to Ireland soon, but they can only hope to spend a couple of days there at the most.

Then it's back to work again and touring all over Britain in their Ford Thames van—or should I say Bedford? The Thames, which the boys have been using for some time, broke down on a motorway, so their road manager had to hire a Bedford.

And this is only one of the many incidents that the boys have got mixed up in during their travels recently.

While on a tour of Scotland, for example, they arrived at a ballroom in Gurrock to be warned by the manager that someone had telephoned saying a bomb had been planted. This didn't disturb them too much, but as their act got underway, the attendants and management were still looking around for it.

Then in Elgin the group were kidnapped! They were scheduled to play at the "Two Red Shoes" and arrived



45 minutes before they were due to start.

Students belonging to the Aberdeen Students Charity asked them if the boys would come along to pose for some photographs; so they went to the headquarters and were locked in until £50 worth of charity magazines were sold at the ballroom. This target was reached, so "Them" were released unharmed and went on half an hour late.

Lead guitarist Billy Harrison, incidentally, found his Hoyer electric

acoustic model damaged—due to travelling—and has bought a Gibson \$355 while his "favourite" guitar is being repaired.

The group's first long player is due to be completed by April 30. It will consist of original numbers and songs they feature in their stage act.

Instrument-wise, organist Jack McAuley uses a Farfisa; Pat McAuley plays Rogers drums; and vocalist Van Morrison uses a Shure Unidyne microphone through the group's p.a. system. **BRIAN CLARK.**

SCREAMIN' JAY IS HERE TO STAY —FOR A WHILE, ANYWAY

LONDON has become the home — for two years anyway — of one of America's wildest and most popular entertainers, Screamin' Jay Hawkins.

Jay arrived in this country, originally, for a month's television, radio and one-nighter dates to coincide with his British release "The Whammy" but he has been asked to stay on to undertake a tour of Europe by the Don Arden Organisation. "I'm going to make London my base," Screamin' Jay says, "and while I'm here I will cut my next single with the hope that I can become equally as popular here as I am back home."

For those who do not know of him, let us put you in the picture. Off-stage, he's the friendliest person you could wish to meet, but when he's

in front of an audience he is electrifying.

He stalks on stage, more often than not, in a turban, matching silk jacket and trousers covered by a white cape, wearing zebra-striped shoes and carrying a skull on a walking stick which he affectionately calls "Henry." All his clothes are designed by himself.

Then he tears into numbers like "Little Bitty Pretty One" and "What'd I Say" but he doesn't sing the lyrics—he screams them! He puts every ounce into each number and closes his act — duration normally 45 minutes — with a cloud of smoke evolved from a fuse box plugged in at the side of the stage. When the smoke clears, Jay and the musicians are gone.

He used to open his act by stepping from a coffin. "But I heard you've got a guy called Lord Sutch over here

who does the same thing. So I don't include it."

Before Jay entered show business back in 1951 he was a boxer and won 38 out of 48 professional fights. Why did he quit? "I got a bad beating in one particular fight and it was then that I figured that screaming was an easier way of earning a buck."

So, being able to play piano and tenor saxophone, he joined a band, worked for Fats Domino, and did a lot of night-club work until he made a name for himself as a solo entertainer.

His first big impact in the States was a record titled "I Put A Spell On You". The strange and foreboding lyrics of this song upset the nation, but nevertheless made number two in the charts.

Jay told me: "They all tried to ban it but it only made it sell more."

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,

Sometimes I read about the worries of the unknown English groups and how difficult they find it to get on. Tell them, they shouldn't be angry. Conditions for groups or solo-performers in England are so much better than in Germany. We can't even get the well-known makes of guitars and amplifiers in towns here apart from the really big ones like Berlin, Hamburg, Frankfurt and Munich. Also in smaller towns it's difficult to find a club or pub to play in.

I've been to England twice to watch groups and talk to players and shop assistants and I've found that things are great in England for musicians. We've only got about two or three groups on record, who've found an original style. Most of them have to imitate English hits with German words and I find that they sound poor compared to the originals.

I'm waiting for the future numbers of your magazine. Please excuse my mistakes in grammar words and other points.

Rolf-Karl Dohring,
Aachen, W. Germany.

Dear Sir,

I am not cynical by nature but after seeing the Elvis film "Girl Happy" I felt like writing the following letter to "Your Queries Answered."

Dear Sir,

Could you tell me where I can buy a set of self-playing bongos as used by Elvis in the beach scene in "Girl Happy." Could you also tell me how long it took him to develop his voice to the point where he can sing un-amplified above a screaming crowd and the guitars and drums of his backing group? Also, what chord was the lead guitarist playing in every single number and lastly—How can film companies have the nerve to issue such trash over and over and over again?

C. Jarvis,
Sandown, Isle of Wight.

Dear Sir,

What are the showbands doing wrong? They are highly professional, extremely accomplished musicians yet they have made no impact in England. Despite appearances on "Lucky Stars," The Palladium, etc., the showbands have been left out in the cold while groups like Them and

The Mighty Arons have been Ireland's only representatives in your charts. I repeat my question, "What are they doing wrong?"

Paul and Shaun Fynes,
Ballymena, Co. Antrim.

Editor's note: We would be pleased to hear readers views on this subject.

Dear Sir,

I am very happy to see that the group scene is sorting itself out. Now those dreadful no-personality groups are dropping out of the headlines whilst outfits who can put themselves across are still very popular, even without big chart successes. It is now evident that the better artistes were wrong to feel bitter when the not-so-gooders struck it lucky with a good record, because time always tells and talent will out in the long run.

T. Thacker,
Grimsby, Lines.

Dear Sir,

Is it possible to get back issues of *Beat Monthly* and *Beat Instrumental*? I would like to build up the entire set of your magazines as I think they would represent the development of your group scene in England.

F. Olsen,
Falsterbo, Sweden.

Unfortunately we have no back issues of Beat Monthly, but it is possible to get all back issues of Beat Instrumental. Just send us an International Money Order for the equivalent of 1/9 for each issue required.

* * *

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

Beat-Nits BUG, MIS, FLASH and STUPID



"Why does he always have to be different?"

BEAT INSTRUMENTAL

MONTHLY

1/6d

MAY, 1965

Bill Eyden prefers

THE SOLID SWINGING
SOUND OF

Slingerland



BILL EYDEN, GREAT DRUMMER IN GEORGIE FAME'S group has certainly been playing long enough to know good drums when he sees them—he's tried most! Bill gives his reasons for choosing Slingerland very simply, "They're extremely well made, look marvellous and sound even better."

See Slingerland for yourself at your dealers.

Rose-Morris
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