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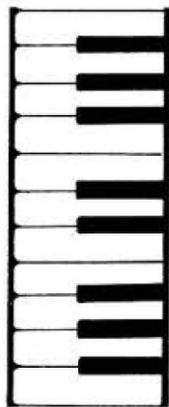
JAN 1966

No. 33



B.I.'s JANUARY COMPETITION

THE FIRST IN A NEW SERIES OF COMPETITIONS WHICH WE WILL BE RUNNING DURING 1966 FOR BIG INSTRUMENT PRIZES



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(As illustrated on the opposite page. Stool will also be supplied with piano)



TO ENTER: There have been many records in the Hit Parade during the past year which have featured a piano either as the lead instrument or in the backing.

Go Now

Cast Your Fate To The Wind

Walk In The Black Forest

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You Make It Move

Rock And Roll Music

Walk Hand In Hand

Bachelor Boy

My Ship Is Coming In

What's New Pussycat

The Moody Blues

Sounds Orchestral

Horst Jankowski

The Toys

Dave Dee, Dozy, Beaky, Mick and Tich

The Beatles

Gerry And The Pacemakers

The Shadows

The Walker Brothers

Tom Jones

- (a) List the titles (there is no need to put the Group or Artist's name) in your order of preference, making No. 1 the record on which you think the piano was most important in making it a success; No. 2 your second choice, and so on.
- (b) Add your name and address together with the instrument you play.
- (c) If you are not using the reader's enquiry card but an ordinary postcard, send your entry to "Beat Instrumental January Competition", 36-38 Westbourne Grove, LONDON, W.2.
- (d) Your entry must arrive not later than January 25th.
- (e) One entry only is allowed for each person.
- (f) The judges' decision is final.
- (g) The result will be announced in "Beat Instrumental" Number 35, which will be on sale on February 25th.

FRONT COVER

When the Beatles are recording they like to get on with the job with no interruptions. Consequently very few photographs are seen of the boys actually working in the studio.

But in this issue there are four exclusive pix of them recording tracks for their latest single and "Rubber Soul" album.

This month's cover shot shows John and George with George Martin, the person who has A and R'd their sessions from the very beginning, and who, although generally regarded as a "backroom boy" is very much a vital part of The Beatles distinctive vocal and instrumental sound.

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Editorial

Congratulations to all winners of our 1965 "Gold Star" awards. The complete list is on pages 10 and 11 of this issue.

I think a special mention should be made of The Shadows. They have been on the scene for over seven years now, and still they regularly get into the charts and retain great popularity. The founder-members of the group, Hank B. Marvin and Bruce Welch, in particular, are very respected by fellow instrumentalists, and newer member Brian Bennett has also established himself, as is shown in the poll results.

Songwriting. Part One of a new series on this interesting side of the business is featured in this issue, but is basically meant as an introduction. In forthcoming months we plan to take in all aspects of what can be a very rewarding profession.

In order to get detailed info. we have spoken to tunesmiths, record producers, arrangers, publishers, in fact anyone at all even remotely connected with songwriting. This will all be passed on to you during the course of the series, and we sincerely hope that it will help the songwriters or aspiring-songwriters among our readers to get the break they have been waiting for.

The poor old pirate radio stations have been under attack again. It seems a pity really because commercial radio is nothing new—it's been with us for years now, thanks to Radio Luxembourg.

And for the life of me I can't see the harm of these programmes being beamed from a fort in the middle of the River Thames, rather than a far-off country. Isn't it about time the Government stopped making a darned nice lot of disc jockeys and engineers sea-sick and let them work on land?

Listening figures have proved that there is room for all.

However, the world of the disc jockey is an intriguing one and on page 26, Radio Luxembourg record-spinner Chris Denning writes for you, telling just how difficult it can be to make the grade.

The Editor.

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JOHN ENTWISTLE

PLAYER OF THE MONTH

THE dark and deep member of the dynamic Who gets very, very angry when people take hefty swipes at his group for alleged musical incompetence. The reason is simple, he is a highly proficient musician. Mind you, he couldn't very well have avoided getting involved in music, "Dad played trumpet, Mum played piano", he explains.

He looks back on his early, musical days and remembers a bloke called Pete Townsend, who played banjo with him while he blew. "Those sessions helped us to develop a sort of telepathy, which we use on stage now", says John.

The Who bass man started playing five years ago. He bought an old Spanish guitar, whipped off the two top strings, tuned down, and began studying the works of one Duane Eddy. When he was able to play Peter Gunn and Rebel Rouser as well as the great man himself he decided to make his own bass. It cost him £10.

The Do-It-Yourself-Bug has never left him. He's used all the top makes of guitar, but is still thinking about a world-beating, Entwistle special, which he hopes to make up one of these days. Recently he got hold of an American Mosrite bass. He loves the neck and is planning to add a couple of pickups from one of Pete T's smashed Rickenbackers. He's also hoping to build a double-necked ten-string bass.

Amp-wise John started with a Selmer Truvoice that had a 10" speaker, now he uses eight twelves in his set-up and he sticks two hundred-watt amps through them. One unit he puts on full bass, the other he puts on full treble.

Talking of his function with the group John says that he works in conjunction with Keith Moon. "Sometimes, we get a Sandy Nelson thing going within a number", he says. On stage, John takes top harmony, but in the studio they have to change round. "My voice is very strident" he explains, it stands out too much for vocal backing in the studio. I have to keep down in the bass regions. It's different on stage because everything is going on at once and the rough edge of my voice isn't noticeable".

When playing John uses both plectrum and finger in different numbers, but he prefers fingers when the number suits. He explains "Instead of using a smooth upward stroking movement I sort of hit the strings with my fingers, run off them and on to the fingerboard, this gives a sharp thudding sound and is very punchy."

Away from the maddening "In Crowd" John relaxes with a large stereo set-up and records by the Beachboys and Beatles. Surprising choices? Maybe, but he loves listening to their vocal harmonies. And when he's not building bass guitars and the stereo is off, he plays the French Horn or at least he tries to play the French Horn. "I'm only learning at the moment", he says. His particular model is one of the very best. It cost around the £200 mark and has many refinements. For a kick-off it's possible to change key on this wonderful instrument—we might even see him using it with the group when he's conquered it.

KEVIN SWIFT



BILL WYMAN'S COLUMN



There are a lot of things that you sometimes have to skip when you are a pro group member—meals and sleep for instance. But there's one thing I do miss a lot and that is sitting in with other groups in the clubs around London. Now I don't have the time and even if I did, I suppose I'd feel a bit awkward at the places I used to go to. I try and make up for it by having a get-together with the blokes who are appearing with us on our shows. The Checkmates are always on our tours and they are great guys for impromptu sessions a couple of hours before "curtain up".

I think it's very important for members of pro groups to keep outside interests going. If I do manage to get some free time I usually spend it at home with my books. I try to get as far away from the group scene as possible, in mind at least.

You need to keep your mind active and I find it's very refreshing to learn about things outside the life you lead. I read about lots of different things rather than trying to learn the ins and outs of one particular subject. Talking of subjects there's one which I wish I had learned about before I came into this business. That's accountancy, I don't mean to say that I want to work out all our earnings and taxes etc. In this game you need to be a bit of an accountant just to keep abreast of what's going on financially.

Besides reading, I have a good laugh with the tape recorder, you know, nutty commercials, mad accents. It helps me to wind down, especially after a long stint of one nighters or a hectic tour abroad.

Well, the editor tells me that Alan Price is all set to take over from me next month, talking about keyboard playing, so I'd just like to close up shop with my thanks to you, for putting me top in the bass guitarist section of your Instrumental Poll. I'm really pleased that fellow instrumentalists think enough of my playing to vote for me.

Finally, all the best, stick at it and keep plodding along even if things are a bit rough. It's well worth it!

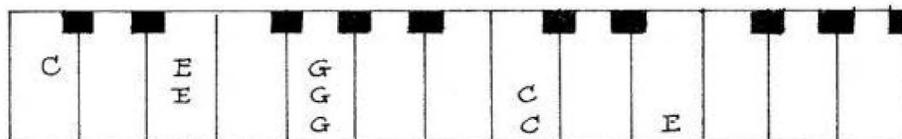
BILL.

Chord shapes on the organ

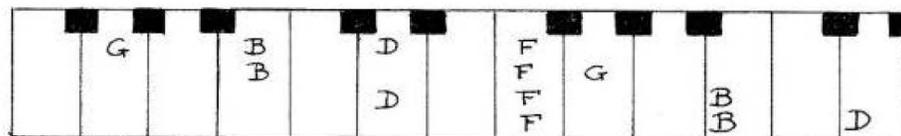
by THE TUTOR

There are some very bright salesmen in the organ business. Not "bright" in the sense that they are out to catch you because in most cases you'll find that they can throw instant light on things which baffled you. This terrific new development, the electric organ, has attracted the right type of musician; the man who will use his training to help YOU instead of showing you just how clever he is.

What's all this leading up to? Simply this. That you can do the same on the organ as you have done on the guitar; learn some basic chord shapes. Your "C" chord in a given inversion is the same shape on the guitar as, for example the "A" chord. This is true also of the piano or organ and the chord shapes are in fact easier to finger than they are on the guitar. Look at the diagram below; three inversions of the "C" chord laid out on the keyboard. Using Continental fingering in which the thumb is counted as "one" try the three shapes. The fingering falls naturally as 1, 3, 5; 1, 2, 5 and 1, 3, 5 respectively for this "C" chord. Flatten the "E" by moving the relevant finger on to the black note in each case and you'll get the C minor chord (Cm). Easy? Take the first chord of the group (the root position) and move it so that the thumb is on the note "G". Complete the same chord shape and you'll have the "G" chord. Do the same with the two inversions. Now put the thumb on the note D and perform the same "shape" routine. This time you'll have to move the middle finger on to the F sharp note and if you don't know your keys your ear will guide you.



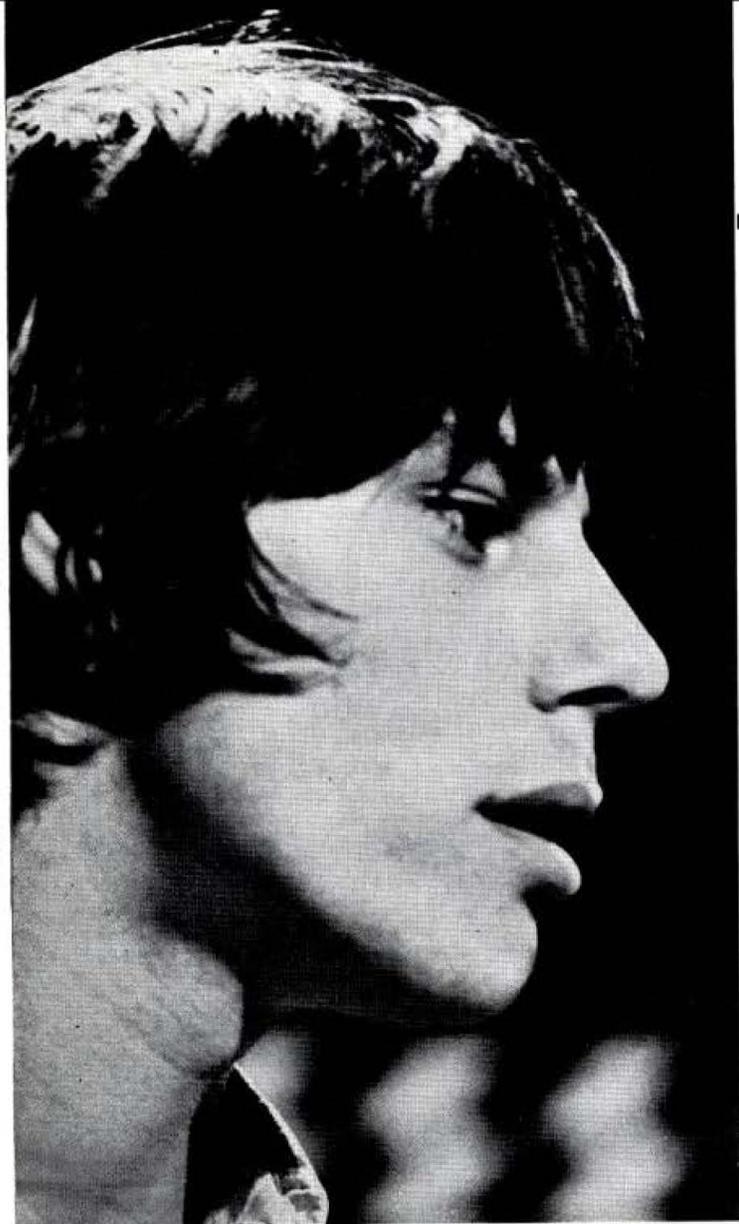
The above takes care of Majors and Minors. Now for the Dominant Seventh which you should know has four notes. Try the first one fingered 1, 2, 4, 5. Now transfer the root "G" to the left hand and play the other groups of three with the following fingerings; 1, 4, 5; 1, 2, 5 and 1, 3, 5. This takes care of G7 and you should transpose it by taking other roots in the manner described above. By this time you should have found that chords are easier on the organ than they are on the guitar.



The basic difficulty on the organ, when you tackle melodies apart from the chords is the "thumb under" technique and you can make a start on this by playing the C major scale with the following fingering

1 2 3 1 2 3 4 5
X X

Note the thumb marked "x". You play the 1 (thumb) 2, 3 group and as you play the thumb you prepare to pass it smoothly under the fingers ready for the "second application" which must come without a "hiccough" or gap to break the even flow of the eight notes. With some practice in this "thumb under" you can play some most convincing riffs in the right hand with a left hand chord accompaniment. We'll have more to say about chord development later but your organ salesman can help and there are some good chord books available.



"We'll revive Gene Vincent's rockers" says Jeff Beck

WHEREAS a lot of hit-parade groups consider it O.K. to stand still and knock out a much-the-same sound and selection of songs night after night, The Yardbirds are constantly experimenting, and because of this enthusiasm, are reaping the rewards.

They are the type of group that can pull in the screams, and also get the boys listening intently. This is a rare quality. Very few groups manage to achieve this.

Much credit for this must go to lead guitarist Jeff Beck, who combines a great sense of showmanship—which makes him with the girls—with tremendous ability—which makes him with the boys.

And make no mistake, the fellers do respect Jeff. Proof of this was shown in the B.I. Instrumental Poll, with Jeff finishing a close second in the Lead Guitarist section to Hank B. Marvin.

This is great going when you consider that Hank has been on the scene for years, and Jeff only appeared in the public eye in March when he was chosen to replace Eric Clapton. When told the news of his placing, he was genuinely surprised and expressed his thanks to all the readers who took the trouble to send in their votes for him. "I really can't believe it", he said. "I didn't think I'd been around long enough to finish very high".

Looking back over the past year, I asked Jeff to pick out

YARDBIRDS MOVE ON

By JOHN EMERY

what he considered to be the outstanding instrumental sounds he had heard on disc, regardless of whether or not the record had made the charts.

"I loved the opening on 'California Girls' by The Beach Boys" he told me. "The beginning was like the introduction to something like an aria. The whole thing was tremendous and the disc on the whole is one of my favourites.

"Another one. The bass part on 'Papa's Got A Brand New Bag'. Get by a record player, turn the treble down and you'll hear what I mean. It really gets through.

"And I think Otis Redding's discs are pretty well the ultimate in instrumental work. They're so solid. Terrific brass, and that voice! He's the gov'nor".

While on the subject of American records, Jeff recapped the session The Yardbirds did in Memphis in their last trip to the States. It started at midnight and finished the next morning.

WILDER SOUND

A and R man and engineer was Sam Phillips, the man who used to record Elvis. "Apparently he came out of retirement to work with us, so you can imagine how flattered we were. And the sound he got—wow!

"His know-how plus the actual studio, which was massive, gave us an overall sound that we've never achieved in an English studio. It was so much wilder. And we didn't use any special effects—just a bit of echo on Keith's voice to give it a lift. The thing that made a big difference I'm sure was the placing of the studio microphones. Each one was a good two feet away from the amplifier so you could really belt it out."

I asked Jeff if there was a

possibility of The Yardbirds "Doing A Stones" and charging across the Atlantic to make all their records in future. "I don't know if we can—but we'd like to. English studios are too perfect. They put this at one volume, that at another—they should let loose a little, give some leeway to something out of the ordinary. They've found out how to balance strings and horns, so they reckon it's a piece of cake to balance a five-piece group, but they can't".

Well, not The Yardbirds anyway. This group are not satisfied with a stereotyped recording—they are rich in ideas and are a unit that's always looking for something new.

CAT MAN

What are their latest ideas for new material and new sounds?

Jeff didn't hesitate to tell me. There was no hedging or anything secretive. "We intend now to dig up a lot of Gene Vincent material and some of the late Johnny Burnette's songs."

This didn't come as a tremendous surprise, because I know Jeff is very appreciative of people like Gene Vincent. He is intrigued by most of the artists who were around in the early rock 'n' roll era.

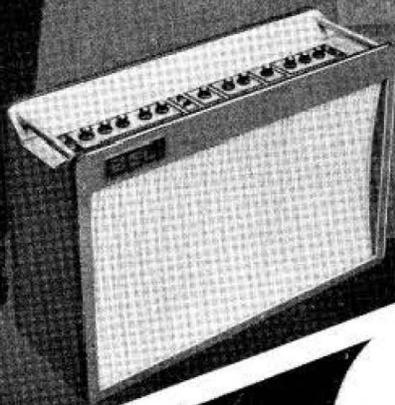
In fact, during that period most of the artists had Fender Telecasters and Esquires—and as it happens Jeff is the proud owner of both. He uses the Telecaster always on stage, and has the Esquire at home.

The Vincent numbers that Jeff has in mind for the group are from Gene's early long players. Two he is particularly keen on are "Cat Man" and "Red Blue Jeans And A Pony Tail". If you remember these songs, just imagine them adapted to the weird sound effects and way-out arrangements used by The Yardbirds.

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BEAT INSTRUMENTAL'S 1965 GOLD STAR AWARDS

HERE are the results of B.I.'s unique poll to find the best instrumentalists and recording artists of 1965.

One glance shows that the popularity boys haven't taken over the top spots automatically. Instrumental ability has clearly played a big part in your selections.

Hank, the "daddy of them all", takes a well-deserved, first place in the lead guitarist section, with Yardbird Jeff Beck very close behind him beating George Harrison into third place.

John Lennon is top rhythm guitarist over Bruce Welch and Brian Jones and, as we forecast last month, he and Paul McCartney are runaway winners of the songwriter section.

Paul is third in the bass guitarist list with Animal Chas Chandler jumping in above him and just behind the very popular winner Stone Bill Wyman. Donovan was obviously a good bet for the folk guitarist award although Dylan and Baez fans gave us a lot of cards to count.

Bobby Elliot heads the drummers' roll of honour, but that's

certainly not the way the Shadows' fans wanted it. They managed to put Brian Bennett right behind him just above dynamic newcomer Keith Moon.

It may surprise you to see Alan Price at the top of the keyboard player section but he has a hard core of fans who appreciate him and his music deeply.

It's good to see our own British greats hogging the brass or woodwind section although the group boys have taken only four of the ten places.

The strong, bluesy voice of Eric Burdon has put him at the top of the recording vocalist section with smooth singing Cliff and wild-moving Mick Jagger not far behind.

The best group on stage turns out to be the Hollies. That's what you say and it certainly boosts their reputation as a fast-moving, smoothly-operating outfit.

Finally, you have voted "Yesterday" the record with the best arrangement for 1965, so Paul McCartney scores again, although he would be the first to point out that George Martin did a superb job of translating his ideas into beautiful music.

So there we have the proof of your liking and respect for the musicians who are keeping Britain right at the top as one of the world's leading popular music producers.

LEAD GUITARIST

1. Hank Marvin
2. Jeff Beck
3. George Harrison
4. Keith Richard
5. Tony Hicks
6. Eric Clapton
7. Pete Townsend
8. Dave Davies
9. Hilton Valentine
10. Jimmy Page

RHYTHM GUITARIST

1. John Lennon
2. Bruce Welch
3. Brian Jones
4. Graham Nash
5. John McNally
6. Chris Dreja
7. Ray Davies
8. Spencer Davis
9. Brian Pendleton
10. Alan Laud

BASS GUITARIST

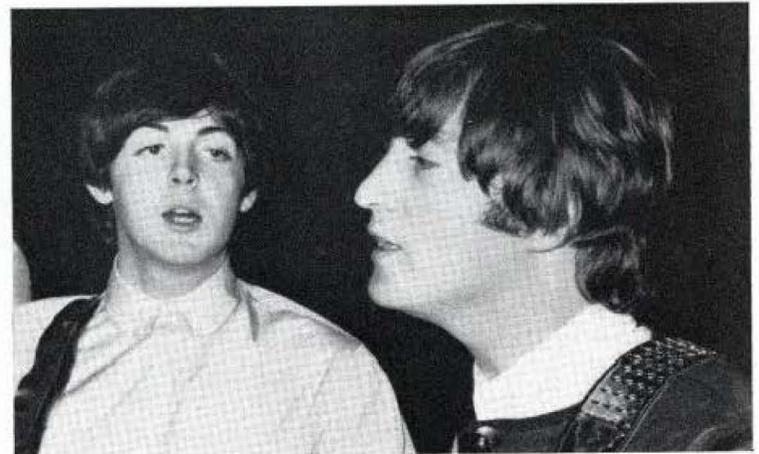
1. Bill Wyman
2. Chas Chandler
3. Paul McCartney
4. Eric Heydock
5. John Rostill
6. Peter Quaife
7. Paul Samwell-Smith
8. John Entwistle
9. John Stax
10. Frank Allen

FOLK GUITARIST

1. Donovan
2. Bob Dylan
3. Joan Baez
4. Pete Seeger
5. Davy Graham
6. Steve Benbow
7. John Mark
8. Julie Felix
9. Caroline Hester
10. Bert Jansch



The Hollies, best group on stage



Paul McCartney and John Lennon, best songwriters

DRUMMER

1. Bobby Elliot
2. Brian Bennett
3. Keith Moon
4. Ginger Baker
5. Charlie Watts
6. Ringo Starr
7. Mike Hugg
8. Viv Prince
9. Mick Avory
10. Jim McCarty



Hank Marvin, best lead guitarist



John Lennon, best rhythm guitarist



Bill Wyman, best bass guitarist

KEYBOARD PLAYER

1. Alan Price
2. Manfred Mann
3. Georgie Fame
4. Graham Bond
5. Dave Rowberry
6. Mike Smith
7. Brian Auger
8. Jimmy Smith
9. Zoot Money
10. Russ Conway

RECORDING VOCALIST

1. Eric Burdon
2. Cliff Richard
3. Mick Jagger
4. Dusty Springfield
5. John Lennon
6. Alan Clark
7. Tom Jones
8. Paul Jones
9. Gene Pitney
10. Stevie Winwood

BEST GROUP ON STAGE

1. Hollies
2. Rolling Stones
3. Animals
4. Who
5. Shadows
6. Yardbirds
7. Beatles
8. Moody Blues
9. Kinks
10. Manfred Mann

BRASS OR WOODWIND

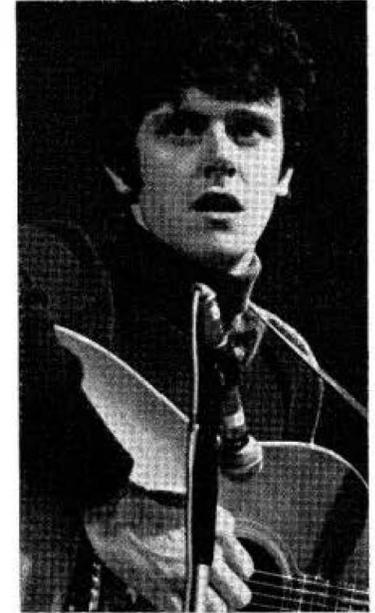
1. Mike Vickers
2. Kenny Ball
3. Griff West
4. Acker Bilk
5. Tubby Hayes
6. Dick Heckstall-Smith
7. Eddie Calvert
8. Nino Rossi
9. Ray Thomas
10. Chris Barber

BEST SONGWRITER

1. Lennon/McCartney
2. Jagger & Richard
3. Bob Dylan
4. Marvin & Welsh
5. Bacharach & David
6. Chris Andrews
7. Graham Gouldman
8. Ray Davies
9. Clark & Nash
10. Goffin & King

ARRANGEMENT

1. Yesterday
2. Satisfaction
3. Still I'm Sad
4. Help!
5. My Generation
6. Look through any window
7. House of the Rising Sun
8. I'm Alive
9. For Your Love
10. Stop



Donovan, best folk guitarist



Eric Burdon, best recording vocalist



Mike Vickers, brass/woodwind player



Alan Price, best keyboard player



Bobby Elliot, best drummer

ON STAGE with..

THE ALAN PRICE SET

by Kevin Swift

EVERYBODY needs somebody to . . . rave about, or so it seems. Today musically-minded people everywhere have their "faves". They talk about their styles of music, their characters, their voices—endlessly.

Perhaps you would like someone to rave about but are not so well up on "rave-worthy" American artists. Well I've got some good news for you. You don't have to browse through Imported L.P.'s for hours to find this certain great. No need to plague the record companies asking for information on him, or spend a couple of fivers on phone calls to the States. Here, right here on our little Island, we have a

bloke with as much talent and feeling as many of the big American artists. His name is Alan Price.

Although many of the top groups on the scene have been going for several years, sometimes without changing their personnel, Alan has had under a year to form, rehearse and most important, get to know his group. He has had to look for high-class musicians and he has had to go through that "settling down" period, which all groups experience. There have been a couple of changes, but now he has an extremely good outfit behind, or rather around him. All the members are completely immersed in their music and they also have that

compulsion which pushes certain musicians beyond the immediate call of duty.

Clever, solid but definitely "un-flash" drumming drives the whole outfit along together with spot-on bass guitar work. The two saxes and trumpet blend beautifully and produce very bright, original solos when featured separately. These blokes are not ravers—they get their enjoyment from the music they play, whether it's well received or not. Pants splitting isn't a suitable stage act for a bloke who needs all his concentration and energy to blow.

MASTER MIND

Alan Price is, naturally the mastermind of the group, the featured organist, the featured vocalist. It would be hard to find any group leader anywhere, no matter what his age, with more original ideas than his. Alan has a marvellous voice, and that's no exaggeration. His range is wide, his feeling deep and it's obvious that he is not trying in the slightest to sound coloured.

He keeps to the lower ranges of keys like E and C and forces expression across rather than screaming everything out with a "pseudo-coloured" voice. He avoids such horrible clichés as "Baby", and "Oh yeah" and instead brings a great deal of humour into his lyrics. Although you have to be alert to catch them, he puts across some real gems.

His organ playing is strong and very effective. He makes up his mind about what to do with the keyboard and manages to achieve his aims right down to the last note. Here again Alan's indomitable sense of humour comes across. He plays and sings with great conviction and energy, his left leg shaking in semi-Elvis style. His influence? almost certainly Charles, but he doesn't seek to emulate him too far. Even the old Charles favourites become Alan Price numbers. The arrangements he works out, right on the spur of the moment are intriguing and the endings which he fits to his offerings are very, very professional.

Everything about this

group except perhaps Alan's husky announcements, is pro.

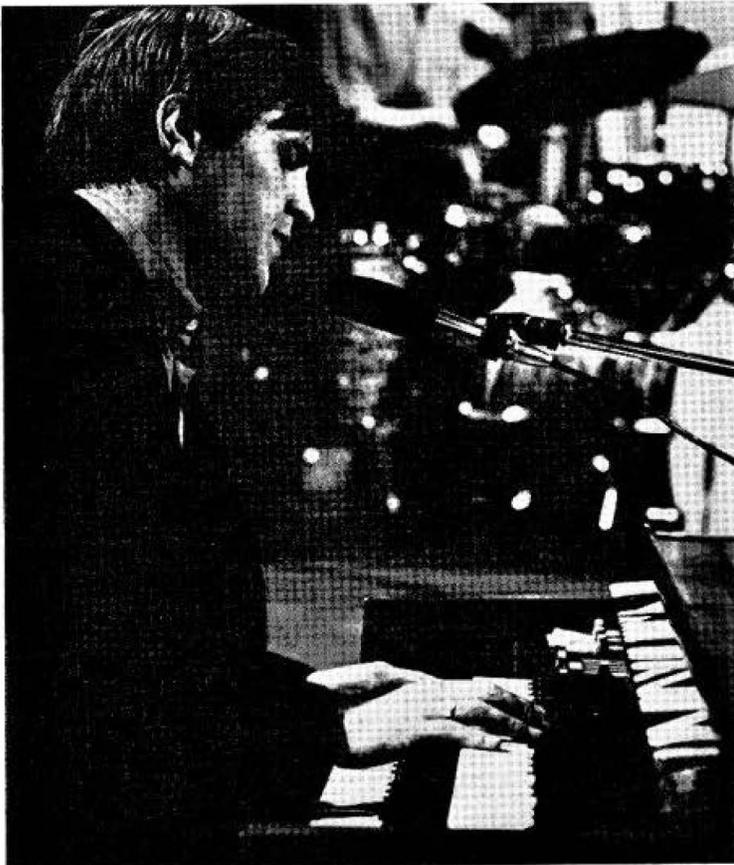
Naturally a great deal of lesser-known Charles material is included in the Set's repertoire together with Club Scene favourites such as "Slap Dab In The Middle", "Let the Good Times Roll". Now and again Alan comes up with something from his pile of unknown LPs. but he also keeps the "Soul 'n' Pop" fans happy with things like "Ride Your Pony", "1, 2, 3", as long as they suit his big-sounding line-up, and his big-sounding voice.

He doesn't include guitar in his line-up. Alan told me that it was the time factor which prevented the inclusion of more than four strings in the group. "Trying to get off the ground was a hard job, as you can imagine", he said. "We had only just formed, but, of course, going out as a pro group, people expected us to be spot-on right from the start. I was busy enough getting arrangements worked out for the brass and myself, without having to change things about to include guitar".

OPPOSITION

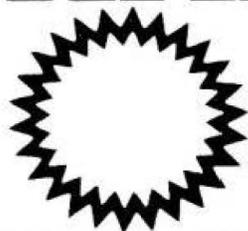
As with all music, but most of all with Alan's specialised brand, opposition is met here and there around the country. The audiences just outside London are notoriously cool. People don't quite twig what the group is trying to do and the Alan Price Set has to be content with supplying backing music for fights and the usual fashion parades of with-it mods . . . depressing, but they take it in their stride and their music becomes inverted. They turn the dance into a jam session and stick the sign "For own amusement only" up. Consequently the undeserving audience who have shunned the great talents of the group are treated to even better music and even better improvisation. If only they could realise it!

It's a pity. With just a little more musical education and knowledge of the great American stars, an Alan Price appearance could be a wonderful experience for these audiences.



Alan Price at the keyboard of his Hammond organ

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D.D, B, D, M, and T "Make It Move" at last

by
John Emery

DAVE Dee, Beaky, Dozy, Mick and Tich have their highest chart entry to date with "You Make It Move" a number written by their co-managers Ken Howard and Alan Blakely.

And this record is a good example of how disc-buyers often go for a good "sound" rather than a well-balanced offering with the vocalist singing well above the backing.

Dave agrees with me that his singing can only just about be heard above the three guitars and drums backing sound of his group plus the additional piano accompaniment provided by Ken Howard. "I didn't notice it when it was played back over the studio speakers" said Dave, "But when I heard the actual record it struck me

straight away that my vocal should have been lifted.

"Although it could have been better the overall sound (which was aided by fuzz tone by the way) seems to have been really responsible for the sales".

It was recorded at the Fontana Studios and ex-Bruvver with Joe Brown, Howie Condor, acted as A and R man.

Will the record, though, put the group as high in the hit parade as they eventually hope to go? "We've been around for about three years" added Dave, "and we used to be known as Dave Dee and The Bostons. Since we started we've watched all our mates make it while we just stood

by waiting for a hit ourselves. We played with The Searchers in Hamburg, and Freddie and The Dreamers and The Fortunes are two other big groups we used to meet along the motorways some time ago".

The group, however, still have great faith in their music and unlike some other outfits, are not cynical or resentful because success has been slow in coming. They are a happy bunch and inject their humour into the stage act they use on the endless trail of ballroom and club work they undertake throughout England. They do get the occasional trips abroad, of course—but more of these will come now that the five have come up with the big one they've waited for so long.



Dave Dee



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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 SMALL FACES

December: 24th Wilson Hall, BLETCHLEY; 27th Memorial Hall, NORTHWICK; 29th Town Hall, STOURBRIDGE; 31st Assembly Hall, TUNBRIDGE WELLS.

January: 1st Palais, WIMBLEDON; 3rd Pavilion Ballroom, BATH; 6th Locarno Ballroom, SWINDON; 7th-10th On Tour in EUROPE; 12th Corn Exchange, BRISTOL; 13th Pavilion, WORTHING; 14th Co-op Hall, GRAVESEND; 15th Market Hall, REDHILL; 17th Town Hall, CHATHAM; 20th Town Hall, KIDDERMINSTER; 21st BIRMINGHAM; 22nd The Big Beat Club, STRATFORD.

GEORGIE FAME AND THE BLUE FLAMES

December: 24th Flamingo Club, LONDON; 26th Bromley Court Hotel, BROMLEY; 27th Mojo Club, SHEFFIELD; 28th Floral Hall, GORLESTON; 31st Ricky Tick Club, WINDSOR.

January: 2nd Flamingo Club, LONDON; 3rd Majestic Ballroom, READING; 6th Corn Exchange, MAIDSTONE; 8th Winter Gardens Pavilion, WESTON-SUPER-MARE; 11th-12th Beachcomber Club, NOTTINGHAM; 13th Locarno Ballroom, SWINDON; 14th Victoria Hall, STOKE-ON-TRENT; 15th New Barn Club, BRIGHTON; 16th Starlight Ballroom, GREENFORD.

THE NASHVILLE TEENS

December: 27th Astoria, RAWTENSTALL; 30th Locarno Ballroom, STEVENAGE; 31st Dreamland Ballroom, MARGATE.

January: 1st Gliderdrome, BOSTON; 5th Graston Ballroom, LIVERPOOL; 8th Big Beat Club, STRATFORD; 11th-12th SCOTLAND; 14th NEWCASTLE; 15th Coronation Hall, KINGSTON; 20th Blue Moon, CHELTENHAM; 21st Commercial College, BANGOR.

CHRIS FARLOWE AND THE THUNDERBIRDS

December: 24th MANOR HOUSE; 25th Cavern Club, MANCHESTER; 27th Dreamland Ballroom, MARGATE; 29th Starlight Ballroom, GREAT YARMOUTH; 31st Starlight Ballroom, GREENFORD.

January: 1st King Edward School, SOUTHAMPTON; 2nd Stonecross Hall, HARLOW; 5th Bromley Court Hotel, BROMLEY; 7th Beachcomber Club, NOTTINGHAM; 8th Corn Exchange, CHELMSFORD; 9th Mojo Club, SHEFFIELD; 12th Orford Jazz Cellar, NORWICH; 14th EXETER University; 15th Flamingo Club, LONDON; 16th Blue Moon Club, HAYES; 18th Burton's Ballroom, UXBRIDGE; 20th Klooks Kleek, WEST HAMPSTEAD; 21st Rialto Club, DERBY; 22nd CHELSEA College; 23rd KIRKLEVINGTON Country Club.

HERMAN'S HERMITS

December: 26th New Elizabethan Ballroom, BELLE VUE, MANCHESTER.

January: 13th-16th On Tour in ISRAEL; 21st Tour of AUSTRALIA AND NEW ZEALAND.

SOUNDS INCORPORATED

December: 27th Civic Hall, WORSLEY; 31st LEEDS University.

January: 8th Marlborough Hall, HALIFAX; 14th Tour of SCOTLAND.

ZOOT MONEY'S BIG ROLL BAND

December: 24th Ricky Tick Club, WINDSOR; 26th Plaza, GUILDFORD; 27th California Ballroom, DUNSTABLE; 31st Klooks Kleek, WEST HAMPSTEAD.

January: 1st Coronation Hall, RAMSGATE; 2nd Beachcomber Club, NOTTINGHAM; 4th "K.D." Club, STOCKTON-ON-TEES; 7th Iron Club, SIDCUP; 8th Twisted Wheel, MANCHESTER; 9th Coatham Hotel, REDCAR; 10th Esquire Club, SHEFFIELD; 14th Town Hall, STAINES; 15th Burton's Ballroom, UXBRIDGE; 16th Flamingo Club, LONDON; 17th Cook's Ferry Inn, LONDON; 18th Klooks Kleek, WEST HAMPSTEAD; 19th Town Hall, FARNBOROUGH; 21st Starlight Ballroom, GREENFORD; 22nd Ricky Tick Club, WINDSOR; 23rd Cadillac Club, BRIGHTON; 24th Majestic Ballroom, READING.

THE SEARCHERS

December: 31st Ready Steady Go.

January: 7th WOLVERHAMPTON; 14th PONTYPOOL; 15th The Baths, RAWMARSH; 22nd BRIDLINGTON.

THE ALAN PRICE SET

December: 31st A-Gogo Club, NEWCASTLE.

January: 2nd Dungeon Club, NOTTINGHAM; 3rd Quintways Ballroom, CHESTER; 4th Cavern Club, LIVERPOOL; 6th Marquee Club, LONDON; 8th Ricky Tick Club, WINDSOR; 9th Black Prince Hotel, BEXLEY; 14th Hermitage Hall, HITCHIN; 15th LOUGHBOROUGH; 20th Marquee Club, LONDON; 21st SWANSEA University.

THE UNIT 4 + 2

December: 26th-31st Dolce Vita, NEWCASTLE.

January: 1st Dolce Vita, NEWCASTLE; 7th Gaiety Ballroom, GRIMSBY; 21st Music Hall, SHREWSBURY; 22nd MANCHESTER University.

THE FORTUNES

December and January: On tour in UNITED STATES.

THE SPENCER DAVIS GROUP

December: 31st Double date at Adelphi Ballroom, WEST BROMWICH and Town Hall, BIRMINGHAM.

January: 1st Twisted Wheel Club, MANCHESTER; 3rd St. Matthews Hall, IPSWICH; 7th T.I. Ballroom, OLDBURY; 8th Dreamland Ballroom, MARGATE; 9th Shakespeare Hotel WOOLWICH; 13th-16th Tour of SCOTLAND; 18th El Cubana Club, SUNDERLAND; 21st Coatham Hotel, REDCAR; 22nd The Image, OLDHAM; 23rd Mojo Club, SHEFFIELD.

THE WHO

December: 24th Ready Steady Go.

January: 1st Trade Hall, WATFORD; 7th MIDDLESBROUGH; 8th Jigsaw Club, MANCHESTER; 9th Cosmopolitan, CARLISLE; 13th Embassy Ballroom, SWANSEA; 14th Municipal Hall, PONTYPRIDD; 15th Two Puddings Club, STRATFORD; 21st Glenlyn Ballroom, FOREST HILL; 22nd Adelphi Ballroom, WEST BROMWICH; 23rd Co-op Hall, WARRINGTON.

THE YARDBIRDS

December and January: On Tour in AMERICA.

THE FOURMOST

December: Cabaret at the SAVOY HOTEL.

THE HOLLIES

December: 27th Floral Hall, SOUTHPORT; 31st New Century Hall, MANCHESTER.

January: 1st Astoria, RAWTENSTALL; 3rd Eltham Baths, ELTHAM; 5th Tower Ballroom, GREAT YARMOUTH; 6th Starlight Ballroom, CRAWLEY; 7th-10th On Tour in HOLLAND; 12th SHEFFIELD University; 14th Bruce Grove Ballroom, TOTTENHAM; 15th Coronation Ballroom, RAMSGATE; 17th Pavilion, BATH; 19th Locarno Ballroom, STEVENAGE; 22nd Drill Hall, GRANTHAM.

MANFRED MANN

December: 28th Marquee Club, LONDON; 29th Locarno Ballroom, STEVENAGE.

January: 7th Matrix Hall, COVENTRY; 8th Baths Hall, SCUNTHORPE; 13th HULL University; 15th LEEDS University; 22nd Imperial Ballroom, NELSON; 23rd Marquee, LONDON.

THE SORROWS

December: 31st Coronation Ballroom, RAMSGATE.

January: 8th Drill Hall, GRANTHAM; 15th La Locomotive, PARIS; 20th White Lion, EDGWARE; 22nd Civic Hall, WORSLEY.

THE ROCKING BERRIES

December and January: Pantomime, "Jack and the Beanstalk" at the Grand, WOLVERHAMPTON.

DAVE BERRY AND THE CRUISERS

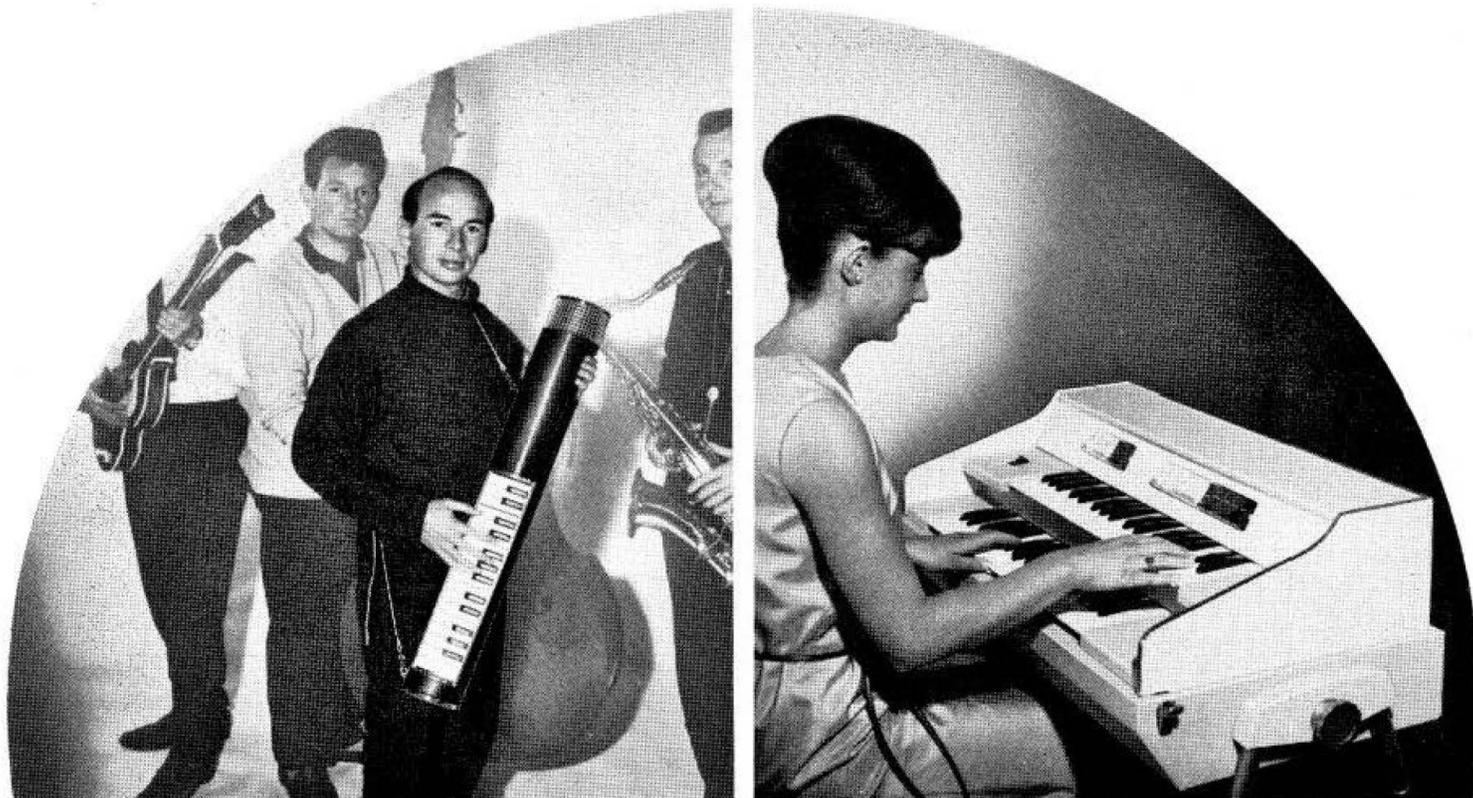
December: 24th Fender Club, KENTON; 31st Ready Steady Go.

January: 7th Palais, WIMBLEDON; 8th California Ballroom, DUNSTABLE; 12th Tower Ballroom, GREAT YARMOUTH; 13th Starlight Ballroom, CRAWLEY; 14th Regency Ballroom, BATH; 15th Dreamland Ballroom, MARGATE; 22nd Winter Gardens, WESTON-SUPER-MARE.

THE ROULETTES

December: 27th Music Hall, SHREWSBURY; 31st OLDHAM and STOCKPORT.
January: 22nd Keys Hall, BRENTFORD.

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The MADLY SANE BAEZ

THE one thing that worries Joan Baez about being successful in the world of Pop-Folk is that it forces her to take herself seriously. "I have to give serious quotes and believe I am very important and turn on the big-star attitudes of mind. I hate it because I don't consider myself to be a very good singer".



But the image has almost gone too far to be corrected. After all, Joan once told me: "Really I'm a politician. I'm a pacifist. Being regarded as a folk singer is fine, but not if people put me down as a musician first and foremost. Some people resent me talking politics. That's too bad".

To think, though, that she's strait-laced is just crazy. There's film of a Beatle tour of the States, with backstage shots of Joan dancing around with a basket of fruit on her head, gagging it up like made. And when the car carrying the Beatles and Joan broke down one night during the boys' last American tour Joan squatted down in the middle of the road and sang: "We Shall Not Be Moved" while they waited for a breakdown truck to arrive.

At the Beatles' San Francisco concert, where things got a bit out of hand, Joan was there at the side of the stage giving first-aid treatment to damaged teenagers who were being chucked back by the stage guards.

She really doesn't care about money. She has no jewellery, a comparatively small wardrobe, isn't interested in cars. But her student-backed "anti-

violence" institute in the States is very dear to her.

At one stage, she had seven separate records in the British single, EP and LP charts. She'd reached the widest public. On stage, she leaned on Bob Dylan songs—incidentally, she helped him early on, not the other way round. Joan first introduced Bob to Newport Jazz Festival audiences. She's also done a lot to boost Donovan.

WORST VOICE

She said: "I don't want to hammer home messages all the time—it puts people off. But if ever I found that my singing cut out the more important things in my life, I'd just give up. You know, when I was a kid I had about the worst voice in the neighbourhood. It was straight as a pin. I passed exams in music, up to 'A' level in theory, but the only way I could get any vibrato in my voice was to waggle my finger on the Adam's apple.

"Then I got moving through folk-clubs and so on. I didn't dress too well and never worried about make-up. My only fear was that I'd be taken for one of those Bohemian wrecks that hang around clubs. I'm not like them. I don't do things for effect, unless you think my going on peace marches is just for effect.

"Many of the protest songs are stupid. If you want to protest you should try to find beauty in the way you do it. Dylan has that sense of beauty—both as poetry and as music. People say he can't sing. I think he's wonderful. When he sings 'Hard Rains A-Gonna Fall' I cry".

She plays guitar in an intuitive way. Sometimes, on her records, it sounds as if there are two guitarists. But she insists on full label credit given if anybody has helped her out. She rates one personal highlight when she sang at a Democrat Party convention in New York for President Johnson. The President spoke to her and she replied: "We are all very young by your standards, but some of us demand to be considered serious thinking people". And she sang "Blowin' In The Wind" to a hushed, packed audience.

Joan's natural beauty, that long, dark hair, the white teeth, eyes that simmer—these things have brought her many film offers.

Her last words: "I just want to bring honesty into the whole field of popular songs. I can't sing something just because someone says it is authentic folk music. I have to feel it, feel it's right for me. But, if I could just persuade some group of people that it's better to live in peace than fight, I'd be satisfied."

EXCLUSIVE: The Beatles

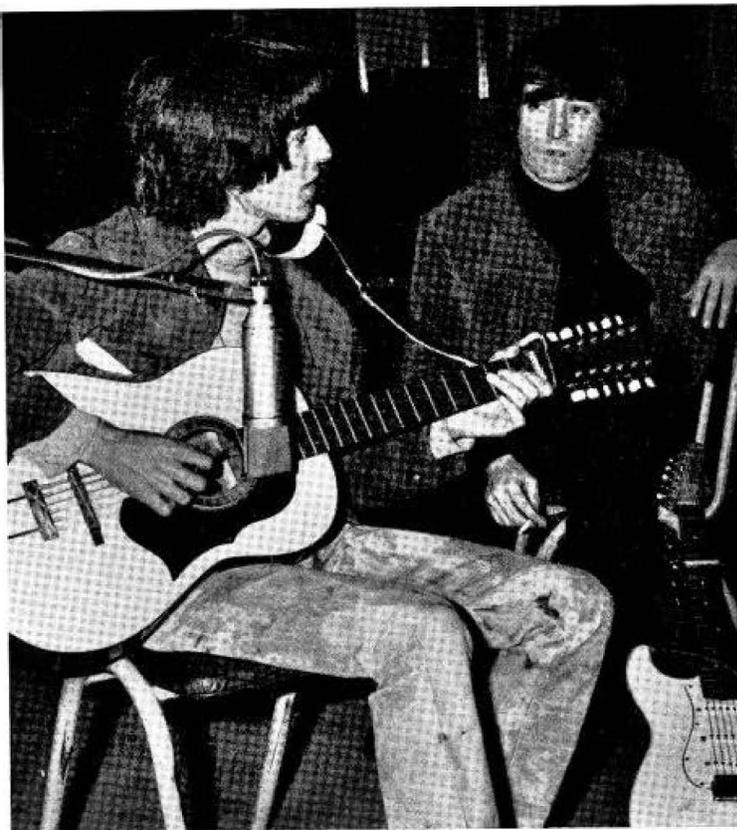
pictured during their November sessions when they were working on tracks for their new single and L.P.



EMI's No. 2 studio in St. John's Wood is very big so the Beatles only take up one corner when they are recording. Here you see them deep in discussion with George Martin about one of George's songs on the LP "If I Needed Someone".



Paul dubs on an extra phrase using an Epiphone acoustic



George goes over a guitar passage with John

ELVIS Presley, born January 8, 1935. A world personality for the past ten years, with perhaps the most fanatical and loyal fan-following of them all. The smooth-cheeked, swarthy and shy character, who really started off the pop-personality cult . . . and has been much-copied for his pains.

But where does Elvis really stand in today's music scene? He still wins popularity polls and any published insult to El brings an immediate battering-ram of protesting mail. The following is there, all over the world. But is he still worthy of such fanaticism?

In 1954, a record called "That's All Right Mama", backed with "Blue Moon Of Kentucky", was released and played over the Memphis, Tennessee, radio stations. It sold fairly well but wasn't a national hit. But it was played sufficiently to encourage the dour Colonel Tom Parker to become Elvis' manager—and Elvis signed bassist Bill Black and guitarist Scotty Moore to act as his permanent backing group.

SING ANYTHING

He was billed as "The Hillbilly Cat". A top critic said: "Elvis can sing anything. He sounds great on a hymn, fine on rock 'n' roll, wonderful on a ballad." Elvis had taught himself to sing, and the same went for his guitar-playing. The built-in hip movements also just came naturally.

His first national TV appearance was on Jackie Gleason's "Stage Show", along with Tommy and Jimmy Dorsey. He sang "Heartbreak Hotel". The critics hammered him; the public, especially the teenagers, loved him. Several clergymen tried to have him permanently banned "until he learns some self-respect and cuts out the dirty movements". Elvis, a religious man, was thunderstruck, hating to be held up to ridicule. But he carried on. Carried on a barnstorming career, which was broken only by his stint in the Services.

But in those early days, he sang the blues with such intuitive "feel" that even coloured stars were impressed. He was tagged: "The Greatest White Blues Singer". Some of his early records show this ability with the blues . . . almost a jazz approach. And what gripes those who admired him for this facet of his talent is that he now doesn't bother with particularly creative songs.

OLD BIG SELLER

In fact, he seems hardly to bother at all. His most recent single hit in Britain was "Tell Me Why", which he recorded nearly nine years ago. O.K.—it was a big seller. But it's also the centre of a storm. On one side, people say: "Name any other singer who could get in the Top Ten with such an old disc—just shows the lasting quality of Elvis".

But the others say: "This guy has a duty to his loyal fans—and that duty includes recording brand-new material. Constant re-hashing of old records just isn't good enough." Presley himself says little to defend himself. Colonel Parker does the talking—and if he's out then second

DOES ELVIS CARE ANY LONGER?

by PETE GOODMAN



The early Hillbilly Cat



The suave soldier boy of recent years

manager Tom Diskin is spouter-in-chief. They say Elvis doesn't have the time to spend days in the recording studios. They say he gets brand-new songs for his films and they form the basis of his new singles and LP's. They point happily to the non-stop Elvis successes and query: "Does it look like his fans think they're being sold short?"

This somewhat self-satisfied air seems to register. Few people blame Elvis—and Elvis insists that virtually every decision taken on his career comes from the management. And he happily goes along with it, pointing to a massive bank-balance to show he's not being wrongly advised.

The current argument about Presley is simply this: He does virtually nothing in a year except make movies, and record sound-tracks. He doesn't tour, he doesn't travel . . . except to movie locations. Herman met him in Hawaii; the Beatles met him on his own home ground. Billy Fury had a few minutes with Elvis some years back. Jimmy Savile has paid him several visits. All say that Elvis is content, astonishingly young-looking, relaxed and positively courteous towards everybody.

WANTS MAXIMUM AUDIENCE

Colonel Parker says Elvis makes films so he can be seen by the maximum number of fans. Right. But Elvis has also said he wants to develop more strongly as an actor . . . so why do so many of his films follow the same pattern? Sure, a Presley film is meant to be entertaining rather than Academy Award-winning, but surely a greater variety of roles could be produced for him.

He is, after all, a top star—the biggest solo star in the world. It's impossible to believe that he'd have any difficulty getting top writers to create something really big for him. Same goes for song-writing . . . if anybody has a chance of getting the very best it must be Elvis. Yet even the most dogmatic Presley supporters sometimes crack and admit to hoping for something right off the usual beam. Even if it was just a session on record of the way-out blues that he can sing so well.

There's also the feeling that Elvis can and should visit countries like Britain. He's never been, yet his following here is as strong as anywhere. Again, his bosses say there is no time. But not even for a couple

of concert appearances just to prove willing? Elvis was invited for the Royal Variety Performance, but turned it down—though he gave a handsome donation to the charity. Umpteen promoters have offered him massive fees to come, just once, and play, for example, Wembley Stadium.

The Colonel, so far, says a definite no. If Elvis DID come, he says, then Elvis would do it only for charity and would make sure that positively no one would make a penny piece out of the deal . . . even the hot-dog sellers. This is the policy and the Presley camp look like sticking to it.

Yet every other American star HAS made himself available to be seen outside the States. One wonders if the real reason isn't so much a matter of time as a fear of an anti-climax.

Remember Bill Haley and the Comets? A fantastic success story on discs and films. Rock raised riots here—cinema seats were ripped to shreds, there was rockin' in the aisles. And mob chaos everywhere the films, like "Rock Around The Clock" were shown. Then the rock-master himself arrived for personal appearances. Result: disappointment and a feeling of being let down. Haley never recovered. The American Byrds had a number one hit, then visited Britain—and did themselves no good at all with a poor stage act.

POOR ARGUMENT

Yet we KNOW Presley, on stage, is one of the most dynamic performers of them all. Those who saw his shows eight or nine years ago agree on this. Yet nine-tenths of the world have never had a chance to see him. Something wrong, surely!

This question of not having the time . . . well, it's not an argument that stands much probing. Three films a year is a lot of filming and a lot of worry. But, contracts apart, it could also give him a chance to make a quick promotional tour. One knows that as year after year passes, the non-appearance problem is harder to put right. Much more is at stake; the risks get higher.

However, Elvis is big enough, strong enough, to be able to take the odd chance. Same with his films and his records. The man has become a legend in his own lifetime and, at 30, stands undisputedly top in the solo singer stakes. He was, and is, a great original. Yet for years now he has barely strayed from the Memphis and Hollywood areas of America, living almost as a recluse, rarely granting interviews. It is a shattering thought that he has managed to maintain a successful career while giving his supporters so little.

Certainly the Elvis fans will disagree with this theorising. But are they not really being sold just a little bit short? And is not the current film soundtrack or old re-release system of recording and the constant stream of samey films cutting down the chances of Elvis picking up new teenage fans?

In a highly competitive field, Elvis doesn't seem to do much competing. Millions are happy. Millions aren't. Millions think he should give a little more of himself in return for his multi-million dollar fortune.

SEEKERS WISH COMES TRUE



THROUGHOUT their many successes on disc and on stage, The Seekers have always had one big desire—to undertake a tour of their homeland, Australia.

Now, at last, that wish has been granted. They leave on February 3, and what a tour it will be! The pattern of their visit will be very different from that set by British artists, who have gone before them.

It'll be a trek that will not only take them to the big Australian cities but also the smaller towns. This is how they wanted it. "We didn't want to play just at the big glamorous concerts, do a few important personal appearances and TV spots, then leave" says Athol Guy. "We want to make it as complete as we can. After all it's the first time Australia's seen us since we left."

The group start off with concerts in Perth, Adelaide, Melbourne, Sydney and Brisbane, then move across to New Zealand for five days' playing before taking a rest back in Melbourne, where the group first met up.

After this, they start their "little package"—probably with the same supporting bill that appeared with them on the earlier dates—of the smaller towns like Newcastle, Canberra and Geelong, to name a few.

And judging by cables received by

The Grade Organisation, who handled The Seekers' visit from this end, there will be tremendous ovations everywhere the group go.

"ED SULLIVAN SHOW"

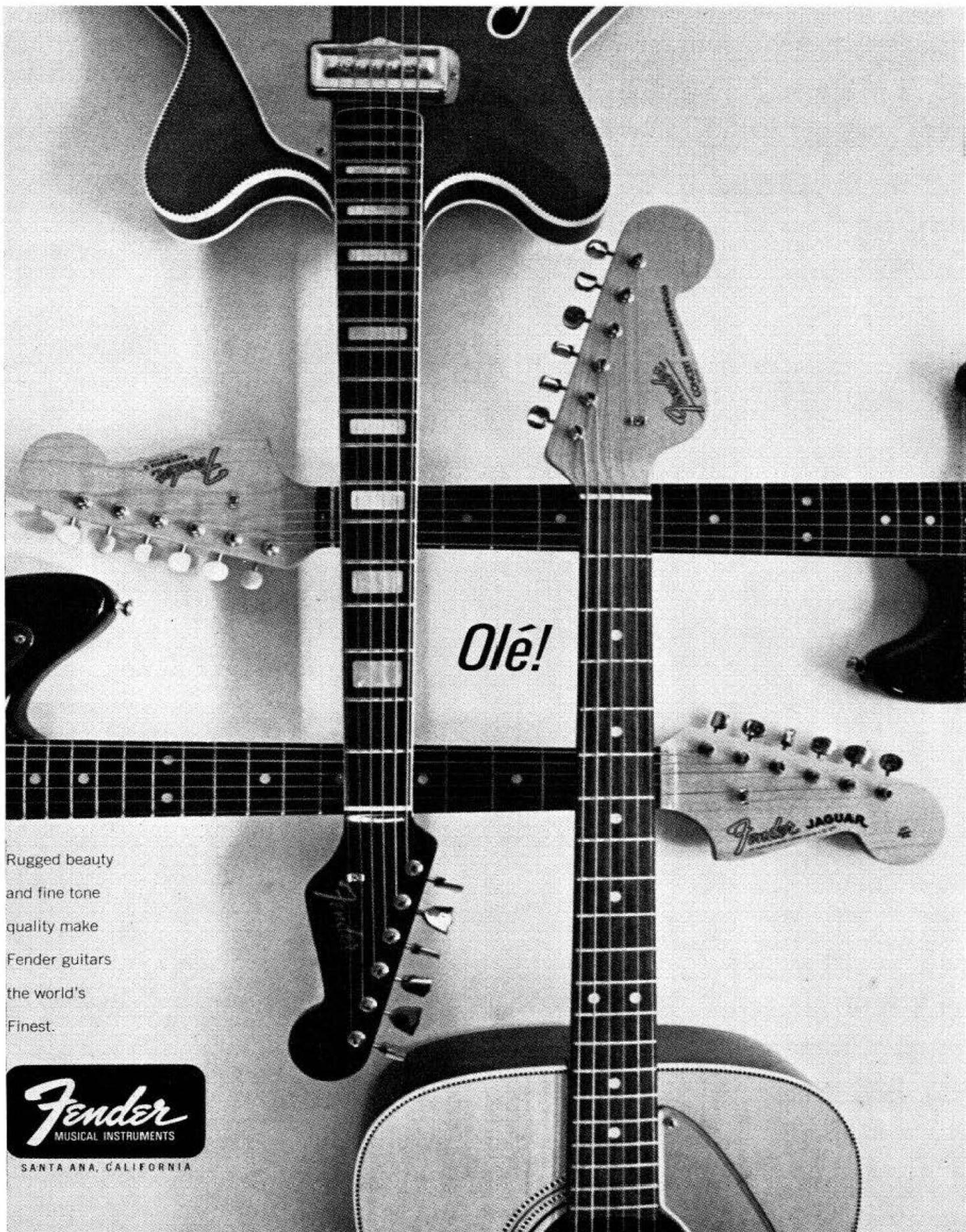
Their Australian-New Zealand tour finished, they then make for the States where they will spend a week to ten days doing personal appearances, "live" shows and a spot on the "Ed Sullivan Show".

They are also going to make a point of visiting the Capitol Records Office in Hollywood. This is the Stateside outlet for their label over here, Columbia, and there is, apparently, a lot of material suited to their style they can sort through and bring back with them for use on stage, albums and possibly even a single.

Their new long player, incidentally, is also scheduled for February release and this contains a few surprises. The distinctive lead singing of Judith Durham won't be heard on all of the tracks.

Guitarist Bruce Woodley has a solo spot with a couple of songs specially written for The Seekers by folk singer Paul Simon, and all three "male members" Bruce, Athol and Keith Potger are featured singing together on another of the tracks.

BRIAN CLARK.



Olé!

Rugged beauty
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WILSON PICKETT- Master of BEAT and SOUL

By Kevin Swift

THE wild sound of Wilson Pickett is still fairly new to our hit parade. "Midnight Hour" and "Don't Fight It" have put him in the running for the "Most appreciated American artist '65" award. But the Pickett story isn't just two releases long and there's more depth to it than a quick mime on the telly and a handful of one-nighters.

Real enthusiasts of American beat and soul music, the types who drive their friends mad with talk of obscure artists and crazy sounds, will have met Wilson Pickett before, on groove at least.

In '58 he took up with the Falcons, a Memphis based group, who sent out solid hunks of excitement in the form of obscure bluesy, feeling-packed numbers.

They recorded at the Stax studios, Memphis, the home of Booker T. and Co., and had a few steady sellers in the States. If you have any of these early recordings and are intrigued by the wild guitar work on them you might be interested to know who supplied it. Said Wilson Pickett, "It was a bloke called Robert Ward, he had a wonderfully different style and backed the Falcons up with his group, the Untouchables".

One-Nighters and Semi-hits

In '63 Wilson decided to go out on his own and the Falcons broke up. After this he did a round of one nighters and also made a few semi-hits. He never really smashed the Stateside charts but made a lot of people happy with numbers like "I'm Gonna Cry", "Come Home Baby", and "If You Need Me", which was kicked out of obscurity and into the arena of pop consciousness by Solomon Burke and our very own Rolling Stones.

Lately Wilson has been working on recordings with Steve Cropper. Rings a bell? It should rattle it off its hooks! He's the gentleman who plays guitar or rather "hurts" guitar for the Booker T. ensemble. Says Wilson, "I work on my material with Steve, sometimes we go to one of the best hotels in Memphis and sit up all night thinking up new numbers. When we don't get an idea for hours we just sit there and say to each other every half-hour and usually simultaneously, 'Well?'

"But things usually work out O.K., two of those sessions were the starting points for 'Midnight Hour' and 'Don't Fight It'."

At this point—more gen on the great (to some, clumsy) Steve Cropper. If you haven't any interest in instrumentalists apart from those in our charts, turn over. Wilson told me that Steve has quite a collection of guitars, which he uses for different sessions, but that he is really in love with, "And I mean that", a Fender Strat. A white model which is gradually turning to a creamy yellow.

"He says that the Strat gives him a 'forky' sound" Wilson divulged. What amp does he use? "A tiny Gibson, it distorts like crazy, but it's a great sound, the sound Steve wants. Of course Steve suits my style down to the ground".

Sounds and Atmosphere

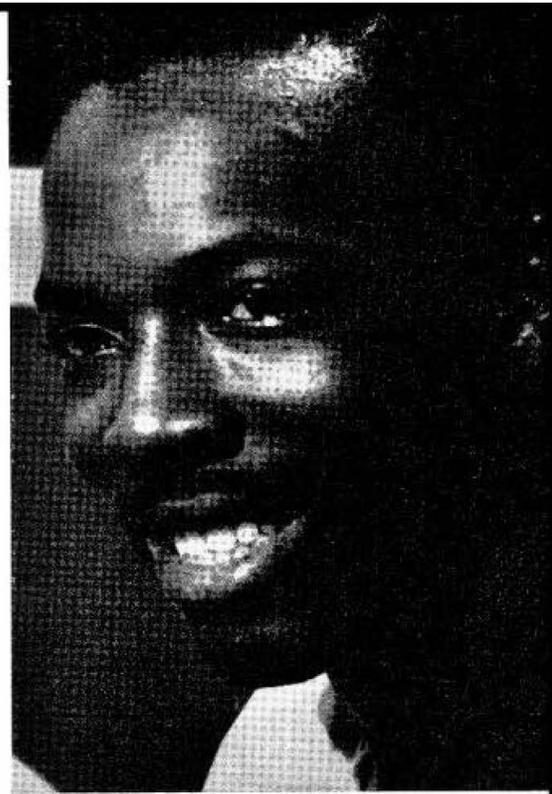
Wilson Pickett masterpieces have also come from places like the Atlantic studios, New York, Bell Sounds, Cincinnati and United Sounds, Detroit. Each time he has used the session men who were handy at the studio in question. He wanted to record in Britain but it seems that he didn't get a chance. He told me, "I'd like very much to record here. I'd like to take this sound and that sound, this atmosphere and that atmosphere and mix them all together." Perhaps next time—if the fickle fans haven't turned against the big American.

Tourwise, Wilson Pickett does well, he's respected, receptions are good. He's worked out quite a stage act, incorporating those punchy arm movements and his double-back twist.

No P.A.

Strangely enough he doesn't use P.A. as we know it, but one, single, combined amp and speaker set-up which he places on stage behind him. This is quite a big thing. Wilson doesn't know the exact wattage of it but says it's made by a firm called Magnetone.

Most group vocalists have always longed for one piece of equipment, which could be placed behind them on stage so that they could hear what was going on, with the amp pushing everything they said, sung, or mumbled, across to the audience without feeding back, and it looks like Wilson Pickett has found it. He has reverb on the



WILSON PICKETT—"I'd like to record in Britain"

Magnetone and says that his voice, "Just drifts on out from behind". Guitarist Jimmy Owen also sticks his Fender Jaguar through the same amp.

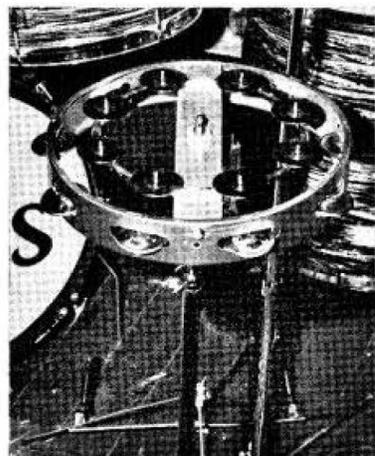
Wilson uses Jimmy on all his tours, but naturally enough, Steve Cropper has the job of sticking the stringed soul down on record. Wilson doesn't have a regular backing group, that's not the way things work on the big tours which he does. He explained, "Not many artists take their own groups round with them. Things would become too complicated if they did. They use the resident tour musicians, although most of them have their own favourite guitarists who travel round with them. It works like this, the big band guys watch our guitarists to see what chords they're changing to if they don't feel too confident about the numbers."

One Big Happy Family

Finally Wilson talked about the brother-(and sister-)hood of performers back in the States. The people we always associate with the Apollo and really searing soul sounds. Evidently these artists form one, big, happy family, and whenever they all turn up on the same bill they have a real get-together after the shows. The last night of any one tour which ends up at the Apollo is always good for an all action party. Wilson told me, "We all have a drink and we laugh and some guys get their guitars out and we all sing together. It's really something."

Anyone got the ready cash to attend the next, big name Apollo show?

INSTRUMENTAL NEWS



This "New Instrument" was invented by Beatles' road manager Mal Evans, who took the skin off a tambourine, and mounted the frame with a ching ring on a stand so that Ringo could get the right sound for "Day Tripper" during their December tour.

Continental Sorrows

The Sorrows have just recorded "Take A Heart" and "You Got What I Want" in German, Swedish and French for an EP release abroad. They then undertake their first foreign tour taking in Paris, Stockholm, Munich, Hamburg, Oslo and Copenhagen. Some will be stage shows, and some TV Spectaculars.

Ajax Demonstration

An audience of aspiring drummers along with established professionals were present at the Ajax Drum Demonstration held at the Benskin Brewery Social Club, Watford, in conjunction with Hammonds Music Shop.

Haydn Jackson and Bobby Orr played to a large audience.

Georgie Fame Albums

Two completely different LP's have been recorded by Georgie Fame. One, for January release, features the usual sound of the Blue Flames, but the other is out-and-out jazz. On this Georgie is backed by jazz-men Tubby Hayes and Ronnie Scott.

NEW BURNS ORGAN

Burns are now the sole British agents for the new Baldwin 71 organ. This retails between 399 gns.-499 gns. The more expensive model has such luxuries as a built-in amp, a Leslie speaker, reverb-eration, percussion, and an extra long pedal-board for both toe and heel action.

Because of the vast amount of exporting to the States, nearly all models of Burns guitars are practically out of stock. Solids are doing extremely well in the States, especially the Marvin.

Death of Premier Chairman

Albert Della-Porta, the Chairman and Joint Managing Director of the Premier Drum Company, died suddenly on December 11th after a short illness.

For almost half a century he was one of the leaders of the British Musical Instrument Industry, ever since he founded Premier in 1922. It was his designs and business foresight which brought the Company world-wide recognition.

PRICE CORRECTION

The cost of the 18-watt Marshall Amplifier advertised on the back-cover of last month's "Beat Instrumental" should have read 55 guineas for the 1974 and 1958 units and not 50 guineas.

Recording in the States

Both the Seekers and Peter and Gordon are to record in the States. The Seekers are paying a visit to the Capitol studios in Hollywood in mid-March on the way back from Australia. Peter and Gordon are recording in Nashville under the supervision—they think—of Chet Atkins. The result will be a Country & Western LP.

BACKING GROUP FOR PAUL & BARRY

Negotiations are currently going ahead for Paul and Barry Ryan to have their own backing group. In the past they have nearly always used the Mark Leeman Five, but obviously would prefer a group of their own. The line-up the boys would like is tenor sax, trumpet, rhythm guitar, bass, drums and an organ or piano.

Walker wants lessons

When John, of the Walker Brothers, returns to the States, he is going to be given two very expensive guitars by his mother. He doesn't know what make they are yet, but when he returns to England, he is going to have music lessons with the best tutor he can find. His ambition is to learn all the finer rudiments of advanced guitar playing.

DALLAS SUCCESS

Dallas say that they have had a marvellous response to their Colour Advertisements for Carlton drums which have been appearing in "Beat Instrumental". Tremendous interest is being shown in the Autolok fittings which the Carlton kits feature. Latest celebrity to go for Carlton is Bernie Winters of the Mike and Bernie team. He's a very good drummer and will be using the kit in his stage act, whenever the opportunity arises.

Keith Moon & Premier

We made a "pic slip" last month. We showed Keith Moon sitting at a set of Ludwig drums whereas he is now using Premier. We recently discovered that Keith doesn't use a wooden beater as one would expect but a straightforward felt one.



Small Face Steve Marriott has a quick squint at the camera as 'BI's' photographer finds him comparing notes with Nashville Teens' vocalist Ray Phillips at Associated Rediffusion's T.V. studios.

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HARMONICA AIRLIFT

Hohner are absolutely snowed-under with the demand for every type of harmonica and they are doing everything in their power to get a backlog of orders cleared.

Their factory in Trossingen in West Germany is working 24 hours a day and recently the firm has started sending large batches of harmonicas by air to speed up deliveries for Christmas.

BO STREET RUNNERS all set to go again

The Bo Street Runners came in on the crest of a big publicity wave after their Ready Steady Win success. Things became a bit too much for them and one by one members left. Now with only two of the original group left the Runners are a spanking new outfit with a Hammond organ and a raving lead singer. They have thrown a lot of their old material out and now do a great deal of obscure American Rock, Blues and Soul material. Sue Boss Guy Stephens is taking a great interest in the group and is helping them to find new numbers.

NEW FOOT PEDAL

Gary Hurst, who designed the Tone Bender which is sold by Musical Exchange is bringing out a new footpedal quite soon. This is very similar to the normal volume pedal but will also incorporate a bass and treble boost.



No. The pic above is not a shot from an old Western movie—it's a pic of country and western group, The Wanted Men.

They play numbers originated by Hank Williams, Jim Reeves, Johnny Cash, Hank Locklin and so on, and have taken up a one-night-a-week residency at "The Black Horse", Enfield Highway, Middx.

A country and western night is held there every Wednesday with "Tex" Withers, well known for his many TV appearances as a C. and W. singer, acting as compere and introducing the various guest artists who "drop in" from time to time.

JENNINGS FIRE

Recently Jennings' Erith warehouse went up in smoke. Most of the guitars, amps, and Continental Organs awaiting shipment abroad were destroyed but the firm compensated for this terrible disaster quickly. Almost the same day they laid down new production lines for the Continental organ and hope that with increased production on the guitars and amps delivery hold-ups will be avoided.

THREE NECKED GUITAR FOR BIG JIM?

Jim Sullivan, session man of renown, recently asked Selmer to get in touch with Gibson to see if they could make him a very special guitar. What he wants is a three necked job. One neck will take a twelve string, the second will take the ordinary six string and the third will be a very high pitched sixer with Mandolin type frets and a range which would start from the 12th fret position of the standard E string. Gibson have not made such a model before but have accepted the challenge.

MUSIC FOR MOODS AND MODERNS!

THE HOHNER CEMBALET

shown here produces the "New Sound". Played like a piano, and featured by experts like Joe Loss and Bob Miller and the Miller Men, it is ideal for all Jazz Styles from Tread to Twist, and is the perfect instrument for solo or group playing.



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Relaxation and enjoyment need music. For sheer entertainment value everybody appreciates the lilting tones of a HOHNER. For the bar lounge, the hotel and club lounge, or the big entertainment hall of a club—the HOHNER range provides the right instrument for the right setting. Get the HOHNER catalogue, see for yourself the Cembalete—a portable amplified keyboard instrument with a new electric guitar-like sound.

For grand organ effect the superb two-manual console organ HOHNER Symphonic 700 (see photograph alongside) with powerful in-built amplification will delight and impress all who hear it.

Those who know choose HOHNER because HOHNER organs embody the latest advances in electronic technique stylised to blend with the proudest decor. They please both the eye and the ear.



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This well-designed two-manual transistor organ has amazing tone power ranging from delicate pianissimo to heavy fortissimo, with perfect clarity of intonation and instant responsiveness. Tone production by means of transistors has revolutionised the construction of these high-class musical instruments. The 37 register switches provide almost endless scope for various tone combinations, and the very effective vibrato operates selectively either on the upper or on the lower manual or on both together. Percussion operates selectively in various pitches. The reverberation switch is enormously effective. The bass pedal operates on 16' and 8' pitches with various sustain degrees, whereby string bass effects result. The Symphonic 700 has 72 transistor generators, while the use of transistors in the generator stages, along with printed circuits, ensures maximum reliability and trouble-free performance.

See and hear them at your local Music Shop.



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'GETTING IN IS TOUGH'



says Luxembourg DJ
Chris Denning

WHEN Radio Caroline first took to the air in 1964 it did far more than just provide a long-needed all-day music service for Britain—it also opened a new vista of opportunity for dozens of budding announcers up and down the country. For them, the question "How Can I be a disc-jockey?" seemed suddenly to be answered by the possibility of joining one of the ships. And—with most of the established performers hesitating (probably from fear of being consequently banned by the BBC)—it was, for many of the newcomers, more than just a possibility. Even if they did discover that there's more to deejaying than just announcing records.

Today, a matter of months later, many of the pirate deejays, previously completely unknown, have established themselves and become firm favourites with their listeners. But before 1964 entry into the profession was more than just difficult—it was practically impossible!

The only "formula" to be a deejay in Britain seemed to be entry via either the British Forces Broadcasting Service or by way of a Radio Station abroad somewhere, perhaps Australia or Canada. Other paths sometimes led to BBC shows, but these were usually for

people who announce records rather than for actual disc-jockeys. And herein lies a great difference; it's my contention that the deejay title is far too liberally applied. For example, Jean Metcalfe and Sandy MacPherson may introduce record programmes (and quite charmingly too) but they could never be called (by any stretch of the imagination) disc-jockeys.

MIDDLE-AGED RAVES

One thing that often strikes me as laughable is to listen to a middle aged man raving over a peculiarly teenage record—especially when I know that he doesn't really enjoy modern music at all, and probably couldn't, for example, tell a soul sound if he heard one.

But the squares are (at the moment anyway) here to stay. And, for the beat musician wanting to get his record played, the best motto is the oldie—if you can't beat them, join them! So how do you get that disc played? The answer is partly obvious—send as many requests for it to as many deejays as possible. But please make them all different. Nothing stands out in my mail more than fifty identical postcards, all from Wigan, for example. Or giving all different addresses—but all posted in London, W.1. I'm afraid my natural reaction here is just to ignore them. It's a funny thing, these plugging cards always seem to arrive in bundles together—it would obviously be a good idea to post them on different days and in different areas.

STRANGE WORLD

As a branch of showbusiness, the deejay's world (compared, say, to that of a musician or singer) is a strange one. Unlike the others who have a definite talent, the disc-jockey has only *himself* to offer, and is selling nothing more than his own personality. Perhaps this fact explains why I have heard even top men privately express doubts about themselves and what they have to offer.

But against this, there are the advantages. The most important is that of staying power. There are not that many singers who have remained so firmly at the top for so long as, for example, David Jacobs, Jack Jackson and perhaps Peter Murray.

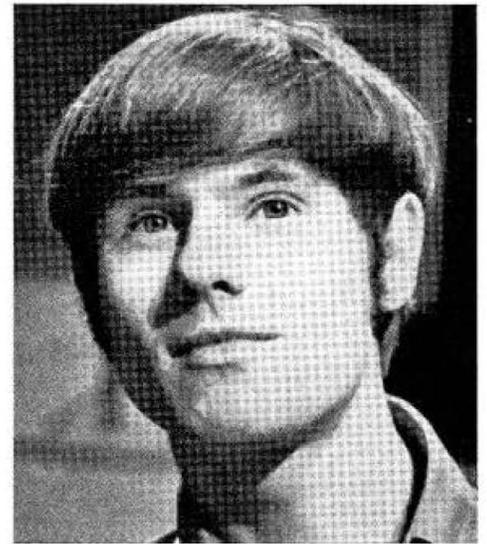
Financially, it can be as rewarding as a successful musical career. Jimmy Savile is reputed to earn well over £1,000 per week, and between him and the pirate deejays (who earn up to £50 weekly) all the other names you know.

Just one final point, the deejays career is really one I couldn't recommend to you. Not unless, that is, you are, like me, vain, bigheaded, and egotistical. If you are, then (in the manner of a record introduction) it's great, fantastic, marvellous. I like it!

SONG PROBLEMS

SCARCITY of good recording material has hit the pop scene. No longer is it a question of "Which Song" to record. The problem now is "What Song" to use.

Artists such as Cilla Black, Gerry and Billy J. are just a few who have had big gaps between record releases over the past year because of shortage of suitable numbers. Now The Animals are the latest to feel the pinch.



Hilton Valentine

Their new contract with Decca takes effect from February and the agreement states that a guaranteed 48 tracks must be produced during the forthcoming year. So they have put the whole of January aside for recording purposes—but at the time of writing they were still searching hard for material.

All five Animals realise the importance of recording now more than ever before. Listen to Hilton Valentine on the subject: "In the past we've recorded when we had some spare time—at late nights or week-ends for example. In fact, we put recording second and did sessions when we could fit them in. But our new deal with Decca makes us realise that it's got to be different. From now on, recording with us will be given V.I.P. treatment.

"Eric has a good pile of lyrics and he is getting together with organist Dave to put some melody to them". But his items alone are not enough.

And let's face it, as for oldies, The Animals have done nearly all the worthwhile "standards" in the rock and rhythm 'n' blues fields.

So what's left? We'll see.

SONGWRITING NOW

Part 1. Introducing Tin Pan Alley

FILMS and books over the years have given a picture of the songwriter as a person who starves in a garret desperately trying to sell his songs. Each evening he returns home and slumps despairingly into a chair after another day of traipsing around music publishers vainly trying to get his songs accepted.

Scene Two shows him breaking into Tin Pan Alley with a million-seller, sparking off a fantastic success story.

And the finale has him sitting at a grand piano in a luxurious penthouse suite complete with bath robe, and surrounded by various romantic attachments and personal assistants of all kinds.

This is fiction. Things don't happen quite like this in the real world of songwriting. To simplify matters, the truth is that like every other department in show business, the basic requirements needed are (1) talent and (2) the ability to sell the work that talent produces.

Of course, if the composer can sing or play, half the problems are removed right away.

With these qualifications, the only other thing they need is the know-how to get their songs across. And this isn't as complicated or difficult as one might imagine. The day when a few songwriters in Tin Pan Alley were "in" and everyone else was "out" are over.

YOUNG SONGWRITERS DOMINATE

The mohair-suited moguls of Denmark Street still do a certain amount of sneering at the young composers who can't write their own tunes down, but it's this "New Wave" of songwriters who now dominate the best-sellers with their work, be it written on cigarette packets, railway tickets or with the help of a tape recorder.

One doesn't have to be able to read music any more; nor does one have to be proficient on an instrument. As long as you can record your number on a demonstration disc and then get that demo to a group or artist's manager or perhaps an independent record producer (i.e. Mickie Most, Joe Meek) you stand a good chance of getting it recorded and released.

The purpose of this feature is to give as many of the facts about songwriting as we can. This is only the first in a series of articles. In forthcoming issues we will be dealing with many aspects connected with songwriting, royalties,



BART: From "Living Doll" to West End Musicals

contracts, presentation, publishing and so on.

"WHITE CHRISTMAS"

Let's get straight down to hard facts. First we'll deal with the question of money. Just how much does a songwriter gain from a hit song?

A successful song can earn a writer anything between £2,000 and £20,000—all depending on just how big a hit it is. For example, Irving Berlin, the "Grand Daddy" of songwriting, still gets a regular income from sales of "White Christmas".

Remember there is more than just our top twenty to aim for. Royalties are increased by overseas sales whether the number is recorded by the original artist or sung in another language by a foreign entertainer.

Then there is the rare occasion when the final amount accumulated by a song is never determined. This happens when a song becomes so popular that it is adopted by artists all over the world for use on singles, eps and albums, and so is heard constantly on radio and television programmes.

If you've written one of these, you've hit the jackpot! You've composed a "Standard".

THE "WAY-IN"

The "way-in" to the record companies is undoubtedly more straightforward and easier now than it was in past years—but with this, one also has

to realise that there is more competition than ever before.

For example, just after the war there were only about a dozen music set-ups in Denmark Street. The figure has blossomed to well over 200 today, representing some fifty independent publishers.

However, it's a much better scene now for British songwriters than years ago when American songs were classed as A1 material by the big record company producers, and our own as "Second Class".

The stars of this period were David Whitfield, Dickie Valentine and Anne Shelton, who besides being adult singers were also singing adult songs. Middle-aged compositions with a pre-war flavour.

A and R men at this time found it easier to give their artists a U.S. composition already arranged and before them on disc, than a British one for which an original arrangement would have to be thought up.

The appearance of Tommy Steele caused a big upset in this world. It came to light that there was a tremendous teenage market to be exploited—so simple things like "Rock With The Caveman" sold in gigantic quantities.

BREAK-THROUGH

One of the members of Tommy's backing group was also destined to change things as well. His name was Lionel Bart, whose composing achievements have ranged from the writing of "Livin' Doll" a million seller for Cliff Richard, to undertaking the complete score for West End musicals.

It wasn't his success, but his method of success that shattered the established. All the tunes are thought up in his head and immediately put down on tape. These are knocked into shape with the help of his musical director. Some people complain that Bart's tunes are not very original—but they've made him a couple of million!

It was the success of these people, Tommy Steele, Lionel Bart and Cliff Richard, that led to the big breakthrough in this country. At this time, Elvis was still big in the States and a force here as well—but the idea that the British could actually write hit songs was gathering momentum, slowly pushing aside the established ballad-writers who composed for the older generation, and opening the pop world to the teenagers.

Next month we will be discussing the different ways in which to present your composition (i.e. tape, demo etc.) with advice from some of our leading songsmiths today, and another interesting subject—the arrangement of a song.

RECORDING Notes

Twosome that should join up are **P. J. PROBY** and **ERIC BURDON**. They caused a sensation at London's Scotch of St. James. Wonder if any A & R men are having a think.

Fantastic sounds on an LP titled "SOUNDS ORCHESTRAL Meets James Bond". This is a selection of film themes plus a few new tracks given 007 titles.

Interesting to hear the sound if **VIV PRINCE** becomes the drummer on the next **HONEYCOMBS** disc. The **TOYS** haven't even heard their next single yet. It's called "Attack" and is based on a melody by **TCHAIKOWSKI**, but the group had to leave the studio before the final take was played back.

CHRIS ANDREWS' first LP mostly made up of up-tempo self-penned numbers—with **KENNY WOODMAN** handling the backing.

Problem coming up for **UNIT FOUR PLUS TWO**: "You've Got To Be Cruel To Be Kind" sold well but the boys lost out on TV spots because the group is too big—and Musicians' Union basic fees meant they were pricing them-

selves out of the jobs. Possible solution suggested by the sextet: feature everybody on the new record, but list it simply under the name of lead singer (and composer) **TOMMY MOELLER**.

For everyone who is not in the **BEATLES'** fan club, their 1965 Christmas record includes send-ups of "Yesterday", and "Eve Of Destruction". If this was released as a single it would be one of the biggest hits ever.

The **SMALL FACES** next will probably be a ditty entitled "Sh-La-La-La-Lee". It's the track they prefer anyway. **IAN SAMWELL** rejoined them for this session when four tracks were recorded at Decca's studios in Hampstead.

Shades of the **BEATLES**, **PETER AND GORDON** used a harmonium on one of the tracks they recorded a few weeks back. This will either be a single or an album track. Talking about weird sounds **ROG WHITTAKER** is hoping for big things by whistling all the way through his newie. Could happen big. **SEEKERS** next "A" side will probably be a **PAUL SIMON**

composition to be released on January 14. Vocal by **BRUCE WOODLEY**.

THE KINKS badly need a huge hit if they're going to continue in popularity. Why have the **BACHELORS** recorded "Hello Dolly"? It's far too soon after the other versions.



Georgie Fame

Also busy: **GEORGIE FAME**, recording two new albums. One LP now completed, features Georgie with the **BLUE FLAMES**, and it will be out January/February. It's standard-type material as expected by the Fame fans . . . includes some good standard songs. On the other Georgie sings with a band created by arranger Harry South—an eighteen-piece featuring such jazz stars as **PHIL SEAMEN**, **KEITH CHRISTIE**, **TUBBY HAYES**. One side is now completed. Trouble is getting all these stars together at the same time. Says Georgie: "I don't look on it as being a big commercial thing. It's just that it's an ambition of mine to do this sort of jazz production".

For all fans of **DAVE DEE**, **DOZY**, **BEAKY**, **MICK AND TICH**, the piano on "You Make It Move" is played by co-manager **KEN HOWARD**. On stage, the effect is achieved by guitar. The next single by the **CHECKMATES** was recorded live at the Savoy Club in Hanover. Equipment was brought from Hamburg, and a selected audience brought in during the afternoon.

SCOTT ENGEL, of the **WALKER BROTHERS**, has recorded group drummer **GARY LEEDS** on a solo record, complete with big orchestra. Says Scott: "It's all part of our experimental approach. Funny thing is that Gary admits he's no great singer, but he has tremendous appeal". Scott is leasing the tape to the highest bidder.

LEVON AND THE HAWKS, group currently accompanying **BOB DYLAN**, are Canadian, unashamed rock 'n' rollers, but get good reaction from the folk-loving crowds. Disc out here: "The Stones I Throw".

New Stoke-on-Trent group for backing chores with **SANDIE SHAW**—now called **THE STREAMLINERS** but originally the Shandykins. They will also record under their own steam. . . . Pye's **TONY HATCH** has had them in the studios for sessions, rates them highly.

Busiest recording schedule for any group must be that of **THE SHADOWS**. An EP out soon of some of their original music for the **FRANK IFFIELD** pantomime at the London Palladium; plus a second LP of their biggest hits from the past; plus another brand-new LP on which they feature unusual instruments and vocal arrangements.

More and more independent disc-producing companies growing up all over the scene. **HILTON VALENTINE** now has one with **KEN PITT**, who used to manager **MANFRED MANN**—first record is by new singer **NATASHA PYNE**, and features a Valentine "original" . . . "It's All In Your Head". No release date fixed, could be first week of February.

Look out for **THE JEQUIBAU**—pronounce it "Jecky-bow". It's an extension of the Bossa Nova, but with five beats to the bar instead of four. The more jazz-minded American groups have already included it in records. Also from the States: **GERRY COFFIN** and **CAROLE KING**, husband-and-wife song-writing team, have formed their own label, Tomorrow, and their first group disc, is "THE MYDDLE CLASS", a typically English-looking outfit.

Quote from **GEORGE HARRISON**: "I didn't write 'If I Needed Someone' for **THE HOLLIES**—it was just a covered track from our LP. I don't think The Hollies have done a my-kind-of-music job on it. . . ."

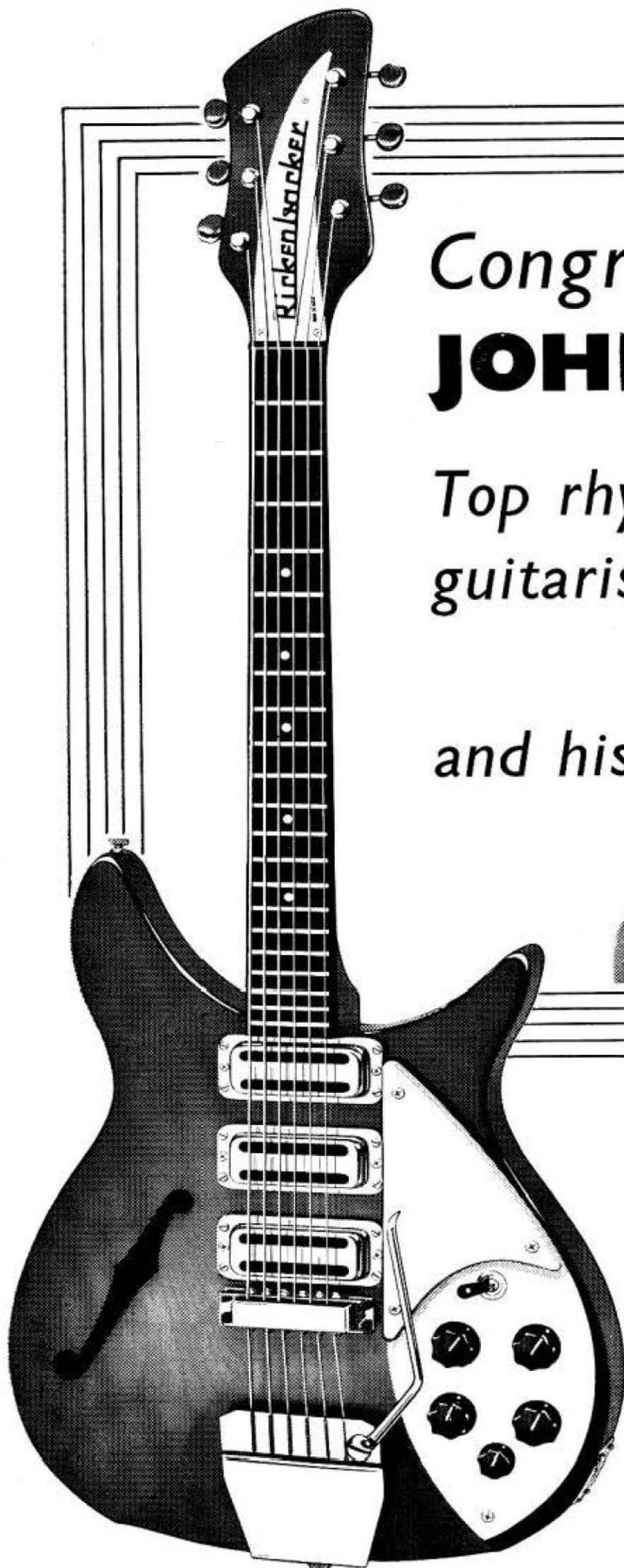
YARDBIRDS' news: their current American tour includes recording dates in Nashville, Tennessee. Their U.S. hit "I'm A Man" was recorded in the States, could yet be their next British single, but **IAN SAMWELL-SMITH** doubts if it'll be out before February.

LP planned for **T-BONE WALKER** by **MANFRED'S** "One In The Middle" **PAUL JONES**.

Hard luck story: withdrawal of **WAYNE GIBSON AND THE DYNAMIC SOUNDS'** "Ding Dong The Witch Is Dead", which had figured in the top fifty for several weeks. Reason for withdrawal: It has previously been recorded under his original contract with Decca two years ago.

THE
NAME
STAMPED
IN
GOLD
ON THE
WORLD'S
FINEST
DRUMHEAD

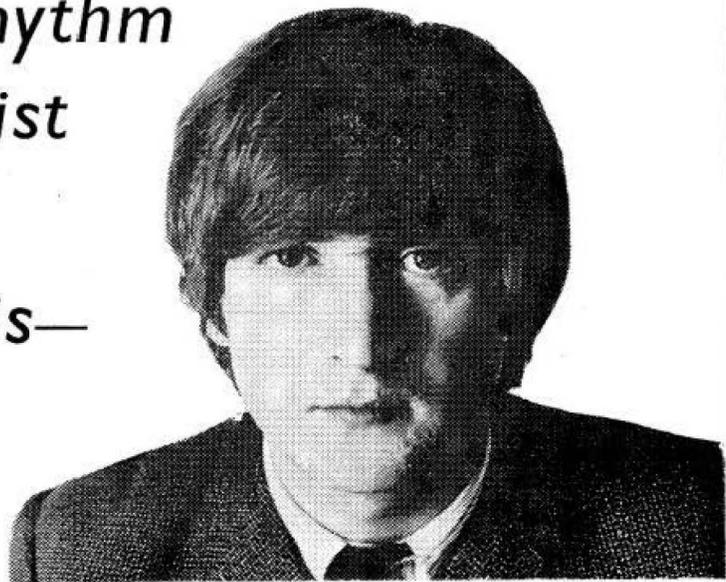
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YOUR QUERIES ANSWERED

AMERICAN NECKS

Dear Sir,

Is it possible to get American necks imported? How much would necks from Gibson, Gretsch or Fender cost?

J. TAPPING,
Potters Bar.

ANSWER:—Selmer, handlers of Gibson, and Arbiter, handlers of Gretsch and Fender, say that they will bring these necks in on special order. There would be a few months wait in all cases. Prices will be in proportion to the cost of the guitar, which the neck was built for, and the cheapest will be at least £40.

DRUM MAKING

Dear Sir,

I am taking my "O" level G.C.E. in woodwork. I have to take one specialised aspect of woodwork and I have chosen "Modern Drum Making", specialising in the shell of the drum. I wondered if you could get hold of some information for me. I would also like this gen for personal interest as I am a beat drummer myself.

S. HUMPHREY,
Wheathampstead, Herts.

ANSWER:—See "In The Factory", "B.I." Number 28, August issue. This will be very useful to you.

Dear Sir,

I have read a couple of copies of your magazine and I think it's great. Where I live, we get it about two months after it is published. A friend and I were wondering if any guitars or amps, which are made in New Zealand, are on sale in Britain. I have read that they are on sale in Canada, Australia and Tahiti.

TAMARAU RATAHI,
Opunake Tararaki.

ANSWER:—There are, as far as we know, no instruments on sale over here which were made in New Zealand, although the Maton range of guitars comes from Australia.

Dear Sir,

I recently bought The Beatles' "Help!" LP. I particularly like George's "I Need You", and I am intrigued by the strange tremolo effect which he gets. Can you tell me how he produced this sound? It seems too irregular to be the product of a straightforward unit.

JOHN DONALDSON,
Ipswich, Suffolk.

ANSWER:—John Lennon played the part of a human tremolo unit for this track. While George played his Gretsch Tennesseean, John fiddled with the guitar's master volume control.

HOW LOUD?

Dear Sir,

I want to ask you how loud a rhythm guitarist should play in a group as my outfit keeps telling me that I play too loud. I feel that a rhythm guitarist should be heard. If I turn down as much as they want me to I may just as well be miming. If a rhythm guitarist looks as if he's miming and he can't be heard what's the use of having one at all?

V. J.,
Bow, E.3.

ANSWER:—Are you sure that you are wanted in the group? This 'turn-down' treatment might be their way of telling you that you are not really needed. However, if they definitely do want you with them, try and adapt your sound. You might be using the wrong tone setting. A rhythm guitarist should have a bassy tone unless he is doing a strong, vibrant bass string figure to back up the lead. You don't as a rule need to be heard as long as your presence is felt. You should be just underneath the others with a steady flowing rhythm. To settle all arguments go along as a group, to see a professional outfit such as The Hollies if they are appearing in your area. See how loud their rhythm guitarist is.

MIKE PROBLEM

Dear Sir,

I am a vocalist and guitarist. For a while I have been using a mike with a large surface and it has picked up my voice from quite a wide angle. The only trouble is that reproduction is a bit fuzzy and now I'd like to move on to something really good.

The mike I have my eye on is a uni-directional one. Everybody seems to use these and although I don't know the name of them, I would soon be able to track one down. I was wondering if I would be able to move around as much if I used one because the receiving surface seems very tiny, and I'm sure my voice would get lost if I moved a fraction of an inch either side of it. Can I have your views?

K. WILTSHIRE,
Tottenham.

ANSWER:—Don't take the word "uni-directional" too literally. Even though the surface of the mike is small it will be much more responsive to your voice. As long as you keep directing your voice towards the sound spot you'll be able to move up to about 6 inches away from the mike in any direction. Except behind of course!

Instrumental Corner

SEEGER TEACHES YOU

If you were able to choose anyone at all to teach you guitar, who would you go to? If you played rock guitar you'd probably select Presley's guitarist Scotty Moore. If you wanted to play classical guitar you'd study under Andres Segovia. How about folk guitar? My bet is that you would be very pleased to listen to any gems of wisdom that Pete Seeger had to give.

Transatlantic records have recently brought out on their XTRA label a record of Pete Seeger giving instruction on how to play folk guitar. It is called "Pete Seeger's Guide For Folk Guitarists" and costs 23/6 complete with illustrated tutor. You must agree 23/6 is a very small price to pay for lessons from one of the leading exponents of folk guitar. The wonderful thing about this album is its simplicity. Pete draws his way through the lessons with a great charm that makes you want to learn all he has to say if only to emulate him.

On the first track of the record there is a piece on tuning your guitar and following tracks deal with chords, use of capo and various styles of picking. Pete explains the various points and then proceeds to demonstrate with his own guitar. Remarks like, "Whoops, too high", give you the impression that he's teaching you and you alone, you feel as if you have the only record in existence.

His method of explaining the different styles of picking is especially effective. He tells you which notes on which strings make up the sequence then he plays them slowly. Gradually he quickens the pace and you hear the complete effect "as on record".

The tutor book, which comes with the album, is laid out simply. And the explanatory sketches here and there could well have been done by Mr. Seeger himself. The text is chatty, easy to follow and very comprehensive.

If you want to play in a folksy style this is the very thing for you. Pete Seeger is the ideal teacher and doesn't deviate from the practical aspects of playing, to go into music too deeply. If you have a spare 23/6 this is an L.P. which will do you a great deal of good.

THE SESSION MEN

No. 6 Rex Morris



Rex blowing tenor sax with Johnny Dankworth in the background

THE tenor sax playing of Rex Morris is rated as the tops in the session field. Yet despite this accolade, and a full date book to back it up, he is not completely happy.

Rex is really a devoted jazz musician and nowadays gets little time or opportunity to play the music he really loves.

"You are always given a part, or told to play like so-and-so" he told B.I. "You very rarely get any room to show improvisation or 'feel' in a solo. But this I don't mind so much. I chose this sort of work because it's financially rewarding, but it annoys me when I hear people say I don't want to know about jazz any more.

"This isn't true. Just because I play in popular music circles nearly all the time it doesn't mean I've lost interest.

Rex found fame as featured tenor sax player with Johnny Dankworth's Band for two and a half years, alongside other well-known British jazzmen such as drummer Allan Ganley, trombonists Keith Christie and Eddie Harvey, and trumpeter Eddie Blair.

His introduction, as such, to beat music came shortly after the film "Rock Around The Clock" when Tony Crombie decided to form a group on similar lines to Bill Haley's Comets.

This was the beginning of his split with jazz. Since then, he has moved deep into "pop"

and has played behind such greats as the late Nat King Cole and Johnnie Ray in stage shows. In the recording studio he has worked with Cliff Richard, Billy Fury and Sandie Shaw. In actual fact he has played with just about everyone except The Beatles.

Rex was born in Roumania and came to this country at the age of seven. At five he was soloist in his father's choir and three years later decided to learn to play an instrument.

So at the ripe old age of eight he took piano lessons and was content with the keyboard for many years. But after his 19th birthday, he became more ambitious and began taking clarinet lessons.

Just a year after this, Rex had a yen to try the instrument he was to really make progress on—the tenor saxophone. He bought his first, a second-hand one in Cardiff for £35 and after countless others since, has now settled for a Selmer.

His advice to young instrumentalists, either keen to get on generally, or to enter sessions, is simple: "You must practise and really enjoy playing. Also a good teacher is essential. Although I virtually taught myself on sax, I had previously gone to a teacher for tuition on clarinet, so it wasn't too difficult.

"And if you have sessions in mind—you must be a good reader."

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A BIT OF A CHANGE FOR THE TEENS



Ray and Art vocalise in front of the "R S G" cameras

IT was recording time for the Nashville Teens and down at Decca's West Hampstead studio they were running through the song that they had picked as being the most promising for a brand new release.

In a pre-session chat Art Sharp, harmony handling singer told me: "With this one we've decided to rest the piano thing for a while. Nothing against the piano though, it's a great instrument for any group. The thing is that we want to get away from the sweet tinkling sound for this one. You know, the pretty

effect on 'I Know How It Feels' wasn't intentional at all. When we recorded, the piano was featured equally with the rest of the instruments. We had a good steady backing going on behind the vocals and there was a pretty solid beat to the whole thing.

Unfortunately we couldn't make it down to the studios for the final balancing of tracks and so we couldn't say what we wanted and what we didn't want. We got a horrible shock when we first heard the record, it was all piano and vocals. The whole thing was killed. The

piano is a very big part of our sound but we don't want things to get so that people know us as the 'piano group' or something like that".

John Hawken must have gone along with the opinions of the others because this time round he had hired a Harpsichord especially for the session. "Fuller sound", he explained.

The earlier part of the afternoon and evening session had been taken up with John's attempts to get a really distinctive sound from the antique monster. He would play a few bars, crawl behind it, adjust the contact mikes, come back to his Marshall unit and twiddle with that, play another couple of bars and start all over again.

Control Room Advice

Guitarist John Allen was a little worried for a while as well because on the day of the session he had bought a Fender Jazzmaster and was still not sure how to get the very best tone out of it. As the session went on he became more and more familiar with it.

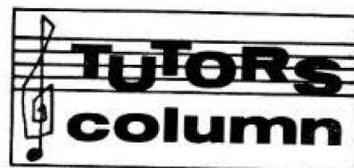
"Right," said presiding A & R man, Mike Leander, "let's run through it". The instruments and drum contingent of the group took the studio floor and after each person had worked out their own jobs they got down to the backing. Can't be said for sure what the Teens' management and Decca will decide to put out but it looks like an American number called "The Hard Way", that's the one they like best anyway.

From the control room Mike Leander gave such advice as, "Stay on your Hi-hat Barry, it's neater", or, to John Allen, "Just a bit less top John". Bass player Pete Shannon pounded out a halting bass figure and John Hawken with his back to the others concentrated on developing an earcatching phrase. Gradually the backing sound became neater with each instrument taking a suitably large part in the proceedings. When Mike Leander was satisfied that the backing track was good enough for recording he told the musical Teens

to take a break while he ran through the words of the song with vocalists Art and Ray. He seated himself at the studio Grand and thumped away, singing the lyrics with the two boys. Now and again they would stop and sort out some phrase or other. Words learnt. The vocalists and instrumentalists ran through the number together breaking down with laughter now and again when someone made a boob. Usually all was well until the middle eight came round and then someone would either go into it too early, too late or forget the words. Difficulties were ironed out. Wavery harmonies became smoother and Mike Leander decided to take. The singers went into the booth and stayed in there until Mike decided that they'd done something which was worth coming out to listen to.

The results of this November session should be in your shops in early January.

KEVIN SWIFT



A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

MUSIC TEACHERS

The cost of having your name printed in this column is £5.5.0 for one year or £2.15.0 for six months.

have you heard?



By the BEATMAN

The Karlins are more a vocal than instrumental group, but use guitar, banjo and auto-harp for backing. There are five of them, three girl triplets and two boys.

Their first offering on disc was made back home in a little recording studio in SCOTLAND—but you'd never guess listening to it. The title is "Who Would?" a catchy tune with a folksy, well-harmonised vocal.

Terry Goldberg, 22-year-old organist, has joined James Royal's backing group The Hawks. Terry was co-founder of the Mark Leeman Five but left the group after Mark's death earlier this year.

The Dedicated Men's Jug Band from CHELSEA must be congratulated for trying something new and they adapt the old Fats Domino number "Don't Come Knockin'" to their sound for their new disc.

The New Breed from HAMP-

STEAD were spotted 18 months ago playing at The Lyceum Ballroom by Reg King. The boys played that night free but it was worth it, for Reg introduced them to Don Arden manager of The Small Faces and Nashville Teens.

There are three in the group (bass, lead and drums) and although they go for a wild sound on stage, they prefer to stick to nicer material for their records. Their latest was written by Wes Farrell, an American composer, called "Friends And Lovers Forever".

The Executives are six young men from BLACKPOOL and make a refreshing change by recording an instrumental. Their new one "Return Of The Mods" is a sequel to their earlier effort, "March Of The Mods". Remember that one?

A powerful ballad, "Leave It To Me" hails the debut on Pye of four LONDON citizens—A Band Of Angels. The group were first heard by John Barry who first auditioned and recorded them.

The Koobas are out to put LIVERPOOL back on the pop map. And if their receptions on the Beatles Tour were anything to go by, they'll succeed.

Their line-up (three guitars and drums) is nothing new, but their approach and style is enthusiastic and gets them across to audiences.

"B.I." heard a play of Steve Darbishire's probable new single recently. It's one of his originals and the title is "I Do Know" a showcase for his ravy, let-loose type of voice. To look at a pic. of him, one would never think he has that wild vocal ability.

The competition among groups in BIRMINGHAM is very strong—but certainly not fierce in the true sense of the word. Most of the groups are friends and even belong to a Ten-Pin Bowling League, which the groups take part in every Sunday.

Peter Tierney's Fugitives are currently at the top of the table followed by Andy's Clappers and The Applejacks.

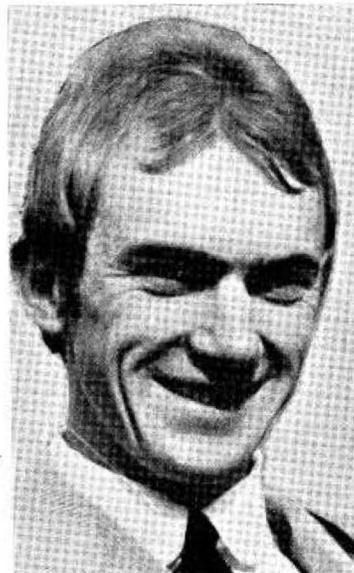
What's news in Brum? Well the three big and longest established outfits, Carl Wayne and The Vikings, Pete Tierney's Fugitives and Mike Sheridan's Lot, are still going strong . . . working well and

hoping that soon they will get the hit they are all hoping for.

Among the newer groups in the Midlands, The Moonrakers have come right to the fore. They surprised many by winning the "Best Birmingham Group" section of an Autumn Popularity Poll.

The auto-harp is gaining popularity as an instrument among groups.

Remember, The Seekers used one on "World Of Our Own" and since the last issue, "B.I." has come across two other groups who feature it on disc.



Sam Pinkerton-Kempe

They are Pinkerton's Assorted Colours from RUGBY and The Karlins from EDINBURGH.

The Colours were formed almost eighteen months ago as The Liberators and were discovered by Fortunes manager Reg Calvert. Now they are getting all-out promotional treatment.

The group is led by Sam Pinkerton-Kempe, who features auto-harp on stage. He bought his present model for 15/- three years ago and you can hear it on their first disc on the Decca label, "Mirror, Mirror".

Another busy part of the country

beat-wise, is the WEST COUNTRY.

The big event of the year for beat fans and groups took place in the Colston Hall, Bristol, on December 12 when the "Groups Galore" pop concert had the fans queuing.

This is an annual event, and each year features the top sixteen local groups and such is the demand for tickets that the attendance for the one performance of this show was bigger than both houses put together for the Walker Brothers at the same venue recently.

Topping the bill at "Groups Galore" this year were Johnny Carr and The Cadillacs, who still reign supreme in the West Country.

The reception for them was tremendous, particularly when they featured "Maria". Other popular groups on the bill were the Franklin Big Six, an experienced outfit that boasts two saxes and Danny Clarke and The Force West. These two went down very well.

Also, December saw the breaking up of The Pentagons, a semi-pro rhythm 'n' blues group who were getting plenty of work and building up a big following when they decided to split. What was the trouble? "Girls" said our correspondent.

Paul Vernon and The Riots from BATH returned from Germany recently to great news. The news that Columbia has decided to release a single of theirs in January.

Over the sea to IRELAND we find that The Dixies Showband from CORK featuring lead vocalist Brendan O'Brien have canned eight titles in Olympic Studios under the supervision of guitarist Laurie Steele. The band are contemplating releasing an up-tempo C. and W. song "Together Again" which was also recorded by Buck Owens and Jerry Lee Lewis.

Top tenor sax man Gay McIntyre has joined the Arab Showband and intends to sit his performer's exam. soon and take a degree in music at Queen's University in Belfast.

But not all showbands just duplicate the sounds of hits as many people seem to think. In fact, get this quote from Freshman bass guitarist Tory McGaughey "I would jump off the stage and land on my head if I thought I could get a better sound by doing so".

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IN THE FACTORY

STRING MAKING

HERE goes a fallacy, for a start. Closest any cat ever got to an instrument string factory was the night watchman's fire—maybe.

The "catgut" that for so long has been the staple for all bow-play and pluck instruments is, in truth, sheep gut.

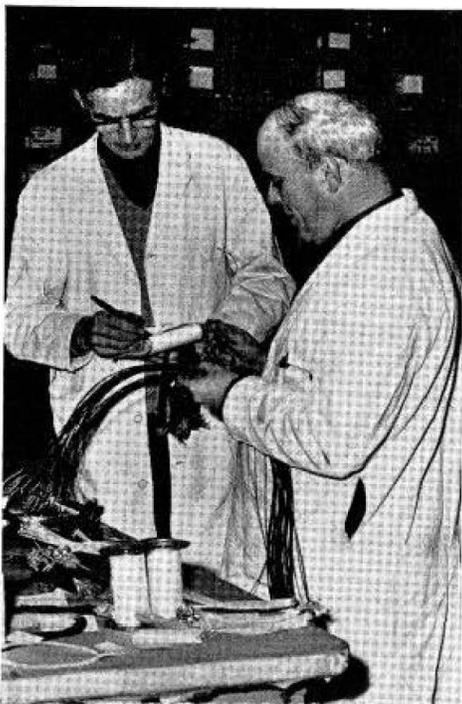
But at the Treforest factory of General Music Strings Ltd., close to the Rhondda Valley, which is better-blessed with sheep than with coal-seams, work goes ahead on replacing the gut with combinations of high tensile steel and man-made fibres.

The wraps of secrecy have just been removed from the Picato "Black Knight", a string incorporating strands of copper, satin and steels and wound with laminated nylon. At present, only the double-bass string is available but cello, violin and viola sets are close to completion.

The aim is a manufactured string that has all the flexibility and tonal quality of gut, whilst retaining the durability of steel.

GMS have already brought their "touch of velvet" into play on their own brands of guitar string—Picato, Monopole, Red Dragon and Ambassador—as well as the strings they wind for many of the world's leading instrument manufacturers.

Tremendous home bulk ordering overlapped into this year, and an export increase in sales to 33 countries of at least



Works Director Trevor Meredith (left) and Foreman David Jones check finished strings

85% in 1965 shows the popularity of this company's products.

The production process seems simple in operation—a matter of winding one strand around another. But it isn't like winding wool, or plaiting hair.

The tone of a string is governed entirely by the quality and gauge of the raw materials used, and it must be accurate to within four 10-thousandth of an inch. The most valuable instrument to the string-maker is his micrometer gauge.

The process is best explained by step-to-step progress across the factory floor.

While an elaborate rotary system first flattens nylon strands to precise dimension and then rolls them on to spools, a cutting machine is dividing wire coil into the uniform 36 centimetre length.

A girl at a hand machine adds the ball-ends to the wire, the sizes varied according to the intended functions of the wire.

WINDING PROCESS

That completes the process for First and Second strings. The rest are passed on to one of the firm's many winding experts, who threads the wire between clips on a lathe-like machine, adds the turns into a precision that defies description and proceeds to tape it, strengthening the ends with wire and then winding on the copper and fibre elements, fitting the turns of one spinning into the grooves between the turns of the previous one.

Finally, the overall thickness of the string is measured on foreman David Jones's micrometer gauge. If it is too thick, then it is rejected. But throw-outs are surprisingly few.

The strings, identified by coloured silks at the ball-end are stacked and packed accordingly.

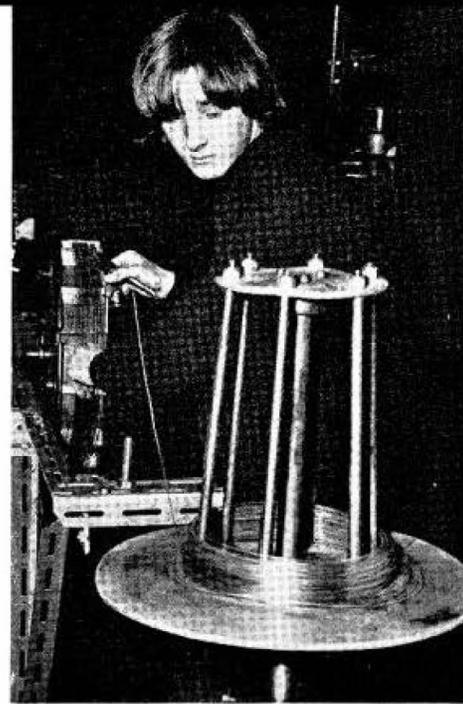
The Treforest plant has its own printing unit, Estate Printers Ltd., which, after ten years and a hand-press start, has more than enough outside contracts to justify its existence.

The printers make the bags to carry the strings and provide the envelopes—in uncut form—which bear the GMS legend. A machine which turns them into envelopes is situated in the packing section of the string half of the factory.

So much of the creation at GMS has been mothered by necessity. When they were relying on outside suppliers for their printing, explained general manager Bryan Jeffery, they were forever being fobbed off with piecemeal supplies.

Similarly with machines for the process; they found that the people with the best ideas for construction were themselves. So they invented their own machines. Now they just buy the bases and mount their own inventions on them.

Such extemporising is part of the GMS



String wire is measured and cut into suitable lengths

tradition. In 1920, young Michael Stein, a Viennese violin string maker broke away from the firm at which he was employed and set up his own business.

In the 19 years that followed, he built his violin strings into a flourishing concern. But when Adolf Hitler began to take an interest, Michael, his wife and son, Alfred, had to leave Vienna hurriedly.

They arrived at Treforest in 1939 with six string-making machines, a load of goodwill from all parts of the world—and not a word of English among them.

They took a flat in Pontypridd, two miles from Treforest, and began afresh.

This is an oft-repeated experience on the Treforest Industrial Estate, where many of the factories were set up by refugee businessmen who had fled the Nazi hordes.

Michael, 76, who goes to the factory every day, reckons he started off with more than most, but he felt the pinch early on.

During the war, progress was slow due to the raw material position.

But from 1947, the business began to grow. The guitar boom which began in the mid-fifties and is only now beginning to level off, caused adaptation of violin processes and capacity working, then extension and more capacity working up to today, with a new two-storey building planned and habitual overtime.

Managing director Alfred Stein, works director Trevor Meredith and his assistant David Jones make up the research team and from these gentlemen stem the company's ideas.

Walking through the factory, one tends to fall over a succession of wooden trays laid end to end across the floor. "This is where the production line of drum snares starts" says Brian Jeffery. Another line, or which the company has a world market.

Tucked away in one corner is a "Boys' Own Paper" device which welds snares to frames with twin gas jets.

Just a sideline, explains Mr. Jeffery. Beware, snaremen, GMS sidelines have a way of making fortunes.

DUSTY SPRINGFIELD

OUR TOP vocal thrush, currently pulling in votes in all sorts of popularity polls. Fan of the blues who once said she wished she had been born a Negress; zany blonde, who is a surprisingly good guitarist. A curious mixture of extrovert and sufferer from a gigantic inferiority complex.

What is she really like, this girl who has done just about everything since leaving the Springfields' vocal trio in September, 1963? You could write a book about her complex character.

First, though, she's a musical perfectionist. There are some musical directors who don't see eye to eye with her. Says Dusty: "I know some people think I'm difficult. But I can't accept second-best. I have to have a big backing; have to hear the drums. Some directors think I'm mad, but I've enough experience to know what suits me".

Second point about Dusty is her enormous loyalty. "I have a select band of friends. We work together. We hunt in a pack, as it were. That way we don't get hurt." Her singing mates are Doris Troy, Madeline Bell, Lesley Duncan—they work on each other's records. She boosts lesser-known American stars, helps them to acceptance in Britain—then moves on to others. Baby Washington is a current Dusty "rave".

Dusty is slow to trust people who try to catch her out, especially journalists . . . says there are only two who don't try to let her down. She's a "night bird" who carries on long telephone calls with sleepy friends in the early hours. She's fascinated by South American music—has spent holidays there, and in the West Indies, with people like Martha, of the Vandellas.

Her parties, again for close friends, are riots of pie-throwing, crockery-smashing, loud music. "I have to let off steam. If things boil up inside me, I get sick. I'm too emotional . . . I shouldn't let things get me down so much." That she is so affected by her work has shown in several breakdowns.

A cinema-addict, Dusty has turned down quite a few offers to star in her own film. "Maybe a Doris Day comedy bit one day", she says. She's hopelessly short-sighted, worries about it but hates glasses; she's convinced she has "terrible" legs, worries about it; thinks her face is "nothing beautiful" . . . doesn't worry about that.

Essentially a show-biz person, Dusty refuses to believe her own publicity. "There are great singers who are still unknown. It's so unfair." She adds: "People say we've formed our own 'In Set'. It's rubbish—we just understand each other."

Even now, she is her own biggest critic. Listen to her commenting on a new LP and you'd think she was talking about someone else, and a pretty inferior someone else at that.

Yes, a curious mixture of brashness and quietness. A thinker, a worrier. And, when she turns on the Goonishness, a very funny girl. And a very big talent.

PETE GOODMAN

MANFRED



SHOWS the WAY

REMEMBER two years or so back, people were saying "The Manfreds are copying The Stones" when they first hit the charts with "5, 4, 3, 2, 1".

It doesn't make much sense now, does it? The Manfreds have progressed along a completely different path to The Stones, and musically, they are streets ahead of most of their rivals.

They have, in fact, been very clever. The five have made sure that every single that goes out is 100% pop and sellable, and so far have hit the charts spot-on with each of their releases.

And now, having established themselves, they are about to leave 'em all behind by showing what they really can do with an eight-piece line-up.

The Animals have talked about supplementing brass—but only for recording. They, like many others, are hesitant—for it's a big step to add members to an already successful unit.

However, someone has to show the way and it looks like being Manfred Mann. The trumpet and saxophone players added as an "experiment" for "The Marquee Show" are both being kept on indefinitely, and when Mike Vickers returns in about two months'

time, it's my guess that he'll rejoin not on lead guitar, but on alto sax. Why? Because the man who stepped in to replace him, Jack Bruce, formerly of the Graham Bond Organisation, is far too good a musician to release.

I asked Manfred himself about the decision and he was eager to talk about the group's new and bigger sound. "We are going to put in some solid rehearsal to get a good repertoire ready for ball-rooms and clubs.

"There will be no immediate change in the content of our stage members. We won't be adding any new ones for a while, but we'll be making the arrangements for our songs much longer. For example, 'Work Song' will sound much better with brass and so will 'Abominable Snowman' a track from our LP".

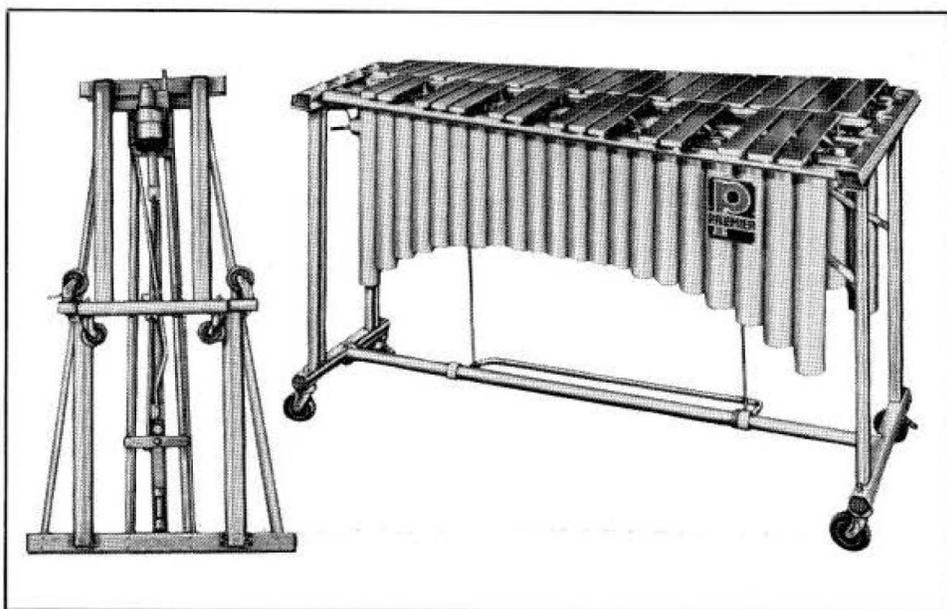
Manfred is also pleased with his new men because of recording. "In the past we have had to dub on extra instruments and couldn't fully reproduce the sound on stage. Now we can get round that."

I feel Manfred has chosen the right time to introduce brass to the line-up, for at the beginning of the New Year their date sheet includes a lot of university bookings and the audiences at these gigs are concerned only with the quality of music they listen to. They couldn't care less about images, or vocalists who leap about. **JOHN EMERY.**

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Dear Sir,
I like listening to records featuring drum soloists very much. I have LP's by such people as Sandy Nelson, etc., but I find that orchestras and such tend to drown the beat. I often wonder if any records have been made which feature the drummer on his own with no blow-happy orchestra drowning the drums every few seconds. I'm sure that some of the better drummers must have recorded an LP solo.

**P. Craigdallie,
Reading, Berks.**

You will have a great deal of difficulty in finding a record which features nothing but drums, unless it is a tutor record. Most top drummers work with orchestras and will use them on all their records to give variety to the proceedings.

Your best bet is to get the LP's on which drummers like Louis Bellson and Buddy Rich get together for a workout.

Dear Sir,
Martin Fallon was so right in everything he said last month about name groups not caring a lot about the supporting group or groups. I used to play with an outfit who had to support a certain "bigish at the time" group. They had just managed to get a record out, which was trash and had showed their uglies on TV a couple of times. Of course they thought they were *it*. Naturally they had all the big power-gear whilst our stuff was in the "good, but not good enough" class.

The hall had two stages, one below the other. To save time the promoter put us on the lower stage while the big group was up top; we had to do alternate spots with them. We were just in the middle of the last number of the first set when these cheeky halfwits, who had come on stage behind the curtain, started to tune up. "Give us E Alphon-

so" came over their ultra-sensitive mikes. Alphonso turned his flash guitar right up and gave the other bloke E. We were drowned out.

After that, when they started to play, they duplicated all our numbers introducing them with snide remarks like: "Now the proper version of . . ." or "You didn't like it last time but I know you'll like our version".

I haven't heard of them since so I suppose it just goes to show that rudeness and sheer ignorance doesn't pay.

**K. Talbot,
Peterborough, Northants.**

Dear Sir,
I'd just like to tell your readers that they shouldn't dismiss all tutors as stuffy, long-haired musical cranks. I've been going to guitar lessons for some time now and my tutor treats me as a friend rather than an ignorant pupil. He has helped me out a lot with my work as a beat guitarist and doesn't despise the style in the least. He has helped me especially by showing me how to play correctly right from the start. If I had tried to teach myself I would be doing things in a round-about manner now.

**J. Kent,
Edgware, Middlesex.**

Dear Sir,
Here in the U.S. guitars and amps seem to cost much more than in England. For example, I was about to purchase a Hofner bass like Paul McCartney's and found that it would cost almost twice as much as it does in England.

**Huck McNamee,
Westport,
Connecticut, U.S.A.**

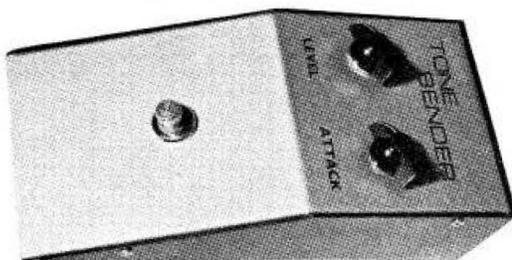
Dear Sir,
I am in a group called the Four Fours. We play here in Auckland at a coffee bar seven nights a week, after midnight till three or four in the morning. We have a lot of overseas visitors passing through who compliment us on our music and say we should go further afield. Anyway, we have decided to take a look at the English scene ourselves, and have booked our passage to England next year leaving here in August. We expect to find it hard over there with so many other groups but we've decided that nothing ventured is nothing gained.

**Bill Ward,
Auckland,
New Zealand.**

The best of luck to you. Be sure to pop in and see us when you arrive; we'll fill you in on the scene.

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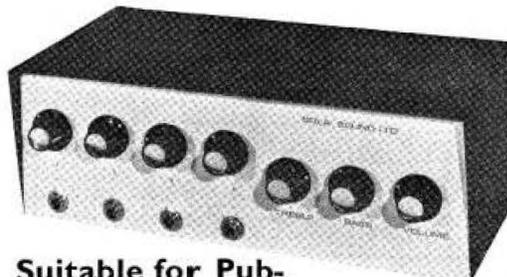
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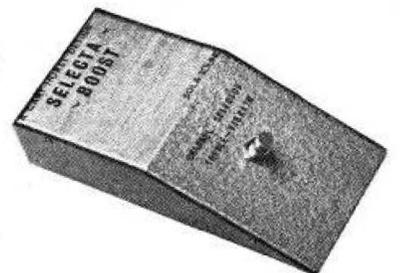


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Don't Forget

**BEAT
INSTRUMENTAL**

No. 34

ON SALE

25th January

THE club-goers who helped Georgie Fame, Manfred Mann and The Who gain widespread acceptance, are at it again. The latest group to "make it" with the hippies is Jimmy James and The Vagabonds, and if you want to know why, just go and watch 'em.

Their act is wild, wild, wild!!! The most exciting and way-out scenes happen when The Vagabonds play at clubs. The boys from the audience jump onto the stage, and dance and rave alongside the instrumentalists. Everyone has a ball. "That's where the boys differ" manager Peter Meaden told me. "Fellers can't do this with a white group. They'd feel stupid. At one time, there were over 40 blokes on the stage at 'The Birdcage' in Portsmouth."

The seven-strong outfit is idolised by mods—mainly because Jimmy and Co. are wild, unrestricted, and play music with a profound dancing beat. They are big crowd-pulling attractions at places like "The Club A Gogo" in Newcastle; "The Mojo" in Sheffield; "The Ricky Tick" in Windsor; "The Birdcage" in Portsmouth (here they are called "The New Religion"); and of course "The Marquee" in London.

Their programme material is carefully chosen. It's mostly Impressions and Garnett Mimms stuff with good strong melody lines. "We dropped the James Brown and Solomon Burke thing a long time ago" Jimmy told me.

The Vagabonds have collected a big following on their travels—and because of this, their first disc stands a good chance of making the charts.

It's due out in January and is an original composition by Jimmy called "I Feel Alright". They have been featuring it on stage for some time and plan to couple it with a Manhattans number "I Wanna Be".

The group arrived in this country from Jamaica in May, 1964, and at first played at deb parties and social func-



Jimmy James (centre) and The Vagabonds

tions under a manager who saw them only as this type of band.

Then along came Peter Meaden, the man who discovered The Who and persuaded them to have their long hair cut and get onto the mod kick—then lost them to Kit Lambert because he didn't have them under contract.

However, Peter saw Jimmy and The Vagabonds as a club attraction and got them in at The Scene for a one-night residency last March.

Since then, they have conquered just about every other club in the land.

Jimmy James is lead vocalist and is supported on harmonies by Count Prince Miller. Each has a Shure mike, used through a Marshall 80 watt p.a. with the new V-fronted cabinets, designed to give overall sound to all parts of a venue.

Carl Noel is on Lowrie organ; Phillip Chen on lead guitar, uses a Rickenbacker; Wallace Wilson, on bass, has a Fender Precision model; Rupert Balgobin is on Premier drums; Carl Griffiths, on tenor sax, has a Selmer Super Action model. The group use complete Marshall amplification.

JOHN EMERY.

MEET "THE NEW RELIGION"

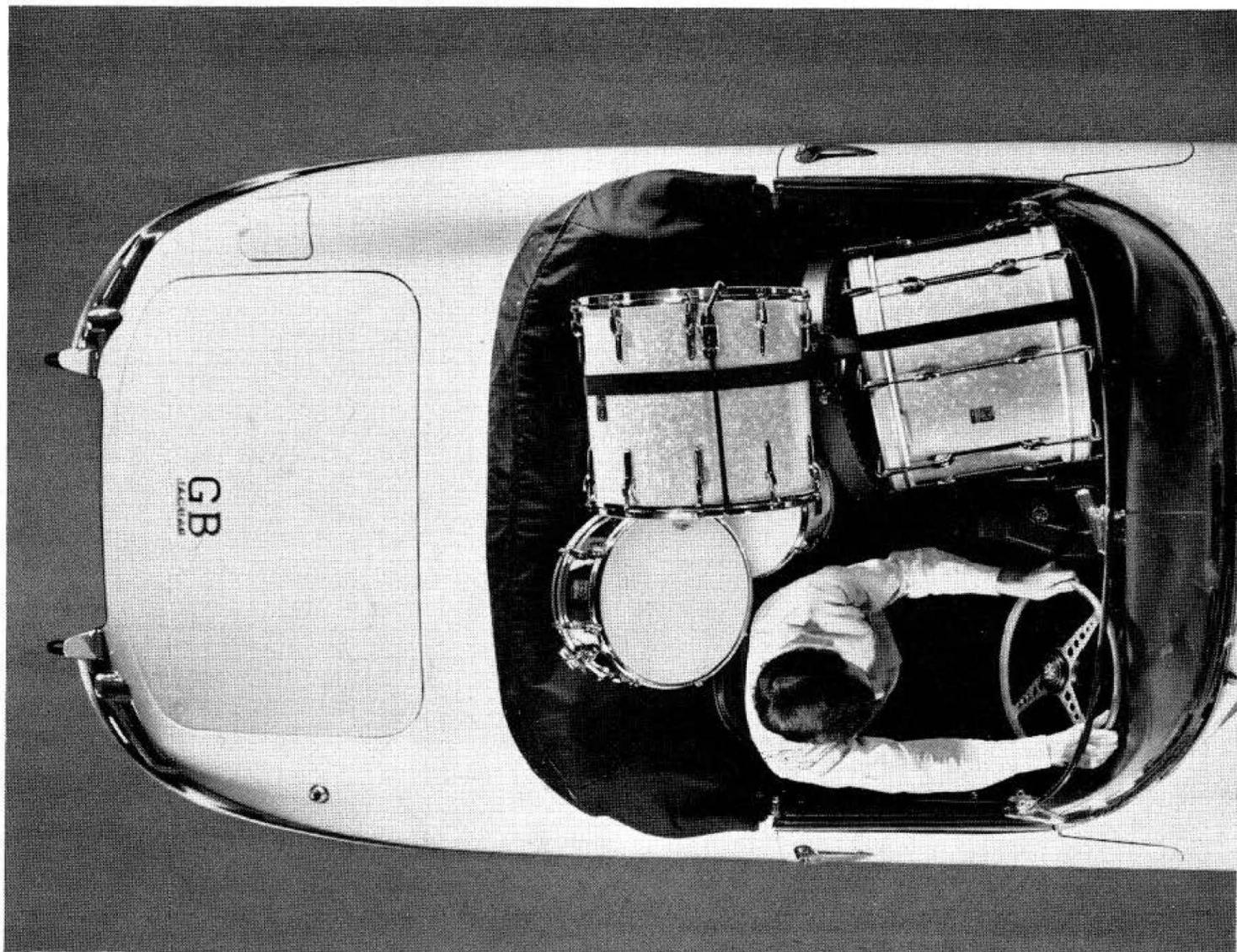
TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE TOP TWENTY, FIRST TWO WEEKS OF
JANUARY, 1961

- | | |
|-------------------------------|--------------------------------|
| 1. Poetry In Motion | Johnny Tillotson |
| 2. Are You Lonesome Tonight | Elvis Presley |
| 3. I Love You | Cliff Richard |
| 4. Save The Last Dance For Me | The Drifters |
| 5. Pepe | Duane Eddy |
| 6. Portrait Of My Love | Matt Monro |
| 7. Perfidia | The Ventures |
| 8. Counting Teardrops | Emile Ford |
| 9. It's Now Or Never | Elvis Presley |
| 10. Buona Sera | Mr. Acker Bilk |
| 11. Piltown Rides Again | Piltown Men |
| 12. Stay | Maurice Williams |
| 13. Like Strangers | Everly Brothers |
| 14. Sway | Bobby Rydell |
| 15. Goodness Gracious Me | Peter Sellers and Sophia Loren |
| 16. North To Alaska | Johnny Horton |
| 17. You're Sixteen | Johnny Burnette |
| 18. Pepe | Russ Conway |
| 19. Little Girl | Marty Wilde |
| 20. Rubber Ball | Bobby Vee |

Records coming in the Top Twenty later in the month:

- | | |
|----------------------------|----------------|
| Rubber Ball | Marty Wilde |
| Many Tears Ago | Connie Francis |
| Messing About On The River | Josh MacRae |
| First Taste Of Love | Ben E. King |
| Sailor | Anne Shelton |
| Calendar Girl | Neil Sedaka |



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