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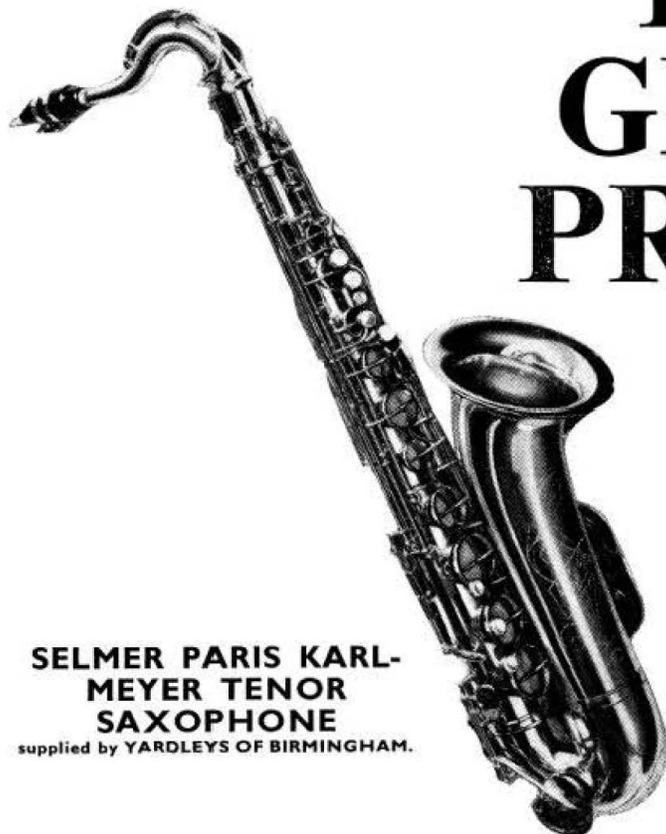
No. 35



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This month, as we are offering a trumpet and a saxophone as our two prizes, we want you to look at the following list of record titles and judge which, in your opinion, were helped to chart success most by having trumpet, saxophone or some brass or woodwind instrument in the backing.

- | | |
|--|--|
| (1) "Like A Baby"—Len Barry. | (6) "Here It Comes Again"—The Fortunes. |
| (2) "Spanish Flea"—Herb Alpert. | (7) "In The Midnight Hour"—Wilson Pickett. |
| (3) "My Girl"—Otis Redding. | (8) "Message Understood"—Sandie Shaw. |
| (4) "Think"—Chris Farlowe. | (9) "Il Silenzio"—Nini Rosso. |
| (5) "To Whom It Concerns"—Chris Andrews. | (10) "Papa's Got A Brand New Bag"—James Brown. |

TO ENTER

- List all the titles on a postcard (or our special reply card) in your order of preference, making No. 1 the record on which you think brass or woodwind was most important in making it a success; No. 2 your second choice, and so on.
- Add your name and address together with the instrument you play.
- 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.
- Your entry must arrive not later than March 25th.
- One entry only is allowed for each person.
- The judges decision is final.
- The result will be announced in "Beat Instrumental", Number 37, which will be on sale April 25th.

FRONT COVER

Our colour cover this month features Scott of The Walker Brothers playing bass guitar, which was how he introduced himself when the now famous threesome first appeared on the scene in this country. Gary is, of course, playing drums in the background.

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Editorial

We've got another competition for you this month with two instruments as prizes—a trumpet and a tenor saxophone. The sound of brass and woodwind is appearing more and more on hit discs and many outfits are now extending their line-ups in order to play more varied material with a bigger sound all-round.

By giving away these two prizes, we hope to encourage this trend whether they are won by beginners or experienced instrumentalists.

Are "Cover" versions a good thing? So many outfits have recently gone high in the charts by courtesy of other people's material—mostly songs from "Rubber Soul"—that one begins to wonder where all the new songs have gone. One can't blame record producers or groups for recording the material that gives them the best chance of a chart placing. Still, it's sad to see producers and A and R men ignoring fresh material.

It'll be interesting to hear the follow-ups of people like The Overlanders, St. Louis Union and The Truth, for example, because their next discs will show what they really can do (surely they can't do another "cover"), and we hope sincerely that their follow-ups prove to be just as successful—but more original, that's all.

Our songwriting feature continues this month with facts and figures about making demonstration discs. A lot of it is concentrated in London, as the majority of the big studios are situated in the "Capital"; And while on the subject of recording studios, we also have Peter Townsend in this issue writing the first of a couple of articles for you on how to build your own recording set-up.

I had hoped to be able to keep the price of "B.I." at 2/-d. which, of course, is sixpence under the normal price for a magazine of this size and content. But unfortunately—as you all know through your own experience—everything seems to be going up, and the cost of paper and printing is no exception. So we'll have to raise the price to 2/6d. as from the next issue.

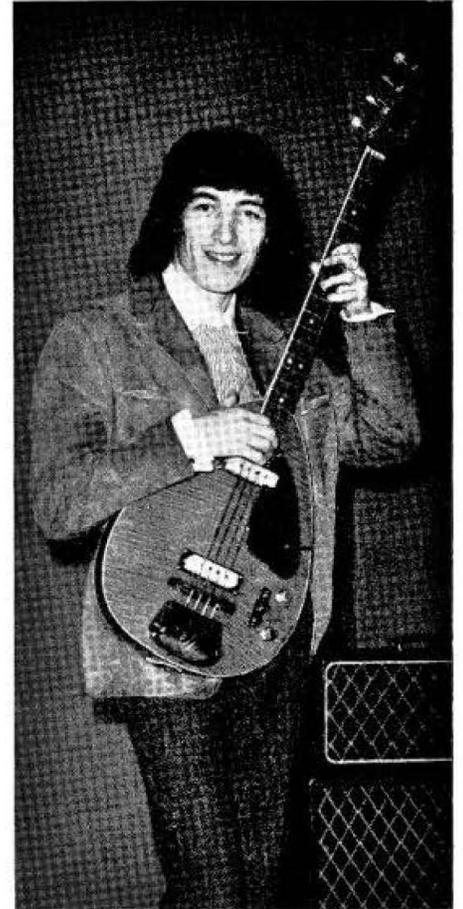
The Editor.

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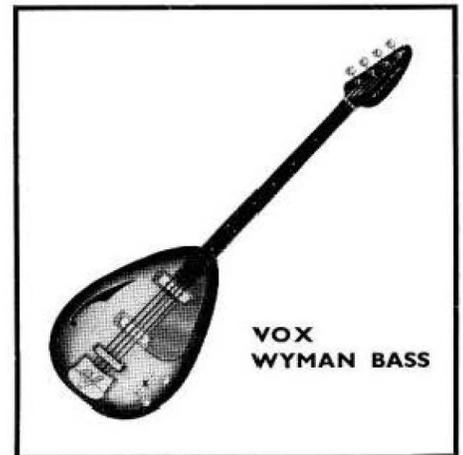
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PETE YORK

PLAYER OF THE MONTH

"I think I'm a bit of an extrovert", says Pete York, Davis group stickman. "I'm not a born backing-drummer, although I try to be on stage. My job is to back-up. I mustn't come smashing out in the middle of an arrangement to draw attention to myself. It's hard not to, though. I can sympathise with those blokes, who can't bear to stay in the background. If you've worked hard to get your drumming right, you want to let it shine. You want to say to the audience, 'Now here's a very tricky piece, which I worked on for hours—have a listen'. I always have to fight the urge to break out into a solo everytime Stevie comes to a lead break, I want to follow him through it. I get very carried away. I think that a drummer is really outstanding when he does his backing work so impeccably well that you know he'd be great if he was featured."

Pete's drumming career started in his school Army Cadets Corps, where he learned the rudiments and did a good job as a military-type drummer. It all followed on from there by gigging and studying his tutors meticulously. He's played with almost every type of group. He was in a trad. band with Spencer Davis a good two years before the actual Davis group was formed at the Golden Eagle. He considers that he's wasted quite a lot of time—valuable time. "I only started going to lessons a year ago", he says. "I should have gone earlier, much earlier. I bought my Rogers Kit from my tutor, Lionel Rubin, just after I started with him. It's only my third kit."

Evidently fame isn't a thing which Pete had spent time dreaming about. "Never crossed my mind that anything like this could happen", he says. "I've always played for the love of it, I don't think I ever had any visions of myself sitting in a spotlight on the Palladium stage, or anything like that. I'd love to do the big gigs but I really don't have enough confidence in my drumming to enjoy them much. Still, this way you're encouraged to go back home after your gigs and practice as much as possible. I'm very self-conscious when good players watch me. One night at the Marquee, Lennie Hastings, who's a good friend of mine, and Micky Waller were watching me from the side. I had to try and forget they were there."

Pete takes his drumming very seriously. Rather than looking on chart success as the high spot of his career, he sees it as just another milestone on the way to the land of good drumming. On and off the drums he's a great asset to the group. At the clubs, which favour "entertainment" rather than rave music, he comes up to the mike and takes a very special spot armed with a gigantic sense of humour, a collection of bluish-tinted songs, and a trumpet mouth-piece, which gives a wonderful selection of "raspberries".

He's a good bloke to know, a scream to have around, and oh, by the way, he's on the lookout for a Chinese cymbal, one with the edges curved upwards. No, he's not joking . . . this time!

KEVIN SWIFT.



THE TRIO WHO CAME IN FROM THE COLD



"We've always managed to get a big sound going" says lead guitarist Eric Stewart

THE MINDBENDERS still have the feeling they were left in the lurch when Wayne Fontana left them to try his luck solo. But they've had the last laugh. While Wayne, admittedly a lad with a big following both sides of the Atlantic, slumped with HIS first solo disc, the Mindbenders fairly hurtled to the top with "A Groovy Kind Of Love".

So it was lead guitarist Eric Stewart who explained how they felt. "We were lucky, as it happens", said he. "We had a great song and anybody could have had a hit with it. The days when the big names automatically get hits are over. Now if your record is good,

then it'll sell, no matter who you are.

"When we started out on our own, after Wayne had gone, we didn't do much work. Maybe one night a

week. But the people who booked us then are the ones who are cashing in now and good luck to them. Mostly we're doing ballrooms and clubs, no tours, and the stuff that goes down best is negro pop numbers—certainly nothing too obscure. You have to play music that people can dance to."

Eric said the fact that there were only three Mindbenders caused no problems. "Fewer of us to argue", he said. "But seriously we'd all been singing on stage with Wayne and now we simply decide which one will take lead. No troubles, except that we do have to work that little bit harder.

"We've always managed to get a big sound going—that's with me on lead, and Bob Lang on bass and Ric Rothwell on drums. We all think much the same about music—we like the raver numbers—so we get on well. Wayne used to think more along ballad lines and that really didn't suit us. All we want to do is try and change the style of each release as it comes out.

ANTI-GIMMICK

"We're also working more on writing our own numbers. I've done 'B' sides for Wayne, and album tracks, and now we're getting together on ideas. But we're really against gimmicks. We find bass, lead and drums makes a fat enough sound . . . believe me, we've never had complaints that

people can't hear us! On records, we can now introduce vibes and piano and organ—played by ourselves. The only thing we have in mind where we'd use an outside musician is a track we plan which features trumpet.

"It's important, though, to keep the same sound on stage as on records. This theory goes for our upcoming LP, too. It's due out in April. The cover is already finished and it looks very good.

NO CHANGE

Eric and the boys agree there won't be basically much change in the group scene through the next year.

"Guitars and drums can be used attractively and differently, but the all-important thing is getting the right song", said Eric. "You can swell the sound out with orchestral backing, but really every record sells on song content and on personality. Probably our high-pitched vocal harmonies is the most important thing."

And this three-handed outfit certainly don't think they lose anything by not having rhythm guitar. "Not", said Eric, "if you can get a big fat sound going with just two guitars".

These underdogs have made the grade in double-quick time. I've heard a couple of tracks of their upcoming LP—and I can say that release will make it, too.

PETE GOODMAN.

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THE swinging Blue Jeans have been out of the spotlight for about a year.

They return with a chart disc "Don't Make Me Over", an original number from Dionne Warwick. But there are no "Glad to be back" sighs from the Blue Jeans, although they are undoubtedly pleased with their best-selling single since . . .

Says leader Ray Ennis: "Many groups seem to find it stiff without a hit. Nobody wanting to know, lukewarm receptions, and so on. But we've been very lucky in this respect. All the promoters and contacts we had and worked for during our run of hits didn't run out on us when we had a bad patch in recording.

"They still gave us work. Many seem to stick by the policy of booking groups that draw crowds. They used to tell us 'It doesn't matter whether they are number one, if they can't pull an audience I'm not interested'."

Many even told the Blue Jeans that they were pulling bigger audiences over the past year than when they were riding on the crest of the wave with biggies like "Hippy Hippy Shake" and "You're No Good".

They are a much happier group now than ever before. "We've stopped all the raving about", said Ray. "In that hectic first two years or so we all used to play, go to parties and rave all through the night, and go on stage looking like 'something worse than death'. Now we look

PROMOTERS STUCK BY BLUE JEANS



The swinging Blue Jeans. From l. to r. Ralph Ellis (now replaced by late Escort Terry Sylvester), Norman Khulke, Ray Ennis and Les Braid (front).

after ourselves and plan things like journeys more carefully and find we are much happier this way. It also reflects on our playing, I think. I reckon we are much better vocally and instrumentally than we were at the beginning—it all seemed to happen so fast. Now we've got time to think what numbers to do on stage—not like before, a big barrage of up-tempo 12-bars non-stop!"

WHAT'S NEXT?

The Blue Jeans act now is a varied one, including all types of numbers . . . even one by Paddy Roberts! Yes, they do their own version—similar to

Paddy's—with the accent on laughs of "Love Isn't What It Used To Be".

Besides that one, they include things like The Drifters' popular "Save The Last Dance For Me", The Coasters' oldie "Young Blood", Rufus Thomas's current favourite "All Night Worker", "Ain't That Peculiar" by Marvin Gaye, and "Jump Back", another by Rufus Thomas.

By the way, fellow group instrumentalists might like to know the Blue Jeans work an act nowadays. At the beginning, Ray told me, they had a standard repertoire they used to do every night—but now none of them knows what

number is coming next.

That's a fact. They nearly always open with one of their own, "It's So Right", which gets the ballroom audiences up and dancing and close with something like "Kansas City", or sometimes "Hippy Hippy Shake", but in between it's up to whoever is announcing the next one.

IMPROVISATION

"We all take it in turns", says Ray. "There is a big selection of numbers we have learnt over the past few years and the one who's announcing chooses one he thinks is right for that particular moment. It's good fun and it certainly keeps us on our toes. But I can assure you a few solos have been messed up by this when one of us has forgotten a certain part. But generally it works fine and this improvisation bit rubs off on the audience. It's impossible sometimes to stick to a set routine. If the audience is raving like mad and on your "standard" list the next number is something like 'To Know Her Is To Love Her' they'd go potty—so it's better this way."

The way the Blue Jeans work recording-wise is simple. They write a lot of their own numbers now, although they still also use a lot of other material they like. When they feel they have found a few good songs, they come up to London and put them "in the can" for E.M.I. That was how "Don't Make Me Over" came about. They recorded this as one of seven about six months ago.

JOHN EMERY.

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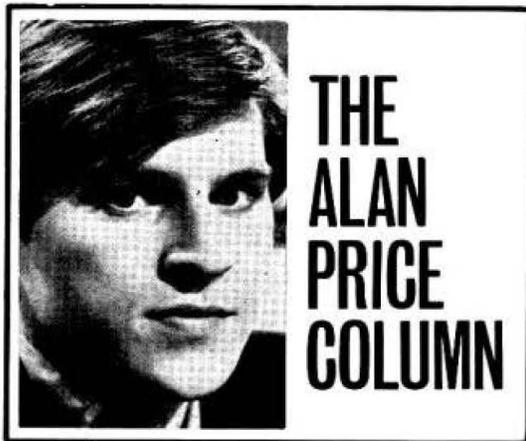


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At the end of my first column I talked about or, at least, touched on, the subject of getting to know your keyboard. When I started, the keyboard was a bit of a mystery to me. I'd played guitar for a time, but I couldn't see the relationship between the two instruments clearly enough to form chords by transposing from one to the other. I knew that the white note below any set of two blacks was C and that the one below a set of three blacks was F, so I found my root notes from this and added other notes which sounded right, to get full chords.

I realised, of course, that the keyboard is just a set of notes arranged in octaves. Eight of the white keys form an octave, the black keys are sharps and flats. All this is really for those, who, like I once did, are wondering whether to start on piano, so anyone who has made any headway at all on the keyboard had better cross over to the Tutor.

I found that by starting with middle C, which is the white note below the two blacks nearest the centre of the piano, and going up one key at a time the sequence was . . .

C, C Sharp (black), D, E Flat (black), E, F, F Sharp (black), G, A Flat (black), A, B Flat (black), B, C (an octave higher than the original C).

Then I realised that each step from note to note is half a tone (same as the guitar's frets which cover a semi-tone). Two steps means a full tone—C to C sharp is half a tone, but C to D is a full tone.

Now that you know how the keyboard goes up in regular steps you can make use of a simple formula to find straight-forward major chords:

$$R + 2 + 1\frac{1}{2}$$

R. represents your root note and the two and the $1\frac{1}{2}$ are the number of tones you must span between the composite notes. Taking C again the chord will be made up from C (the root note), then E and G. As on the guitar, chords on the piano can be played in other positions but for the moment concentrate on the simple formula above. If you have any trouble there are several piano tutors, like "Paul Hill's Piano Chord Chart", which explains what I've said in more detail.

ALAN.

MECHANICS of MUSIC

by THE TUTOR

Roughly a thousand years ago Guido d'Arezzo developed a system of musical notation which has not changed much since. But even a thousand years before that people were doing some powerful thinking about the mechanics of music.

The ancient Greeks discovered that if you halved the length of a stretched string you raised the pitch an octave. Which, if you think about it, does explain why your guitar bridge must be positioned so that the twelfth fret comes exactly half way between the nut and the bridge.

Last month we talked about how easy it is to produce the octave note on a saxophone. On a wind instrument the octave is produced by overblowing and this is easily established on a recorder or tin whistle, although you don't have a special key to help you. This octave note is actually the most powerful member of what we call the "harmonic series". When you blow, pluck, or scrape a note you produce a composite sound; a bit like the trunk of a tree with its branches. The trunk is the note you hear most strongly and the branches are the upper partials or harmonics. Here is the series present when you play the note C for example:

C	C'	G	C	E	G	B \flat	C	D	E
1	2	3	4	5	6	7	8	9	10

Note that in the first ten harmonics of the series that "C" occurs four times, "E" and "G" each come up twice. Extract and combine these important notes and you have a major chord of "C". Music makes sense! Include the less powerful members (harmonics 7 and 9) and you have two more familiar chords . . . the seventh and the ninth.



Now relate this harmonic series to brass instruments like the trumpet. The simplest form is the bugle, a coiled-up pipe which can produce the lower notes only of the harmonic series. By tensioning and relaxing the lips the player can produce variations on the major chord and you can prove this by trying some bugle calls on your instrument.

If you have been thinking about adding brass tone colour to your group therefore, just reflect that it can't be all that difficult if all you need basically is a Boy Scout's bugle embouchure!

And where do all the other notes come from? Simply by changing the length of the air column. Up to the eighteenth century they did this by adding odd lengths of tubing called crooks. Early in the nineteenth century brass instruments were revolutionised by the invention of valves. The trumpet today, broadly speaking, has three lengths of tubing and the pistons in the valve casings are provided with ports through which varying lengths of air can pass. The three valves, by permutation, can produce all the chromatic tones.

And once again . . . you don't need an instrument to try your luck. You can make a start with a secondhand trumpet mouthpiece and some advice from a competent brass player.

DOES pop music get a fair showing on television? Not so much on the actual time devoted to it . . . but is it presented accurately and dramatically and sensibly? In fact, are the pop shows presented by people who particularly care about the music and the artists? Well, we all have our own views—but some of the artists involved have specially strong attitudes.

Most of them **AGAINST** the present structure of pop-telly entertainment!

Last month Kink, Ray Davies blasted TV directors who just go in for gimmick effects—and never mind the artist! Now let's get the views of other top people.

Tony Hicks, of the Hollies: "Often people appearing on these shows are encouraged to be casual and sloppy. Ridiculous! I think it's undignified and unfair to the fans who expect something better. And on some shows the artist is clouded by dazzling great bits of scenery so the viewer's attention is split".

Paul Jones, of Manfred Mann: "Producers try to turn pop into pure family entertainment, so all the shows become much the same. Why not dig deeper—

TV. POP SHOWS

why not bring out more of the personality of the performer? Why not, in fact, give artists longer time to present themselves instead of shuffling them on and off".

They are specific cases. But I talked to umpteen other artists and came up with these generalisations attributed, mostly, to too many names to list. One: A formula is found for a show, like "Thank Your Lucky Stars" and is then rigidly stuck to. There should be a looser format so that unexpected items can be brought into it.

Two: Comperes are too jolly-jolly, too full of superlatives. Once you've said a down-the-bill artist is "fabulous" what can you possibly find to say



"You're encouraged to be casual and sloppy" says Tony Hicks

about somebody who really deserves that tag? And some of the compering is downright inept, with fluffed announcements and supposedly funny remarks which fall quite flat.

Three: The enforced enthusiasm required by audiences at, say, "Ready Steady Go"—as if somebody is muttering "dance and look happy, you devils, you" to the teenagers. This annoys characters like Brian Jones, of the Stones. Animal Dave Rowberry has hit at it, too.

Four: New artists who have had an immediate hit but have not had time to develop stage presence are given no guidance in the studio—hence, a dead performance, inevitably cluttered up with attention-diverting scenery. Maybe the artist SHOULD be professional, but many aren't—that's fact.

Five: Miming. The old, old argument. Mick Jagger, of the Stones, prefers the full live performance as long as there is sufficient rehearsal time, which there usually is NOT.

Six: Appalling sound balance on some "live" programmes. Graham Nash, of the Hollies, agrees that this is a weakness. "People who don't understand what the music is all about have to balance the different instru-

ments and the voice. We now insist on our own man being there". There are three separate control rooms where sound, originally "right", can be altered on a show going out on the network. If just one of the engineers in charge thinks that the sound is too shrill or too bass he can alter it. Jack Good used to fight all the way to get His sound going out to the viewers.

Seven: Persistent use of scripts including outdated teenage expressions which make the "in people" cringe with embarrassment.

Eight: Making pop music into much too serious a subject, thereby taking much of the basic fun and relaxation out of it.

And nine: Presenting pop music in such a way that it becomes a target for mickey-taking adults.

But are so many current stars dead right in thinking that pop presentation back in the days of Jack Good's "Oh Boy" etc., or "Cool For Cats" with its attention to sound and the visual attraction of interpretive dancers, was then much stronger? I touted only the artists involved. Mostly they feel dissatisfied but when it comes to technical points find it hard to suggest improvements.



"Why not dig deeper?" asks Paul Jones

One star told me that it seemed telly-pop was just a matter of mime and scream. He felt it reputation-damaging. But he admitted many popsters went on TV before they were ready to face the cameras.

Wonder what You think about it all! And if you wonder what TV producers have to say in their own defence . . . well, make sure of next month's "Beat Instrumental". They'll be given their own platform to answer their critics!

PETE GOODMAN.

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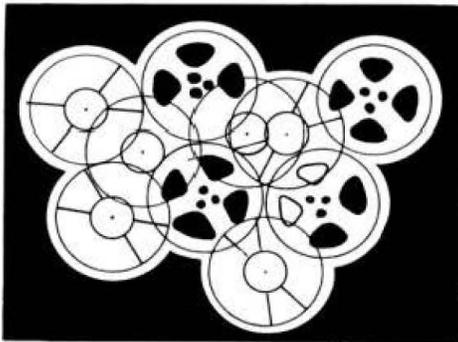
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Making your own RECORDINGS

by Pete Townsend

I have always been interested in sound recording, and, as a group, we have made many, many recordings of ourselves on stage and off. It's a great help to hear yourself as you sound to others, whether you are pleased with your performance or not. On the other hand, there's a very important reason why you should do your utmost to make some decent recordings of yourselves, and that's because agencies and record companies almost invariably ask you to submit tapes to them so that they can decide whether or not to see you in person. The ideal place to go for a good recording is a proper studio but it's cheaper and much more interesting to make up your own studio and be your own engineer.

It goes without saying that the ideal place for your own recording studio is some isolated shed or hall, which is never used, because the noise factor is so very important. Many of the big London studios have been threatened with legal action by residents near them.

The first thing to do with the place you have chosen to record in—whether it is a spare room in your own home or a cellar beneath somebody else's—is to try and deaden the bad echoes. If it's possible cover the walls with egg-boxes, or some similar material—although this isn't always necessary. Draping the walls with blankets may also help. Windows should also be covered with heavy blankets to keep the outside noise out and the inside noise in.

These measures will all contribute to a

cleaner sound, but once you have "set the scene" and tried a couple of recordings, it's up to you to use your ears to make modifications. Despite all the work the top studio technicians have put in, they still don't have the exact formula for producing a good sound. Who can say what a good sound is? It's all a matter of taste.

BASIC EQUIPMENT

All that you need in the way of equipment is two reasonable tape recorders, four mikes, a sound mixer with at least four channels and a pair of earphones for monitoring purposes. You don't need to use a lot of the group's gear because the best recordings are done at a low-volume level, even the bass can go through a normal amp.

Before you actually start recording, decide whether you are going to record the instruments individually or all together. If you are going to have the whole group playing at once, the problem of sound separation crops up. As you can imagine, the drums are usually the most dominant sound and consequently drown the other instruments out. Even if they are played softly you'll find that the snare rides over guitars. If you fence the drums off with screens made from pegboard or just plain clothes horses with blankets on them, it will keep the sound of the drums from straying across onto the other mikes. It's not hard to separate the guitar amps; this can be done by facing them away from each other. The principle to go by when recording the whole group at once is that of producing a number of individual clean sounds and then feeding them separately into the mixer where they can be balanced. One mike should be placed above the drums, another in front of the bass speakers, and a



Dubbing on a 12-string guitar figure.

third in front of the guitar speakers. If you are featuring vocals place the remaining mike in front of a separate amp especially for vocals, but if there is another instrument such as a keyboard to be recorded, use the mike for this instrument and put the vocals on later.

You really need someone to operate the tapes and balance the four signals by means of the earphones. If you do have to add the vocal track later you are entering the realms of multi-tracking. The same goes if you want to record the instruments separately.

The principle of multi-tracking is swapping already recorded tracks from tape to tape whilst, at the same time, adding something else.

Next month I'll tell you how I go about producing multi-track recordings and also the equipment that I've installed in my own small recording set-up in my London flat.



Pete checks that a signal is at the right volume.



Getting ready to record an extra percussion effect.

George Harrison talks about the Indian Sound . . .

by SEAN O'MAHONY

Just before George Harrison took off for Barbados with Patti for their delayed honeymoon, he talked to me about the Beatles thinking of future trends in the pop music sphere.

His use of a sitar on the backing track of "Norwegian Wood" and his newfound interest in Indian music, has received a lot of comment recently. The Beatles, of course, are not the only ones to mention the music of the sub-continent in pop terms. Many "In" devotees like Decca's Tony Hall, and Donovan are reputedly knocked out by the playing of gentlemen like Ravi Shankar.

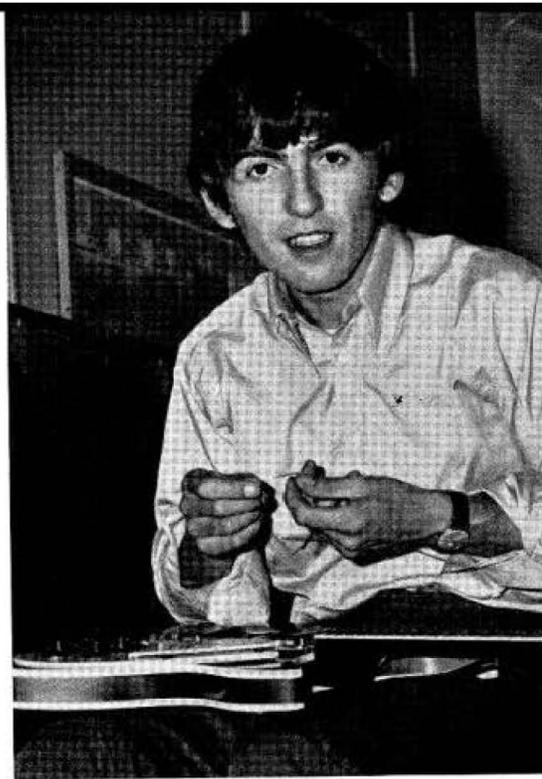
When I talked to George, he was sitting on the wooden-block floor of his music room in his home in Esher, nursing his sitar. All the room contains is a wall hung with guitars, and a small juke box, and there aren't many Beatle titles on the list of records either. As George explained, he had to sit cross-legged on the floor because it was impossible to play the sitar any other way. Its long neck and heavy bowl-like end makes it almost impossible to play standing up, unless you rest the bowl-like bit on a table or something to support it.

The equivalent of frets on this instru-

ment, are brass ring-like pieces, which are fixed onto the neck. But compared with an ordinary guitar, as we know it, they seem to be much scarcer, with the result that you have to play the instrument rather like a cross between a violin and a guitar to find the intermediate notes between the frets. I couldn't resist asking George whether he thought this type of music would catch on.

"I wouldn't be at all surprised if one day, when we are a lot older, our kids walk into the room and put some records on which will be based on this type of music," he replied. "Maybe we will turn around and say 'What the hell's that noise!'"

"Isn't the Indian music scale different from ours?" I asked him. "Yes, it is different", George agreed, "In actual fact, it is far more complicated than the one we use. We think that Indian music has a lot of weird sounds in it. It doesn't sound right to our ears because we aren't used to it. In fact, to my mind, it's much more advanced than our scale. It does sound a bit distorted, but you have got to remember that a lot of the most interesting noises on pop discs today, are based on distortion. Jeff Beck, for example, gets some fabulous sounds by moving his guitar



Even world-famous guitarists with equipment road managers sometimes change their own strings

in front of his amp so that he gets feedback."

George returned to his sitar. But, somehow, I don't think we will see the Beatles sitting cross-legged on stage playing Indian instruments.

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THE KINKS

PRESENTING, this month, The Kinks. The group which says it will be sticking to its policy of wild excitement right until the bitter end. To quote Ray Davies: "Start tarting us up into a show-biz sort of thing and you can wave goodbye to The Kinks". This is a good policy to stick to on the whole because The Kinks have a very exciting sound and always knock 'em in the aisles wherever they play—unless their date is in London.



They drive Continental audiences wild, and the majority of British venues welcome them with open arms. With such success achieved elsewhere, I can't understand their even bothering to play in London. It's the old trouble again: London audiences are cold . . . very cold. They've seen the lot and they know they can see it all again any time. They can even watch the legendary figures of American music for a bob or two above the normal charge, so they don't go all that much on their own groups—unless they have something very special to offer. Even if they do shower praise on a new-wave group they drop it after a few weeks, when some other "In" group emerges.

The Kinks depend on audience reaction. They must



have an audience who is on their side before they can give of their best. They can't generate that electricity of theirs without an audience, which is willing to enter into the spirit of things.

I've seen The Kinks many times at places where they have created absolute havoc. But I just had to see how they would fare at one of London's most notoriously cold venues.

WHEN THE CURTAIN OPENS

The well-dressed clientele of this particular establishment, stood around waiting for the top-of-the-bill entertainers to appear. The Kinks were announced and back flashed the curtains. "Louie Louie" was the first number, started off by Ray Davies, on his Telecaster. He had selected a biting treble tone. As the number started to move, I looked round at the audience. It was obvious from the moving feet and heads that the sound of The Kinks was penetrating their indifference a little. At the end of the number a few people got up sufficient nerve to clap.

Whether the audience is raving, or politely listening, The Kinks give out with the same big sound. Other groups have tried to get the distor-

tion-thing going—the big build-up—but they can't seem to get anywhere near The Kinks for their sheer amateur-like enthusiasm. There's no polish here but when the beat is heavy and effective, who needs it?

The brothers Davies are a strange pair and, as many people have already commented, they contrast with each other in almost every way. Ray Davies, the Key Kink, stands pretty still, only



jerking back a few paces when peaks of excitement are being reached.

He treats his Telecaster casually, taking the lead figure now and again in the improvisation sequences and also doing the breaks for several numbers, while Dave is laying down a rip-roaring backing rhythm. He sings "just like he does on the telly". He puts his words across quietly, sometimes taking his hands completely off his guitar and bringing a touch of India into the act with weird finger movements.

Dave Davies is officially the lead guitarist, but uses a very bassy tone on his Guild, thus reversing the accepted practice of lead being trebly and the rhythm being invariably bassy. He squeezes a lot of life out of his guitar



and moves it about a great deal, now and then giving the impression that he is fighting to keep it within his grasp.

Pete Quaife is slight of figure but makes his presence imposingly obvious. He is the supplier of a beautiful booming bass sound, which acts as a backcloth to the work of Ray and Dave. He moves more than the rest do and swings that massive Rickenbacker about wholeheartedly as he pounds it with feeling.

NO WILD DRUMMER

Mick Avory cannot be classed as a wild drummer. He attacks his work with skill but stays in the background eyeing the antics of the others with a certain air of nonchalance. He keeps his arms to himself and doesn't seem over-worried as far as asserting himself is concerned.

There are no ballads in The Kinks' stage act, there are no funny acts, no patter between numbers, just solid Kinks-style music. They claim that their act has "an amateur approach". Next time I catch them on stage I'd like to see them taking a stab at bringing more 1966 light and shade into their presentation. . . . Something that every outfit is having to face up to on stage today.



THE call from London to A and M Records, on Sunset Boulevard, went through surprisingly quickly. Chap who first answered the phone there was the "M" part of the company, one Jerry Moss. He yelled out for the "A" part, who happens to be Herb Alpert, gov'nor figure of the Tijuana Brass, that instrumental group who roared up the British charts with "Spanish Flea".

"Ready to be confused?" queried the amiable Herb. "Well, for a start I'm not a Mexican, we don't use all brass in the group and there are only seven of us. That's me on trumpet, one more trumpeter, a couple of guitars, piano, drums and trombone—and let me not hear anyone saying we must do a lot of double-tracking because it just isn't true.

"What's more we haven't stuck to the same line-up in the nearly-four-years we've been going. Why 'Lonely Bull', which was really our first big hit, had trumpet, piano, bassdrums, mandolin and three voices. If you don't change your style then, brother, you're dead. . . .

"I'd like to clear up exactly where our music comes from. It IS based on the Mariachi sound, which comes from Mexico. As a matter of pure fact, Jerry Moss and I heard it when we were watching a bullfight in Mexico. I didn't think it was all that commercial for pop music, but we figured you could add simple jazz figures to it and we worked to that end. You couldn't get too wild on the jazz content, we knew, but it would add a definable sort of swing. Me, I'd been hooked on trumpet stars like Dizzy Gillespie and Miles Davis for years.

"I guess you know that we first experimented with this Tijuana sound in the garage at my home. Well, that's perfectly true. That was in my own home, Los Angeles, California. We hired some session musicians and sweated it out through several sticky hot summer evenings. When the records started doing well locally, the promoters said: 'Come on, boy, let's book your Tijuana Brass', and there wasn't such an outfit so we had to form one double quick".

The Mariachi Sound

That was only in January, 1964. Herb picked his men for their stage personalities as well as their musical prowess. Now they are to visit Britain in mid-March for a few days promotional touring. They also expect to do a couple of TV spectaculars which should give British groups a few ideas on how to enlarge their sounds.

And he offered this bit of advice. "If you wanna make your way over a long period, you must make changes. Take jazz. Now I'm hooked on jazz, but it's been dying on its feet for a long time now. Pop music has much more variety, ranging from the Beatles way on down to those guys who get just one hit record and then fade away back to truck-driving. Even the one-hit boys add something to the scene, though. The Beatles will go on just as long as they want because they are inventive and they create their own words and music and they really work hard at ringing the changes, even if it's just a small change here and there.

"Those guys who set out to copy the Beatles . . . boy, they make me feel right sick inside! We're getting just that now; groups cropping up all over the place using our line-up, our ideas, often our arrangements. They don't have an original idea in their empty heads, so I'm not being too outspoken when I say I hope they don't make a jumpin' bean out of our kind of music.

"I get letters from British fans asking if this brassy trumpet sound is going to be the next thing. Could be—but where are your young

trumpet players? Look, I studied trumpet since I was eight years of age, which is . . . well, it's twenty years ago. Right, I've worked at it ever since. Now trumpet is one instrument you just can't pick up overnight. You have to have the lip for it and if you don't practice all the time your lip gives up on you. It's a matter of breath-control and fingering and that lip. Playing guitar is just one thing; co-ordination of two hands. You don't have to worry about your lungs.

"If there are young brass players coming along in Britain—that's fine. Brass added to the guitar and drums line-up is good, musically. But it must be good. I've got a crazy bunch of musicians who make life like one long ball, but they've all got long experience as full-time musicians. Four of them are Italian, by the way, and one originally came from Hungary. So there's nothing at all Mexican about us. . . ."

I mentioned to Herb that I'd been associated with a radio programme in Britain that featured his version of "Up Cherry Street" as the signature tune—it was a much-requested item on "Newly Pressed". He said he'd heard about that: "Got quite a few letters forwarded to me from Britain after listeners had written to the recording company there. But for a long time I felt that we'd never go in Britain. I figured it was a long, slow process anyway and it was a bit heartbreaking because at one stage we had two million-selling albums high in America and two singles featured, including a number one in 'Taste of Honey'."

Married (wife Sharon and daughter Dore), Herb puts on an hilarious routine with people who won't believe that he is actually not Mexican but an all-American boy. He also speaks in hushed tones about the offers coming his way to take speaking parts in movies. "ME, an ACTOR", he says with disbelief.

"Got it?" said he. "We play mariachi, or Americachi, whichever you like! And we're looking forward to meeting some of your artists and fans when we hit Britain".

And he was gone. The thriving company of A (for Alpert) and M Records was on to some other Very Important Business.

PETER JONES.



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- Les Dash—Hedgehoppers Anonymous

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WHERE IS EVERYBODY

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

THE OVERLANDERS

February: 25th Manor Lounge, STOCKPORT; 26th Floral Hall, SOUTHPORT; 27th Tour of GERMANY.

March: 2nd NOTTINGHAM; 17th Glen Ballroom, LLANELLY; 22nd MANCHESTER; 24th College of Advanced Technology, BIRMINGHAM.

THE SPENCER DAVIS GROUP

February: 24th Pier Ballroom, WORTHING; 25th-27th AMSTERDAM and HAMBURG.

March: 3rd Ram Jam Club, BRIXTON; 4th Iron Curtain Club, St. Mary's Cray, KENT; 5th Twisted Wheel, MANCHESTER; 7th St. Matthew's Baths Hall, IPSWICH; 8th Marquee, LONDON; 11th Club A Gogo, NEWCASTLE; 12th Imperial Ballroom, NELSON; 18th Manor House, LONDON; 19th Rhodes Centre, BISHOPS STORTFORD; 20th Ritz and Palais, NOTTINGHAM; 22nd University of NEWCASTLE; 25th HARROGATE.

THE ANIMALS

February: Mayfair Ballroom, NEWCASTLE; 28th Tiles, Oxford Street, LONDON.

March: 2nd BRISTOL University; 4th LEICESTER University; 5th BIRMINGHAM University; 15th PARIS; 18th EXETER University; 19th NOTTINGHAM University; 20th Belle Vue, MANCHESTER; 24th Hilton Hotel, London; 26th Central School of Arts, LONDON.

PINKERTON'S COLOURS

February: 25th California Ballroom, DUNSTABLE; 26th Oasis Club, MANCHESTER; 27th Beachcomber Club, LEE.

March: 5th NELSON; 12th MARGATE; 26th Drill Hall, STAMFORD.

THE WALKER BROTHERS

March: 6th-12th La Dolce Vita Club and Fiesta Ballroom, STOCKPORT.

ST. LOUIS UNION

February: 25th Oasis Club, MANCHESTER; 26th Neeld Hall, CHIPPENHAM; 27th Twisted Wheel Club, MANCHESTER; 28th Regency Ballroom, BATH.

March: 1st Jigsaw Club, MANCHESTER; 3rd Locarno Ballroom, BURNLEY; 4th University Union, MANCHESTER; 5th LEEDS University; 8th Top Twenty Club, DROYLSDEN; 9th Bligh Hotel, SEVEN-OAKS; 11th Music Hall, SHREWSBURY; 12th Oasis Club, MANCHESTER; 13th Mojo Club, SHEFFIELD; 18th Plaza Ballroom, NEWBURY; 19th Dreamland Ballroom, MARGATE; 20th Bromel Club, BROMLEY; 26th Twisted Wheel Club, MANCHESTER.

HERMAN'S HERMITS

February: On Tour in JAPAN.

CHRIS FARLOWE AND THE THUNDERBIRDS

February: 25th Beachcomber Club, NOTTINGHAM; 26th Jigsaw Club, MANCHESTER; 27th Cosmo Club, Harraby, CARLISLE; 28th Top Rank Queen's Ballroom, WOLVERHAMPTON.

March: 1st Top Rank, NEWCASTLE; 2nd Technical College, BIRMINGHAM; 3rd B.R.3 Club, STAFFORD; 4th McCoys Club, MIDDLESBROUGH; 5th LEEDS University; 6th Mojo Club, SHEFFIELD; 7th Barratts Youth Centre, SOUTH OCKENDEN; 8th Klooks Kleek, WEST HAMPSTEAD; 10th Thorngate Hall, GOSPORT; 11th Diggibeth Hall, BIRMINGHAM; 12th California Ballroom, DUNSTABLE; 13th Top Rank, SOUTHAMPTON; 14th WELWYN GARDEN CITY; 15th Civic Hall, GRAYS, Essex; 17th Locarno Ballroom, BURNLEY; 18th DURHAM University; 19th Burton's Ballroom, UXBRIDGE; 20th Flamingo Club; 21st Majestic Ballroom, READING; 23rd SWANSEA University; 24th BRIGHTON University.

THE SHADOWS

February and March: Talk of the Town, LONDON.

THE FORTUNES

February: 24th Dorothy Ballroom, CAMBRIDGE; 25th Sophie Gardens Pavilion, CARDIFF; 26th Dreamland Ballroom, MARGATE; 27th White Hall, EAST GRINSTEAD.

March: 9th SOUTHAMPTON; 11th WEST HARTLEPOOL; 20th MORECAMBE; 24th SALISBURY.

THE WHO

February: 25th Winter Gardens, BLACKPOOL; 26th NOTTINGHAM University; 27th Starlight Ballroom, GREENFORD.

March: 2nd-6th On Tour in SCOTLAND.

THE MINDBENDERS

February: 25th Westend Club, COLEVILLE; 26th Memorial Hall, NORTHWICH; 27th Central Pier, MORECAMBE; 28th Town Hall, BRIDGWATER.

March: 2nd Corn Exchange, BRISTOL; 3rd Town Hall, KIDDERMINSTER; 4th Whiskey A Gogo Club, CINDERFORD; 5th Floral Hall, SOUTHPORT; 9th Locarno Ballroom, STEVENAGE; 10th Assembly Hall, WORTHING; 11th Grosvenor Ballroom, AYLESBURY; 12th Gliderdrome, BOSTON; 19th Town Hall, REDHILL; 21st Pavilion, BATH; 25th Town Hall, TROWBRIDGE.

THE MOODY BLUES

February: 25th Winter Gardens, BLACKPOOL; 26th NOTTINGHAM University; 27th Starlight Ballroom, GREENFORD.

March 2nd-6th On Tour in SCOTLAND.

THE SMALL FACES

February: 25th Cavern, LEICESTER SQUARE; 26th PARIS; 27th White Lion, EDGWARE.

March: 3rd Dorothy Ballroom, CAMBRIDGE; 4th Golden Guitar Club, SHREWSBURY; 5th Drill Hall, GRANTHAM; 6th Sunshine Floor, EAST DEREHAM; 7th Community Centre, WATFORD; 9th Rank Ballroom, SOUTHAMPTON; 11th Starlight Ballroom, GREENFORD; 13th-18th MANCHESTER Clubs; 25th SUTTON ASHFIELD.

THE NASHVILLE TEENS

February: 26th Market Hall, REDHILL; 27th Blue Moon, HAYES.

March: 3rd Pavilion Ballroom, WORTHING; 4th BRISTOL University; 5th BROMLEY Technical College; 6th St. Richard's Hall, NORTHOLT, Middlesex; 8th NEWCASTLE; 11th Cricketers' Inn, SOUTHEND; 12th Faculty of Tech. Union, MANCHESTER; 17th DURHAM University; 18th Masonic Hall, HORNCHURCH; 19th Imperial College, LONDON. 25th Westend Club, COLEVILLE.

THE FOURMOST

February: 24th Corn Hall, NORWICH; 26th Gaiety Ballroom, RAMSEY; 27th Feb. -5th March GREASBROUGH Social Club, and Miners' Inn, ALLERTON.

March: 9th-12th On Tour in SCOTLAND; 16th Catacombe Ballroom, EASTBOURNE; 18th Sunset Club, HIGHBURY; 19th Women's Institute, HOLBEACH; 24th College of Advanced Technology, BIRMINGHAM; 25th Queen's Rink Ballroom, WEST HARTLEPOOL.

GEORGIE FAME AND THE BLUE FLAMES

February: 24th Ram Jam Club, BRIXTON; 25th Manor House, LONDON; 26th Queen Mary's College, LONDON; 27th Flamingo Club.

March: 3rd Club A Gogo, NEWCASTLE-UPON-TYNE; 4th Coatham Hotel, REDCAR; 5th Jigsaw Club, MANCHESTER; 6th Cosmo Club, Harraby, CARLISLE; 10th Masquerade Club, DONCASTER; 11th Flamingo; 12th Burton's Ballroom, UXBRIDGE; 15th Douglas House, Lancaster Gate, LONDON; 16th Royal Pier Bar, SOUTHAMPTON; 18th Starlight Ballroom, CRAWLEY; 19th BRISTOL University; 24th College of Advanced Technology, BIRMINGHAM.

ZOOT MONEY'S BIG ROLL BAND

February: 25th Caves Club, CHISLEHURST; 26th Ricki Tick Club, WINDSOR; 27th Black Prince, BEXLEY; 28th Baths Hall, IPSWICH.

March: 2nd Orford Jazz Cellar, NORWICH; 3rd County Arms, Blaby, LEICESTER; 4th Manor House, LONDON; 5th CHELSEA College; 6th Flamingo; 7th Star Club, CROYDON; 9th Bromley Court Hotel; 10th Floral Hall, MORECAMBE; 11th Blenheim Palace, WOODSTOCK; 12th Markham Hall, MARCH; 13th Beachcomber Club, NOTTINGHAM; 15th PARIS; 16th Town Hall, FARNBOROUGH; 17th PARIS; 18th McCoy's Club, MIDDLESBROUGH; 19th Club A Gogo, NEWCASTLE; 20th Country Club, KIRKLEVINGTON; 21st College of Advanced Technology, BIRMINGHAM; 23rd Starlight Ballroom, GREENFORD.

SOUNDS INCORPORATED

February: 25th Winter Gardens, BLACKPOOL; 26th California Ballroom, DUNSTABLE; 27th Goldsmith's College, LEWISHAM.

March: 2nd Baths Hall, SCUNTHORPE; 19th Civic Hall, WALKDEN; 25th College of Advanced Technology, STAFFORD.

WE GIVE YOU ONE GUESS!

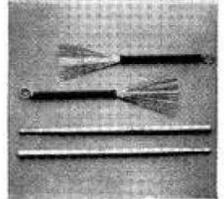
Which famous name on drums has made most drummers famous?



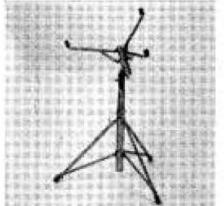
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 MORGAN - JIMMY GARFORTH - JOHNNY BUTTS - NASHVILLE TEENS
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 THE MOODY BLUES - FREDDIE & THE DREAMERS - THE BEATLES - ROLLING
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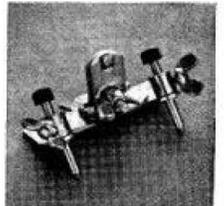
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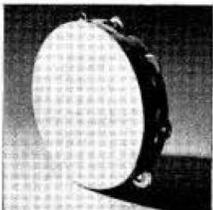
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THOSE DAYS IN HAMBURG

by JOHN EMERY

THE link between England and Germany in popular music is well known.

These two countries combined in what was to be the start of a "Revival" in beat music three years ago. England provided the talent and Germany the "training ground".

Many of our groups today served an "apprenticeship" in Hamburg at clubs such as "The Star" and "The Top Ten". Here are just a few who played their hearts out in these clubs earlier on: The Beatles, Gerry and The Pacemakers, The Searchers, Cliff Bennett and The Rebel Rousers, Sounds Incorporated, Dave Dee and Co. (then known as Dave Dee and The Bostons), The Checkmates, The Undertakers, The Flintstones, The Fortunes, Barron Knights, Jimmy Powell, Jackie Lynton, and The Rockin' Berries.

Germany proved to be the "springboard" to the charts for many of these outfits, but what was it like out there at the peak of British group popularity?

One man right in the middle of the scene was Ian

Hines, who became booking manager at "The Top Ten" after originally going out to Germany as organist with a British group. Now he has returned to his home in Turnham Green and recalls for "B.I." readers some of the exciting incidents that took place in those wild days and how it all began.

HOW IT STARTED

"Taking it from the very beginning", said Ian. "It all started one day when I was sitting in the 2 1's Coffee Bar in Soho and a fellow came in speaking broken English." It turned out that the foreign gentleman was looking for an English rock 'n' roll group. Ian discussed terms with the gent and off he went with his group, Tony Sheridan and The Jets—the first British out-

fit to play in Hamburg.

"We didn't go directly to 'The Top Ten,' however", added Ian. "We were booked at a club called 'The Kaiserkeller' (now closed) and one particular visitor, Horst Fascher, was very impressed with the way we played. He was a friend of the owner's son at 'The Top Ten' Peter Eckhorn.

"Peter's father was at the time using the premises as a club featuring equestrian acts (in fact, up to the re-development of the club four months ago, there was still 20 horse stalls in the cellar).

"Peter succeeded his father as club owner and was persuaded by Horst to come and listen to us. This he did, and the result was the opening of 'The Top Ten' as the first really successful beat club in July, 1960, with us as the first attraction."

After Tony Sheridan and The Jets came Howie Casey's group, The Seniors. Howie, a brilliant tenor-sax player, is now with Beryl Marsden's backing group, The Krew Kats.

Then came The Beatles. They were, at the beginning, contracted for a month's residency at a striptease club called "The Indra" in Hamburg. They each received about £2 to £3 a night then. But when their residency came to an end, trouble arose. The owner wanted them to stay on and offered them terms—but the group went looking for better pay at a bigger club.

They played an audition for Peter Eckhorn, who was impressed and booked them. The next thing, Ian said, the boys were being hustled into a green German police van and were deported!

The owner of "The Indra", annoyed by their refusal to continue playing for him, went to the police and told

them they had tried to burn his club down—and they believed him!

So The Beatles left the country. This was in Christmas, 1960, but they were back in March, 1961, to undertake work at "The Top Ten". And it was here that they made their name. They stayed for about two months, playing at the rate of four or five hours a night, seven nights a week, with only the juke box as a relief.

THE GROUP THAT CAUSED A SENSATION

The British group to cause sensations at "The Top Ten" was Alex Harvey and His Soul Band. Ian Hines was so knocked out by the band's big sound that he persuaded Polydor to listen. The result was a "live" long-player recorded at "The Top Ten" and released on that label.

It's a nice "keepsake" for any instrumentalist who has visited the club and knows just how tense the atmosphere can get. The album gives the listener a good idea of all the excitement that used to go on when Alex and his Band started to swing through numbers like Bo Diddley's "A Gunslinger", "New Orleans", and his unbeatable version of "I Just Wanna Make Love To You".

* * *

NEXT MONTH the story continues with the opening of another beat spot—"The Star Club", also destined to become a famous haunt for British groups. . . . And we'll tell you about the really wild act that The Beatles used to put on night after night, with Paul doing a "Little Richard" by playing piano standing up! . . . And also about the only café in Hamburg where the British boys could get a cup of tea and a good meal of egg and bacon!



"The Top Ten" All Stars in action

St. Louis Union started on Blues Kick



The six-piece Union (above) formed in Manchester have been together ever since

The general impression among the pop public is that The St. Louis Union owe everything to a beat group contest.

"It certainly speeded things up a bit", said lead vocalist Tony Cassidy. "But we don't owe everything to the victory! I don't want to seem ungrateful. It's just that before the competition got under way we were signed up by Kennedy Street Enterprises and there was a good chance that we'd get a recording contract anyway."

Things have got rather out of perspective. The St. Louis Union have been together as a group for 18 months, and they made their mark as an outfit with a lot of potential long before the competition even began.

SCHOOLDAYS

The four founder-members of the group are organist Dave Tomlinson, bass player John Nichols, lead guitarist Keith Miller, and Tony. They have all been friends since schooldays in Manchester . . . and little did they know when they were in the upper fifth, that in time, they were to become one of the hottest attractions in that area.

The next member to join the four was a

drummer—Dave Webb. Then came tenor-sax player Alex Kirby. And this original six-piece line-up has remained the same ever since. No personnel changes at all.

"We started off on a blues kick," recalled Tony, "something like Alexis Korner and Long John Baldry, and used to get write-ups in purist magazines, and so on. But we progressed, and have now reached the stage where we specialise in 'Soul' music on stage."

The six now do numbers like "Shake And Fingerpop" by Junior Walker, "Respect" by Otis Redding, "Don't Fight It" by Wilson Pickett, "Everything's Gonna Be Alright" by Willie Mitchell, and "The Duck", a new American dance craze disc recorded originally by Bobby Freeman and Jackie Lee.

The group go all out to please the audiences wherever they play—and these days it's mainly at clubs and ballrooms, so a good, solid dancing beat is first and foremost.

"GIRL" — MISLEADING

So really their first release could never have been more misleading. "Girl" was found for them by their A and R man Peter Sullivan who, of course, heard it on the "Rubber Soul"

long-player (before it was released). It was played to Peter by George Martin.

Before this song appeared, the group had been in the recording studio several times—but were having trouble finding good material.

However, the group will get their opportunity to record some of their "Soul" favourites, soon. Preparation for their first long-player is under way and Tony mentioned that it will contain many of the numbers that are popular with their fans on stage.

Equipment-wise, this is how the boys line-up:—

Tony Cassidy (lead vocalist) uses a Shure microphone through a Vox 100 watt with two cabinets each containing 2 × 12 in. speakers.

Keith Miller (lead guitar) plays a Fender Stratocaster with a Vox 100-watt amp.

John Nichols (bass) plays a Fender Jazz model with a 100 watt Vox amp.

Alex Kirby (tenor saxophone) plays a Selmer Mark 6.

Dave Tomlinson (organ) plays a Hammond with a Leslie speaker unit.

Dave Webb (drums) has a set of Slingerland.

JOHN EMERY.

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EVERYONE had a go at giving their tips for the top in 1966, but who foresaw The Overlanders as potential "Tops Of The Chart"? They surprised literally everyone by climbing to number one with the Paul McCartney and John Lennon original "Michelle". Now the pop world awaits the decisive follow-up.

It will be released in early March and will be one of five songs they have already recorded—but unlike many other chart groups they are not playing safe and keeping to a similar formula. Their newie will NOT be another Beatles song, and the tempo will be in complete contrast to their hit.

As far as lead vocalist Laurie Mason is concerned, this period of success was brought about by the addition of bass player Terry Widlake and drummer David Walsh, who joined the three original Overlanders, Laurie, rhythm guitarist Peter Bartholomew and lead guitarist Paul Arnold.

HARD WORK IN GERMANY

The new-look outfit's very first important job was to record "Michelle" under the supervision of A and R man Tony Hatch at Pye Studios. Having put that job smoothly out of the way, they faced a long stint at The Storyville Club in Cologne, Germany.

The boys had a lot of work in front of them. So two weeks of solid rehearsal was needed to compile a repertoire of nearly 50 numbers for the trip . . . and they needed every one.

Their programme had them doing six 45-minute spots a day in Germany and during their spell over there gained a rating as a very versatile group. I'm not surprised. As Laurie told me, the five crammed their repertoire full of everything and anything, as long as it was entertaining and was musical!

"Our act consisted of rock songs, rhythm and blues, country and western, ballads, folk, the lot", said Laurie. "And we plugged 'Michelle' like mad. Having just recorded it before we had to rush off, we thought we must get used to playing it 'live', and were fortunate that the German people liked it. But when you do stints of that length, anyway, you can't help but repeat some of your numbers."

Vocalist Laurie is full of praise for the two new members.

"They've made all the difference", he says. "Before, we had the same trouble that The Fortunes experienced. We had to hire people, who, although they were always very proficient musicians, didn't quite fit the bill. It's not the same as having the same lads behind you every night."

Both Terry and Dave come from Birmingham

OVERLANDERS have put in a lot of work



"We plugged 'Michelle' like mad" says lead vocalist Laurie Mason (centre).

groups, and although "new" names to the chart world, have had a lot of experience.

In fact, Paul Arnold told me of one great advantage they feel they have over many groups who are suddenly hoisted to the top of the tree. "We are 'seasoned'. I can honestly say we just don't get nervous any more. It's not like a new outfit making it. Any wild scenes now that greeted us would be appreciated, of course, and it's a wonderful reward for all the work we've put in. But they wouldn't make us jittery or shake us up in any way. We've played on so many stages in clubs and ballrooms, we reckon we're beyond the 'nerve barrier'."

"FRAMEWORK"

The five are pretty down-to-earth and told me that they consider their instrumental backing to be more a "framework for the vocals" than anything else. The boys don't kid themselves at all that they're top-notch instrumentalists.

Lead guitarist Paul admits he's got a lot to learn and the others are modest about their ability.

Equipment-wise, vocalist Laurie has a Philips 70 watt p.a. and uses a Shure mike; Peter and Paul both play Guild guitars; Terry Widlake on bass has a Fender jazz model; and drummer Dave Walsh has a Rogers kit. Their amplification at the time of writing was being changed.

Equipment, in fact, is an interesting subject to talk-over with The Overlanders. Laurie enthused about one particular p.a. system he used while in Sweden quite recently.

"It was at The Stockholm Ice Stadium and we sang through a unit called an Ackuset p.a. It had built-in echo and reverb and was tremendous. The clarity of the vocals was unbelievable. There were no less than 17,000 people watching, so you can imagine how powerful it must have been.

"It seems all the little Swedish groups have got one and after using it we're all mad keen to get one imported if we can."

So stand by for some really impressive "live" vocals from The Overlanders, if they get that Swedish p.a. system.

BRIAN CLARK.

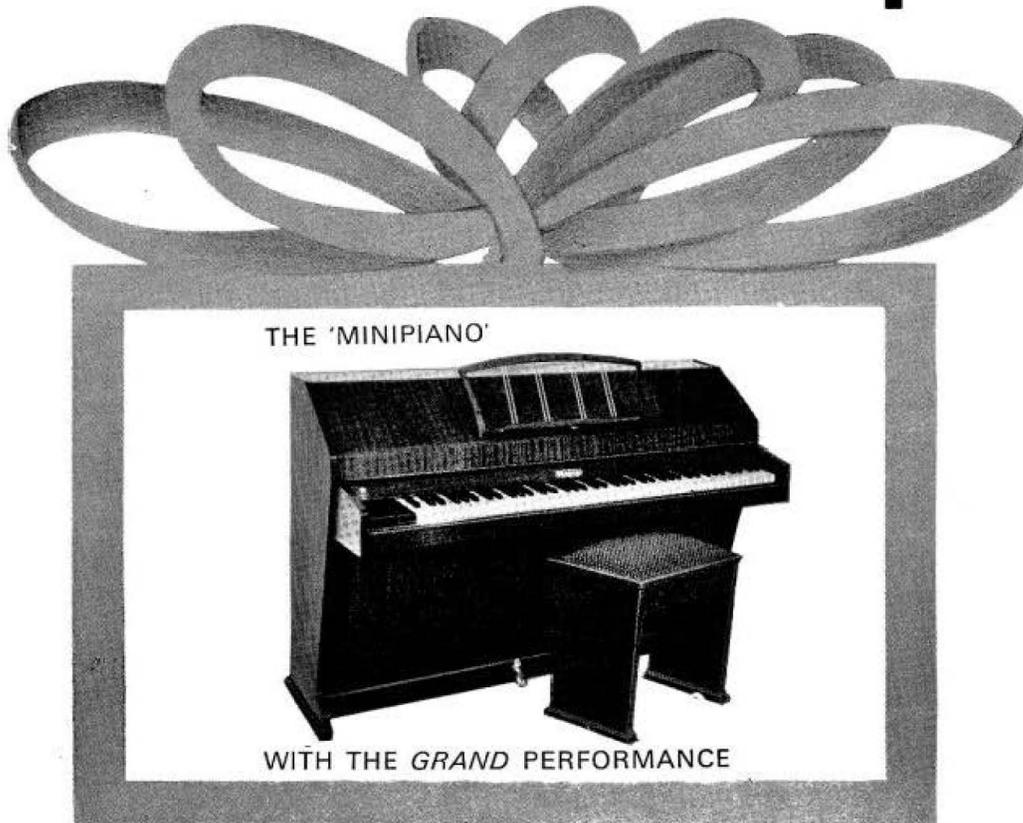
THE RESULT OF B.I.'s JANUARY COMPETITION

The correct result was as follows:—

- | | |
|-------------------------------|--------------------------|
| 1. GO NOW | 6. WALK HAND IN HAND |
| 2. CAST YOUR FATE TO THE WIND | 7. WHAT'S NEW PUSSYCAT |
| 3. BACHELOR BOY | 8. ROCK AND ROLL MUSIC |
| 4. A WALK IN THE BLACK FOREST | 9. YOU MAKE IT MOVE |
| 5. A LOVER'S CONCERTO | 10. MY SHIP IS COMING IN |

The winner with the nearest entry to the one above was STEPHEN J. GEE, of GEDLING in NOTTINGHAM, who had his prize of a Minipiano and stool presented to him by SQUIRE of Ealing.

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Keith Richard . . .

WHENEVER reporters or interviewers want a statement from a group, they always seem to make straight for the lead singer. Perhaps it all started way back with Cliff Richard and The Shadows. But, even now, when most outfits have more than one vocal personality, this attitude seems to stay with us. Want to know what The Rolling Stones think? Ask Mick Jagger. Very seldom one of the other four. Which is a pity because, Keith Richard in particular, has got just as much to say as Mick, and his views are no less strong.

In fact, Keith does not get as much credit as he deserves for being the music brain behind so many big hits. And some very different hits, too. Just compare "As Tears Go By" with "Satisfaction"!

STRONG PERSONALITY

In the early Stone-Age, Keith definitely stayed in the background. He was happy to let the others take the lime-light. But with his emergence as a songwriter, he's developed a very strong personality. When performing Bill Wyman, Charlie Watts (who's got to stay with his drums) and Brian Jones tend to gyrate round one spot. The centre of excitement is Mick, but weaving about like a bit of dark-haired, quicksilver is Keith Richard, mixing up movement, vocal harmonising, and excellent guitar work with apparently no effort at all.

I asked him if he'd ever thought about what the future might hold. "No", he replied, "all I know is that I don't want to go on for years. I want to retire gracefully before I fade out. I am just glad that it has lasted so long. I certainly never thought it would when we started. When I do stop I suppose it'll be songwriting full-time."

He never thought they would be so successful. "I thought it was marvellous the first time we got into the Top 30", he told me. "I hoped it would last until the end of the year. That was in 1963. Then, when we made the Top Ten, I started hoping we would stay until we made a No. 1."

What about The Stones right now? I asked him if the group were starting to change their style at all. After all, they

music brain behind The Stones



by John Hugh

have added a lot of new sounds on their latest LP. "We didn't try to do anything different", Keith replied, "it just happened. Of course, we did take a lot of extra equipment into the studios so it was there if we wanted to use it. But that studio helps a lot—the R.C.A. Studio in Hollywood I mean. They're good—no, fantastic. And the technicians seem to have much more know-how than in any other studio. Dave Hassinger is also a great engineer, in fact, he's an artist in his own right. The equipment is terrific. The main thing about the place is that it was built as a recording studio.

"We get a tremendous atmosphere going during our session there—friends drop in and everything is relaxed, which helps us to make better recordings. We usually work in the evenings or at night. There are no windows so we never notice whether it's night or day or even what time it is. But I suppose the main reason we like working there is because we feel that what we do is going to be successful."

FAVOURITE TRACKS

I asked him which of the tracks on their new LP he liked most. "All of them", he said, "or we wouldn't have included them on the LP, but ones that are our particular favourites are 'Mother's Little Helper', 'Ride On Baby', 'Sitting On A Fence', and that 'Going Home' number. We still don't know whether Decca are going to release it in full, but that certainly was a crazy recording. We all started playing and just kept on going. About halfway through, we started looking at each other, waiting for someone to give the signal that he wanted to stop. But no one did! There's a gap in the drumming in one place, because I picked up my coat and threw it at Charlie. But it did not stop him for long, so it'll sound OK. I think we stopped eventually because our fingers were a bit tired."

"Things have changed a lot in America for us. When we first went to the States, the reporters used to come along with their note books and cameras and expect us to jump around. They reckoned that we were all idiots, or something. We weren't used to it at the start. Dee Jays were also very rude to us but that is all changed now. We know the ones we like—blokes like Gary Mack of K.H.J., Los Angeles, Dick Biondi of K.R.L.A., and Scott Ross in New York."

KIDS FORGET THEM

Keith also had some strong views on the current scene. "A lot of artists—no, I'm not going to mention any names, I don't think that would be right—switched to singing square ballads because they thought it was going to help them to get a wide audience, but all it does is kill them dead, and then the kids forget them."

And with that, Keith went back to signing autographs. It is an extraordinary fact, but The Stones' lead guitarist has changed very little from the first time I talked to him in the Station Hotel, Richmond. He still takes the trouble to be polite to the fans, who put him where he is today. And when some girl rushes up to him in the corridors of the BBC or outside a stage door and says, "Can I kiss you Keith?", he's one top star who still offers his cheek.

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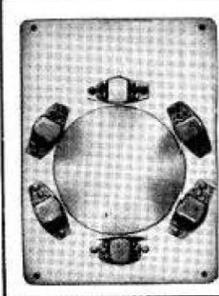


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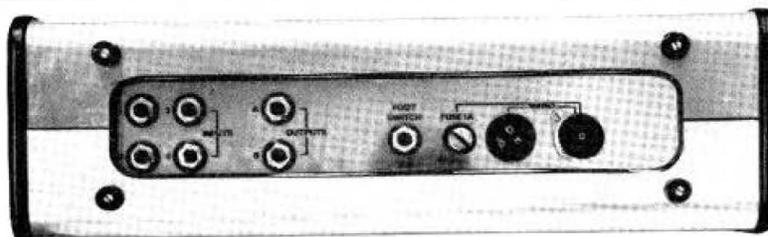
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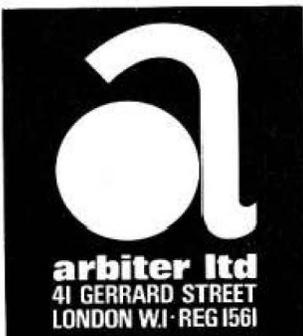


There is no contact between the heads and the drum, this eliminates any form of wear and distortion.



The Arbiter SOUNDIMENSION unit is made from top-quality materials and made to last. The unit is mains-driven (100/240 volts A.C) and fully transistorised. It is fitted with 4 input and 2 output jack sockets. - A foot switch to cut the effect in or out is available.

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INSTRUMENTAL NEWS

NEWS FROM ARBITER

Arbiter have a great deal of news this month. They have taken on ex-Bern Elliot guitarist, Ray Heath, as a sort of roving promoter for Fender gear. He will be doing the rounds talking to Fender users and ensuring that they are completely satisfied. He will also be helping retail shop owners, suggesting ways in which they can improve their Fender service.

There are also many new lines from Arbiter, including three new models in the Maton range: a semi-acoustic, a jumbo acoustic and a bass guitar. There is also a new Arbiter jumbo.

There is a new display of Arbiter saxophones (two alto, two tenor) with prices ranging from 88 gns. to 104 gns.

And they announce that they are undertaking distribution of the Welton range of guitars. Prices range from 29 gns. to 100 gns., and there are nine different models.

Drummers will be interested to know that Arbiter are now handling a special Ringo Starr drumstick made from American white hickory. A set costs 12/-.

Keith's new Guild

Keith Richard has added yet another guitar to his big collection. The new addition is a two-pick-up Guild, which he bought the last time he was in the States. He already has a single pick-up model, which he has never used on stage.



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WATKINS PEP-BOX REDUCTION

The Watkins Pep-box has met with such a good response that Watkins have been able to reduce its price to £11.15.0.

The firm has modified the design of the F.R.30 Reverb P.A. unit and the new unit, which is now without legs, sells for 59 gns.

NASHVILLES Record each other

In recent weeks, Art Sharp and Ray Phillips of the Nashville Teens have been seen entering various recording studios. Behind locked doors, Art has been recording Rae singing some of their own compositions. In fact, Art is proving so successful that he is thinking of finding a coloured girl singer, and recording her.

The Teens have also been recording tracks for their first solo LP to be released in the summer. They have made an album before, backing Jerry Lee Lewis at Hamburg's Star Club.

Fender for the Hollies

Tony Hicks of the Hollies tells us that he intends to buy himself a maple-necked Fender Telecaster on their trip to America in April. These models are often scarce in England, so he's going to make sure of getting one in the country where they are made.



Yardbird Keith Relf borrowed these bongos to practice on during a "R.S.G." break

CHECKMATES TO RECORD ABROAD

On April 10th, the Checkmates will visit Germany for the twelfth time in three years. They will play the Star Club, and hope to record a live LP during their stay.



Three Moodies rehearse. Bassman Clint Warwick backs up Denny Laine's lead figure on a 12-string whilst pianist Mike Pinder conducts with an iced lolly.

CHESS PLAYERS

If you've been in Selmers' Charing Cross Showrooms you have probably met Dave Wilkinson, who is one of the salesmen in the amp and guitar department. He's been with a good few groups in his time but has worked most frequently with a friend of his called Alf Stillman. Now the two of them have branched out on their own as the Crays. They have a very good record coming out on March 4th called "Nancy's Minuet", an old Everlys number. Ex-Tornado Alan Caddy directed the session and Big Jim Sullivan and Vic Flick played on it. The cool professional approach of the sessioneers was a bit unnerving for the Crays. Says Dave, "They came into the studio with a chessboard and chessmen; they had been playing at a previous session and carried on with the game between takes".

Needless to say, the overall quality of the record was not impaired. Some very nice vocal backing work was supplied by the Kestrels (now David and Jonathan and a third of the Ivy League).

NEW RANGE OF AMPS from VOX

Vox have come up with a brand new range of amplifiers called the 700 range. Power rating starts at 5 watts and ends at 120 watts, and the four top models have their own distortion unit built-in. Production will start in a few months time but there is no telling when these new amplifiers will reach the shops. The A.C. range will still be produced.

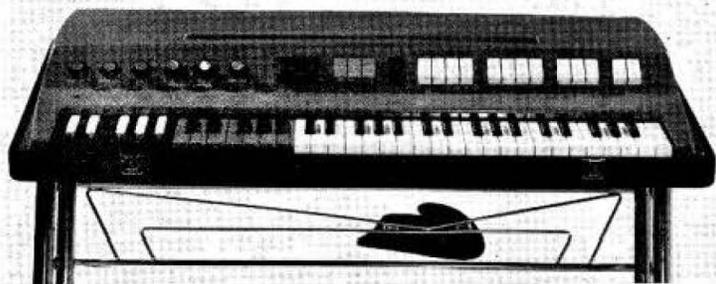
Mike Leander recording Small Faces

A & R man Mike Leander is now the official record producer for all artists within the Don Arden Agency. These include the Small Faces, the Nashville Teens, the Clayton Squares, the New Breed and Jimmy Winston and the Rebels.

SESSIONS FOR MARIONETTES

The Marionettes are slowly becoming one of the most in-demand groups around. Their current Soul Show dates with Elkie Brooks and Keith Powell is doing fantastic business, and during the forthcoming Roy Orbison/Walker Brothers tour, will be supplying the vocal backing for Roy. Apart from this and their own records, the Marionettes are doing sessions with such acts as Johnny Kidd and Tom Jones.

BRAND NEW ORGAN FROM SELMERS



The Capri organ has been built by an Italian firm in conjunction with Selmers. It costs 225 gns. and its handlers describe it as: "The first portable organ to give the authentic big organ sound". It's a single manual keyboard with a 13 note bass register which can be extended to two octaves. In addition to tone tabs there are individual rotary harmonic controls for the 4', 8', and 16' voices allowing a wide selection of tone variations.

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PORTABLE HAMMOND

Hammond have some very good news for groups this month. They are now producing a ready portablised version of their M.102. To add to its stage appeal they have changed the finish to white lacquer with gold trim. Price is 645 gns.

NEW A & R MAN

New A & R man on the scene is Steve Roland, once a member of the Hollywood Argyles and the latest American to settle in this country following in the footsteps of P. J. Proby and the Walker Brothers.



Bobby Elliot and Keith Moon gnaw their fingers as they watch another outfit perform.

HIGH CAMP

What is high camp? It's the latest teenage rage in America and consists of adding modern pop lyrics, based on old writings, to old classical melodies, which have been rearranged in a modern style.

The Honeycombs heard about the craze when they were in America and mentioned it to their managers Ken Howard and Alan Blaikley, who quickly produced a song entitled "Who Is Sylvia?" in the high camp style. The tune is based on an old Schubert melody and the lyrics were inspired by a quotation from Shakespeare's "Two Gentlemen Of Verona".

DALLAS NEW LINES

Interest in folk music was aroused by Donovan quite a while ago but this interest has lasted a long time and wholesalers are having difficulty in supplying the shops with sufficient gear to meet the demand. Now Dallas announce that they are bringing out a new harmonica harness. It will sell at around the 17/6d. mark. Dallas will be bringing out a new range of Gigster drums quite soon and they are already handling a new Dearman Tenor Sax which sells at 70 gns.

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SELMER Mark VI, late Model, Alto, as new	£90
CONN Underslung, Alto, excellent condition	£75
PENNSYLVANIA Alto, as new	.. .. .	.. .. .	£45
BUESCHER Aristocrat Alto Saxophone	.. .. .	.. .. .	£50
CONN Mark X Tenor, late model, as new	.. .. .	.. .. .	£115
SELMER Mark VI Tenor Saxophone	.. .. .	.. .. .	£110
BUFFET Tenor Saxophone, G.L. Bargain	£80
PENNSYLVANIA Tenor Saxophone, as new	£60
DEARMAN Tenor Saxophone	£50

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CONN Constellation Trumpet, as new	£105
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HOLTON Galaxy Trumpet	£55
FRENCH BESSON Trumpet, L/B, almost new	£50
BESSON New Creation Trumpet, M/LB	£40
HOLTON Stratadyne Trombone, as new	.. .. .	.. .. .	£110
CONN 24H Trombone, excellent condition	£100
KING 2B, Trombone, excellent condition	£90
CONN 6H Trombone, as new	£90

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AJAX Drum Outfit, White Pearl, complete	£85
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PREMIER Drum Outfit, Aquamarine, comp.	£90
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SONGWRITING NOW

Part 3: Demonstration Discs

LAST month, while on the subject of presentation, we stressed that the one accepted way to get your song across to anyone inside the business was to put it on a demo disc.

This is simplicity itself, for all the person on the receiving end has to do is put it on a record player and within the space of a few minutes he knows whether or not he likes it.

But how do you go about getting a demonstration record made?

In this article we do our best to give you an answer by supplying the names and addresses of some of the leading recording studios in London. The majority are in the "Capital" but there are others, of course, all over the country to meet your needs.

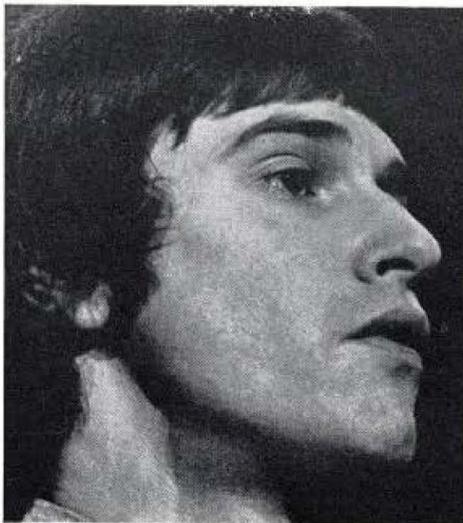
One big studio that is used a lot by songwriters is *Advision* in *New Bond Street*. The Yardbirds and The Seekers are among the many groups that have recorded there.

Chief engineer is Roger Cameron and he has worked with these, and many songwriters, too, who have visited the studio for demos.

Rates are £12 an hour for the hire of the studio with 30/- for a double-sided disc. But this is for the multi-track principle. "Where songwriters are concerned", Roger told "B.I.", "they don't always need to use the multi-track system, because often a writer comes in with the intention of record-

ing his own voice with just a piano backing. For this we use the mono principle and this is cheaper."

Tom Springfield and Clive Westlake are two of the more famous writers among many who use this way of getting their composition on wax. The cost for the mono method saves you £2 in comparison with the other, with the hire of the studio set at £10 an hour and the demos staying the same price.



Ray Davies makes demos at Advision

Kenny Lynch is another prolific songwriter who uses Advision. He is

part-composer of Cilla Black's latest "biggie". He usually makes a demo by getting together a scratch group of instrumentalists he knows, and hums the front line melody to them and works from there.

Mort Schuman, who works with Kenny on occasions and always composes in his own write, uses session men for his songs when he comes to Advision.

The Manfred Mann group also make for Bond Street when they have written anything and they want it on a demo. But, of course, they can record their songs themselves. The same with Ray Davies of The Kinks, who also uses his own group. Tom Springfield too, records The Seekers, after, presumably, he has played them his "vocal and piano" recording of the song he wants them to do.

Remember it was Tom who wrote "I'd Never Find Another You" and "A World Of Our Own".

DEMOS BY POST

Several readers in the provinces have written to "B.I." asking if it is possible to send a tape through to a recording studio and have one or two tracks transferred onto a demo disc, and, if so, details on the costs and time involved, etc.

Yes, it is possible—although it does take a few days—and the studio would appreciate the writer concerned to cover the postage costs. Roger added: "To be truthful, though, we're not the cheapest people with which to deal when it comes to tape being transferred to disc. We have a cutting machine which is valued at about £9,000 and this is a Master machine; we had it



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installed a few years ago primarily for the cutting of Master tapes because a lot of independent producers use our studio and like to lease the Master direct to a record company, so it has to be good.

"Consequently, we are more expensive in this field than a smaller set-up." Charges are 22/- for a single-sided disc and 32/- for a double.

PAYMENT IN ADVANCE

And always bear in mind that when you send your tape through the post, that you should always accompany it with either a cheque or postal order to cover the cost of your order.

Together with the money and tape, make clear on an enclosed piece of note-paper: (1) the speed of the tape, and (2) clear instructions as to what you want.

Try not to send in a tape with about a dozen numbers on it and ask them to pick one or two. Make it easy for the studio and you'll get a quick and prompt service.

Regent Sound is among those who have cheaper costs for this service. Chief engineer Bill Farley told "B.I." that the charges for transferring tape to disc stand at 17/6d. for a single side and 27/6d. for a double. 2/6d. should

be enclosed for postage and the wait would not be longer than a week.

The studio, situated in Denmark Street is visited by people like The Rolling Stones, Twinkle, The Downliners Sect and many other popular recording names—and is known by most songwriters simply because of its position slap bang in the middle of Tin Pan Alley itself. Yet the charge is always the same, for top stars or for little-known groups or solo artists—£5 an hour for hire of the studio; and 15/- for single-sided demos; and 22/6d. for double. The Master Tape, if you want it by the way, costs you an extra 25/-.

USED BY TOP WRITERS

Many, many of today's top songwriters have made demos at Regent.

Mitch Murray recorded "How Do You Do It?" there using the Dave Clark Five before they became well-known a few years back; then did a few of his others with Tommy Bruce's group The Bruisers.

Vocalist with The Bruisers was a fellow named Lee Stirling and he also turned out to be a good songwriter. He and his group recorded "I Think Of You" at Regent and gave it to The Merseybeats; and did the same with

"I Belong" for Kathy Kirby.

Les Reed and Barry Mason are two other writers who go to Regent. They sometimes have session men on their songs, or on other occasions have Les playing piano on a mono recording.

Bill has some good advice for young songwriters: "There are many ways a new songwriter can organise a demo. If you can play guitar or piano, come along and sing accompanied by your instrument. If the song is strong enough that should be enough.

BETTING A BACKING GROUP

"But if you want a big sound to emphasise some part of the song or its arrangement, you obviously need a group of musicians. If you can't find any local boys to help you out, you can always use professional outfits such as The Checkmates, The Quiet Five and The Ivy League's backing group, Division Two. They are among many pro. groups who'd do your song, say one morning, for about a fiver each. It'd cost you about a fiver a head—but it's much cheaper than booking top session boys, who'd probably be busy with bigger work anyway."

Regent Sound is open all day, every day in the week; until 1 p.m. on Saturday and closed on Sunday. But if your



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440 High 'C' Double Bass	1	7	3
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session is important, their staff is prepared to work at week-ends and at odd times. The fees are higher, of course, at times like these and at week-ends.

The *City Of London Recording Studio*, 9-13, *Osborn Street, Aldgate East, London, E.1*, is not really in the heart of the West End, but still gets plenty of trade. "Not as much, of course, as when the pop thing was at its peak" managing director Bernard Mattimore told me, "but, compared with the other studios, a nice trade."

Bernard has many songwriters in for sessions. The rates are 6 guineas per hour for a mono recording, or for double-tracked or stereo, 7 guineas per hour. Demo charge for a single-sided disc is 25/- and for a double 35/-.

In fact, one of his staff is songwriter Lee Stirling, who we have already mentioned. Lee works in the department of the studio that produces Masters.

City Of London is a good studio for writers who cannot read music but want to get their songs down on demo. "The obvious thing is to hire either local musicians or ones that can read. And at this studio we can help you directly Bernard told "B.I."

"With Lee on the staff, he can get hold of his former backing group

The Bruisers—they all read—and if it's a vocal, Lee will step in."

So there you are songwriters: if you want a really polished demo of your vocal composition, you can have a really good lead voice; a good solid backing by musicians that read; and a good product from City Of London! As for the price you pay the group, the best way to avoid breaking any rules is to ring The Musicians' Union National Office at VIC 1348. They'll tell you how much you should offer each as a session fee.

Lee still writes and finds this studio, of course, very convenient. He gets The Bruisers down from Birmingham and they do demos of his originals—in fact, The Four Pennies' newie is one of his.

Songwriting team Ken Howard and Alan Blakeley also get many of their songs on disc at the studio. The Honeycombs usually play for their demo sessions.

Another writer who also drifts in now and again is Jerry Lordan. He normally uses the mono method, putting a voice and piano on the disc only, giving an idea of the basic tune.

Here are some of the well-known recording studios used by songwriters in London:—

(Big ones like C.T.S., I.B.C., Kingsway, Lansdowne, Ryemuse, Olympic Sound and others, even the actual Pye Studios (which can be hired) specialise more in Master Tapes for direct release to big companies rather than rely on the selling of demos.)

Advision, 82-83, New Bond Street, W.1.

Central Sound, 7, Denmark Street, W.C.2.

City Of London Studio, 9-13, Osborn Street, Aldgate East, E.1.

K.P.S. Sound, 378, St. John's Street, E.C.1.

Marquee Sound Studio, 90, Wardour Street, W.1 (attached to Marquee Club).

Maximum Sound, 47, Dean Street, W.1.

Rayrik Sound, 1a, Belmont Street, N.W.1.

Recorded Sound, 27, Bryanston Street, W.1.

Regent Sound, 4, Denmark Street, W.C.2.

If you write to any one of these, they will be only too pleased to send you a price list—but don't forget there are studios all over the country besides the ones we've listed. There's probably one in the city nearest to you now if you only enquire!

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RECORDING

Notes

That sliding, slurring bass-note sequence on NANCY SINATRA hit "These Boots Are Made For Walkin'" is based on an old Country 'n' Western figure, popular about 15 years ago in Tennessee. Now it's being copied by other American artists.

MINDBENDERS, hit-makers without WAYNE FONTANA, have cut a new "top secret" single for April release, plus an LP (including five originals) for late March. And drummers **BOBBY ELLIOTT** (Hollies) and **BOB HENRIT** (Roulettes) have engaged in a "drum battle" on the old Buddy Rich—Gene Krupa lines for a single—no release date yet.

CRISPIAN ST. PETERS' first LP, due early April, and this will include at least ten of his own compositions, mostly in the Country idiom. **ROLLING STONES** set to record at RCA, Hollywood, during their Stateside tour—their already-finished next LP was mostly recorded there. **BERT KAEMPFERT** on a new only-for-Britain album, with a **BEATLE** song included—he uses only session men, has no orchestra of his own.

Two boys and a girl, **THE FRUGAL SOUND**, debut with "Norwegian Wood", the **MCCARTNEY-LENNON** number—they hired a studio, plus musicians and sank their savings in the session. Disc is out on Pye... line-up: guitarists **ROSALIND RANKIN** and **BRIAN STEIN**, with bassist **MIKE BROWN**.

Story behind name of new Decca group **THE CRYIN' SHAMES**: Recorded by **JOE MEEK**, they had no official group name. Lead singer **PAUL CRANE** burst into tears when he recorded the final take of the emotional "Please Stay"—Meek christened them there and then. Group is said to be the biggest new "find" in Liverpool in years.

SPENCER DAVIS GROUP's new single out March 4. It's "Somebody Help Me", penned by "Running" man **JACKIE EDWARDS**. **HERMAN's HERMITS** getting a Gold Disc for American sales of "Listen People"—track

hasn't yet been released in Britain. **SAM THE SHAM AND THE PHAROHS** were recorded on six wild rockers during their stint at the Star Club, Hamburg.

Talk about cashing-in department: fast release through Pye here of an album featuring **THE DOVELLS**, but billed as "**LEN BARRY AND THE DOVELLS**". He is now, of course, on Brunswick. Len said: "I left the group way back because we didn't get on, couldn't even rehearse together without arguments. We wouldn't even eat together".

RIGHTEOUS BROTHERS have revived **RAY CHARLES'** biggest-ever "Georgia On My Mind". And American guitarist **TRAVIS WAMMACK** has pulled out a new version of the **KINGSMEN'S** old biggie "Louie Louie". **HONEYCOMBS** recorded by Joe Meek in Rome—a session designed to cash in on their popularity there. Not coming out now: **GEORGIE FAME'S** proposed single "Sweet Thing", due out on March 25. He says: "It didn't come up to standard, after a lot of false starts".

NORMAN SMITH, the man who was sound engineer on all the Beatle sessions right from the start, has been appointed a recording manager for the EMI group.

New role in the States for **HERB ALPERT**. He directed a new session for one-time hit-maker **CHRIS MONTEZ**—and laid on some of his Tijuana Brass outfit for the backing track. Title, top-side, is "Call Me", originally on a **PET CLARK LP**. **HEDGEHOPPERS'** ANONYMOUS, with new bassist (**TOM FOX**) and drummer (**GLEN MARTIN**) replacing the two R.A.F. members, have gone for a new "sexy" image, built round singer **MICK TINSLEY**, for their new single—but they're keeping the title quiet for now.

Unusual group record: **THE SINATRA FAMILY** (Frank, Frank Junior, Nancy and sister Tina) all on an album session of standards. Now producing records with **JIM ECONOMIDES** is **MIKE**

HURST, former member of the Springfields' trio. **MIKE FELIX**, former drummer and lead singer with the **MIGIL FIVE**, split to solo—first release, the oldie "You Belong To Me", formerly big for Jo Stafford. **YARDBIRDS'** new one, "Shapes Of Things", directed by **PAUL SAMWELL-SMITH**.

Now that the **SMALL FACES** have proved themselves not to be a one hit wonder, an LP is being recorded. This will be for release in the summer, and follow hot on the heels of their next single and the "Deadline For Diamonds" EP scheduled for Easter release.

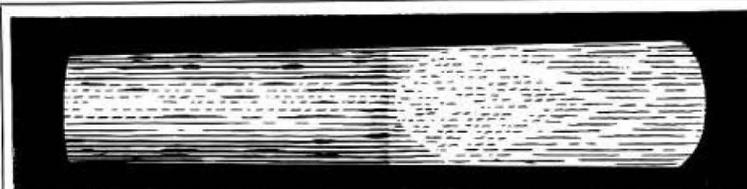
Seems like **THE WHO** are having troubles again, this time with a record. Their new single was to have been "Circles" but it didn't turn out as well as expected, so another **PETE TOWNSEND** composition called "Substitute" (a very appropriate title) will be released instead.

To date, the **MARIONETTES** have been very unlucky with records, but their newie could easily change things. Titled "Like A Man" it will be released on February 25. Norfolk group **THE NEWS** are hoping for the big-time

shortly. They have just recorded a song called "The Entertainer" for a March release. The same old sound from **SAM THE SHAM** with "Red Hot". Why do groups insist on keeping the same sound all the while? Just because one number was a hit, doesn't mean everything else will.

The next from **PINKERTONS ASSORTED COLOURS** will be an original for release next month. **SIMON NAPIER BELL** is the man behind **DIANE FERRAZ AND NICKY SCOTT**. Apart from composing both sides of their first disc, he acted as A & R man and co-arranger. A busy young man.

New artists out the end of February include the **JUVENILES** with a new version of the classic "Bo Diddley", the **EPICS** with "How Wrong Can You Be", **LEE WILSON** with "I Can't Convince My Heart", the **SHEEPS** "Hide And Seek", and **RIGHTOS GOLDEN BRASS** with "The Lover From El Paso". Expect an LP from the **STEAM PACKET** soon. The **SEEKERS** next single will now be released on March 18, and is called "Some Day, One Day" by U.S. composer and singer **PAUL SIMON**.



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YOUR QUERIES ANSWERED

LEFT-HANDED

Dear Sir,

Can you tell me a little about the ordering of left-handed guitars from American manufacturers? How long does one have to wait for the order to come through? How much extra does one usually pay?

V. BERRY,
Cricklewood.

ANSWER:—It is very rare for shops to have left-handed models, but now and again you might be lucky and find one in stock. Otherwise, if you have to order one from the States it could take up to eight months for your instrument to come through. Usually the manufacturers wait until they have a reasonable number of orders for left-handed guitars and then make them all at once after having changed their production line to cater for them. The charge for a custom-built, left-handed guitar is usually about 25% over the list price. But this varies according to difficulties encountered by the workmen. If for instance a single cutaway model was required the entire body would have to be rebuilt but when Acoustic guitars with regular bodies are required things are simplified and only certain features have to be changed.

GIBSON SCRATCH-PLATES

Dear Sir,

Could you tell me if it's possible to get Gibson scratch-plates over here or do they have to come from the States?

N. HOLMAN,
Romford, Essex.

ANSWER:—Selmer keep a few Gibson scratch-plates in stock. Should you require one which is not immediately available, they will order it direct from the States.

Write to: Selmer Musical Instruments, 114-116, Charing Cross Road, London, W.C.2.

FENDER PARTS

Dear Sir,

I have a Fender Jazzmaster but have lost one of the small string chairs from the bridge assembly. Is it possible to get hold of small accessories like this?

S. BLACK,
Ipswich, Suffolk.

ANSWER:—Arbiter have made a point of building up their range of Fender accessories. Write to them at 41, Gerrard Street, London, W.1.

FOLK GUIDE

Dear Sir,

Could you please tell me where I can buy a copy of "Pete Seeger's Guide for Folk Guitarists"? I have tried all the local record shops but they can't help me.

G. THORNE,
Reading, Berks.

ANSWER:—Get this LP straight from: The Transatlantic Group, 120, Marylebone Lane, London, W.1. Enclose a P.O. or cheque for 23/6d.

MUSICIANS UNION

Dear Sir,

Could you please give me some information about the Musicians Union i.e. its function and how to join.

J. SAVAGE,
King's Lynn, Norfolk.

ANSWER:—The Musicians Union functions the same way as all Unions. It looks after the interests of its members and makes sure that they always get the best possible advice on all

aspects of their business. To join write to The Secretary, The Musicians Union, 29, Catherine Place, London, S.W.1.

NAME QUERY

Dear Sir,

Recently, a friend of mine acquired a small-bodied acoustic/electric guitar. The only wording on it is the word "Antoria" written in gold. Neither of us have seen this particular make before or even heard of it, so could you please tell us whether this is some subsidiary of a well-known firm or an independent company?

B. TURNER,
Kirkham, nr. Preston.

ANSWER:—"Antoria" is the trade name for guitars, amps and speakers manufactured by James T. Coppock Ltd., of Leeds. For further information write to:

J. T. Coppock (Leeds) Ltd.,
3, Low Hall Mills,
Holbeck Lane, Leeds, 11.

Instrumental Corner

CHOOSING A CYMBAL

The history of the cymbal is vague, but it's generally acknowledged that it originated in Asia Minor around 500 B.C. From this time onwards, it as appeared regularly in various countries at different periods. It's a known fact that the Israelites used small hand-cymbals, which were tuned to set notes in their religious activities. These contrasted strongly with the cymbals used by the Mongolians, which were often as wide as 40 inches across.

The Turks were the first people to manufacture cymbals in any quantity and were turning out large numbers of very good quality in the early 17th century.

So much for the past history. But today's drummer has a very large range to choose from. What should he look for when buying?

Unless you're an experienced drummer you may well find that your ear won't be very discerning when it comes to comparing the sounds of good cymbals. But fortunately, the experts in the drum shops will help you out. They can tell you what type of cymbal to go for, and will probably sound a couple for you and point out the type of tone each is producing. After the experts have let you hear a few, you'll be able to tell which sound you like.

If you are looking for a ride cymbal, you'll want one which has a good, clear, uncluttered "ping" without any distracting overtones. For a crash cymbal you need those overtones, for it's their extra sound which does the job of punctuating and ending numbers properly.

You will find that all cymbals differ in tone even if they are exactly the same make, size, and type, although the difference may be very slight in most cases. The makers of Super Zyn have worked extremely hard recently to cut down the difference in tone in their cymbals to an infinitesimal degree.

If you were able to look round a cymbal-making factory, you would see why there are tonal variations in the cymbals. Unfortunately, however, no outsiders are allowed into any of the factories where cymbals are made, because the production processes involve too many ancient secrets.

THE SESSION MEN

No. 8 John Paul Jones

John Paul Jones is one of the younger members of the session ranks. He was just 20 in January, but such is his musical ability that his future in British show-biz is virtually assured.

John has been signed up by Mickie Most as a Musical Director, and his first two products are "Everything I Touch Turns To Tears" by Barry St. John, and "Land Of 1,000 Dances" by The Cherokees. His big task comes up in April when he flies to the States to take charge of the music for Herman's film. John has developed tremendously in this direction of his career, and along with Mike Vickers of Manfred Mann, seems to be spearheading the "New Breed" of MD's.

But don't get the idea that John is putting sessions aside. This is a very important part of his day-to-day life and he has no intention of stopping his work in the recording studio as a bass player.

A PIANO IN THE HOUSE

He can play piano, organ and bass but it's on the latter instrument that he is really in demand by the top stars. And by top stars, we mean people like Kathy Kirby, Lulu, Dave Berry, Paul and Barry Ryan and Shirley Bassey, all of whom John has backed at one time or another. And they are just a few.

John has worked hard to get where he is today. Music was in his blood from the start, as his father was a pianist, arranger and bandleader; and his mother, a singer and dancer.

He lived in Eltham and with a piano in the house, he was influenced musically from an early age. He was taught the basics of the piano

and decided he was more interested in the organ as a keyboard instrument, but found that to learn this instrument properly he needed tuition. He came up to London for lessons and by the age of 14 was playing at the local church.

HE TOOK HIS CHANCE

It was around this time that he began to take an interest in the bass. "I couldn't even play a 6-string acoustic guitar when I started. I was just fascinated by bass work generally. I used to turn up the bass on my records and listen to the runs, and in time I just picked it up. I can also play ordinary guitar now, by the way."

He got hold of a Dallas Tuxedo bass guitar and a made-up amp of "about 10 watts" John recalls. When he was pretty proficient on this instrument, he joined a few local semi-pro groups and gained an entrance into Tin Pan Alley by joining up with a backing group for vocalist Chris Wayne.

The group didn't make any hit records, but were quite well known in London due to appearances on "Saturday Club" and other programmes on radio and TV, and through this John began to get to know quite a few people "inside" show-biz and one day saw his chance of a big break and took it with both hands.

And this, in fact, should serve as an example to all our younger readers of how to brush aside shyness and seize an opportunity when one presents itself.

"I saw Jet Harris walking along Archer Street one day", John told "B.I.". This was just when "Diamonds" was hitting the high-spots. It was



breaking big in the charts, but had happened so quickly that Jet and Tony had made no plans for backing group.

"So I saw my chance and took it", added John. "I went up to Jet and asked him outright if he wanted a bass player! He fixed me up for an audition and I got a job with him and Tony."

John played in Jet and Tony's backing group in concerts and one-night stands all over the country, and on their successful follow-up discs. And this was just the start. All his experience has led up to a very attractive offer from Mickie Most . . . but not even this will tear him away from his role of "Mr. Bassman" in the recording studio.

YARDLEYS

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have you heard?



By the BEATMAN

We'll kick-off this month's column with what's happening among some of the newer groups from LONDON. Three to watch: Steve Darbyshire and The Yum Yum Band; The Action and David Bowie and The Lower Third.

Steve, who was at first launched purely as a solo star by his manager John Barker has now acquired a backing group.

They make their first big public appearance at Tiles in Oxford Street at the opening on February 28 supporting The Animals and The Koobas.

Now to The Action, who, after failing with "Land Of 1,000 Dances" (I still don't know how), are pushing strongly with "I'll Keep On Holding On".

David Bowie and The Lower Third are, in all, a four-piece outfit—but what a big sound they get! Dave sings and is backed by Dennis (T-Cup) Taylor on lead guitar, Graham Rivens on bass and Phil Lancaster on drums.

Another Londoner, Nicky Scott from Stratford in the EAST END, has teamed up with a Trinidad girl Diane Ferrez to form a Charles and Inezz Foxx-type act. They interchange on vocals, duet and harmonise and generally whip up a storm on personal appearances.

A mixture of good and bad news comes from the Midlands. First off, The Applejacks have been upset by the decision of lead vocalist Al Jackson to go

solo; The Berries had their van stolen recently with £2,000-worth of equipment inside of it; Carl Wayne and The Move, another big Brum group also had their van stolen. Fortunately, music shops "Jones and Crossland" and "The Ringway" in BIRMINGHAM both helped the groups out.

Following the closing of one of Brum's top beat venues "The Mackadown" comes the news of another one being forced to shut down—but just for the time being. It's The Beeches Hotel, run by promoter Pete Gittings who explains that it will be closing until April owing to heating trouble.

Promoter Mike Carroll has always been confident that one of his groups, The Sombreros, would get their break before long. It has nearly arrived . . . they are hoping to record for the Pye label shortly.

"The Midland Beat" Winter Poll has been won by The Moonrakers from SOLIHULL. Second were "The West Side", third were "Andy's Clappers" and fourth "The Hangmen".

Johnny Carr and The Cadillacs come up with their third release over a period of nearly the same time. Its title is "So Do I", and was written by Les Reed, composer of "It's Not Unusual".

But although Johnny and The Cadillacs are far more popular in the WEST COUNTRY with the fans than any other group, it seems to me that The Strange Fruits are more likely to make it.

Their sound is more in vogue at the moment and they spare nothing to get what they want. The latest news is that they have added a trumpet which gives them a seven piece line-up.

Another popular group in the West Country, Danny Clarke and The Force West suffered a set-back recently when their lead guitarist Mike Hewer decided to leave just before the cutting of their first disc.

Similar things happened to The Hot Springs from BATH. After their change of name

from Paul Vernon and The Riots and the release of their newie "It's Alright", lead vocalist Paul has now left.

There is plenty happening generally on the scene in the WEST COUNTRY and all the talent in this area is obviously being watched closely, because many Western groups have recording contracts. Even Roger James, D.J. at The Top Rank Ballroom, is signed up to Columbia and the singing-guitarist has his third solo release out soon titled "Better Than Here".

The Iveys from WESTON-SUPER-MARE are in Sweden at the moment and have had a record issued out there by EMI in conjunction with their stay. But there's no sign of any disc in this country yet. Why?

On to the club scene we have a new place for the kids to go and it's a hit! Name is the "Mod Place" and is held each Saturday and Sunday in the Victoria Rooms, BRISTOL. London groups such as The Mark Leeman Five, and modern Bristol groups along with discotheque records set the scene on what's already a big success with the kids.

Instrumentals seem to be in vogue with the showbands. The Miami Showband have released a guitar number by lead guitarist Clem Quinn. Title is "Buck's Polka" from the pen of Buck Owens. Dickie Rock, vocalist with the Miami, has been chosen to represent Ireland in the Eurovision Song Contest. Guitarist Jimmy Hogan plays "Honey And Wine" on the new release from DUBLIN's Capitol Showband.

The Freshmen from BALLYMENA are following up their Yenka hit with "King Cole Yenka", which was written by the band themselves.

"Greenbeat" drummer Paddy Greene, "Enterprise" guitarists Victor McCullough and Seamus Brogan, and "Banshees" lead guitarist Dave Taylor are Ireland's greatest ravers on the American coloured sound.



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MUSIC TEACHERS

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IN THE FACTORY

THE MANUFACTURE OF AN ELECTRIC ORGAN

LIVINGSTON BURGE is one of Britain's leading organ manufacturers. They are very well-known for their church and theatre organs and, although they have only recently entered the competition-packed "beat" and "pop" field, their smaller organs, such as the Countess, have caught on very quickly.

The Company is one of the divisions of the Livingston Group of electronics companies and they have a wealth of laboratory, research and technical experience to back them up.

Before "Beat Instrumental's" photographer and I visited the Livingston Burge Watford factory, I formed a vague mental picture of what an organ-making production line would be like. I had visions of somebody manipulating a machine, which chopped up lengths of black and white plastic to go to make up the most obvious thing one associates with an organ—the keyboard.

As soon as I arrived at the factory, I realised just how wrong that picture was. The shop foreman, John Gray, quickly pointed out that the keyboard was the only part of the organ not made by Livingston Burge or an associated company of their group. The keyboards are actually manufactured in Italy and all they consist of when they arrive is a base and rocker keys. The Livingston Burge workers spring and balance them, and then place them in a metal chassis, which already incorporates the contacts and their circuit. The leads from the contacts will later be attached to the generator circuit, and to a pedal-board in the case of the larger organs. The tonal or voicing unit, which is a collection of filters, will come into the picture at a later stage.

PRINTED CIRCUITS

Separate components are not built into the organ bodies. They are made up in small units by women, who solder and wire them with great speed and skill. They work from simple plans and build up their units on specially prepared printed circuit boards, which are neatly holed and already have a continuous trail of solder—instead of wires—onto which components can be quickly mounted. These printed circuit boards are made by one of the Livingston Group's components firms in Bognor Regis.

The wooden consoles for the organs are made at Southall, but it is hoped that soon most of the manufacturing operation will be carried out in the same factory. The Watford factory has its own extensive metal-work shop, which produces the chassis for the amps., power supplies, etc.

CHECKED AT EACH STAGE

Naturally, with so many delicate electrical parts acting together within the organ, every care must be taken that each one is absolutely "spot-on". On the factory floor at Watford there is a team of technicians, who do nothing but check, and double check, every single item as it is produced. They start by giving every part a visual check, comparing them to the plan, and then testing them electronically. If they are O.K. the components go straight into the store, where they are placed together in sets for the different organs, so that when they are brought out to be built up into an organ, all the necessary parts are already gathered together.

The organ is then mechanically assembled or "put together", prior to being wired up. It's quite a sight to see an organ at this stage. Wires hang out in colourful confusion and it's up to the wiper to connect it all together with no mistakes!

When he has finished, the completed organ goes to another part of the works to be given a thorough inspection by experts including broadcasting organist, Vic Hammett, who acts as musical adviser to Livingston Burge.

The inspectors tune the organ and test all its tones or voices for purity. The organ is then packed and dispatched. Where will it end up? Could be almost anywhere, because during the past six months, Livingston Burge have been expanding their exports as much as possible and have already appointed dealers in many overseas countries. When I was at the factory, I was shown a pair of custom-built organs, one of which was going to Sierra Leone and the other to Australia. At home too, Livingston Burge are only too pleased to build organs to customer's specifications. So if you have some special sound that you want to get from an organ, Livingston Burge will always try and get it for you.

Just one more point: Livingston Burge told me that they regard after-sales service, advice—and even teaching—just as important as selling the organ in the first place.

KEVIN SWIFT



Checking a circuit against the plans.



Foreman John Gray examines a generator circuit.



Putting the final touches to keyboard assemblies.



Three Livingstone Burge executives discussing a finished "Countess". (L. to r.) Eddie Smile, sales manager (entertainment organs), Tom West, group P.R. manager, George Maughan, general sales manager.

TOM JONES

SO the whole world's talking about the Jones boy.

And for Tom Jones, son of a miner from Pontypridd, some kind of gateway to the South Wales coalfield, the novelty still has a long way to go before it wears off.

For years, Tom—Tommy Scott as he styled himself, since there were so many who shared his real name of Jones—toured the clubs and dance halls of South Wales with his group, the Senators. Hit Parade land? That was maybe. The longer Tommy toured, the fainter grew the hope. Tommy saw top stars and trends change, but he maintained his own vigorous delivery with an integrity that split the fans he had made up and down the Principality. Some said Tom was still living with Haley and Presley. Some said what the hell, Tommy would always be Tommy and that was how they wanted him. Tommy said his music and his throat sounds went back even further than that.

And to prove it, he spent many Saturday nights, when he wasn't working at the Haven Club, in Cardiff's dockland. The area had once been called Tiger Bay. Though there were fewer cut-throats, the place was still a cosmopolis. In ill-lit corners there could still be found a transported blues-singer or a sailor off a boat from New Orleans.

Tom got the atmosphere second-hand, but when he took the microphone at the Haven Club and sang "St. James Infirmary", his voice took on colours that seemed out of place with his Welsh accent.

As long as he can remember, Tom has wanted to go to America. Not to Miami Beach or the Empire State or the view from Liberty's head, but to New Orleans and then perhaps up to Brooklyn and across to the Village.

Right now, he is on his way back to America for the fourth time in 12 months. Ed Sullivan wants him, he has an extended booking with Gene Pitney. But ask him why he really enjoys the trip.

"Because that's where it began, man", he'll tell you.

Tom ran into censor trouble in Brisbane when police warned him against "obscenity" in his act. Tom wondered what in the name of pussy-cat was going on!

He doesn't set out to be sexy on-stage. If his hips move it is because his backbone wants to get in on the music. He uses his voice and his body like Bix used his trumpet, like Condon used his guitar, like Rushing used his bass, like. . . It is a part of the song and not a part of the act.

When he sings "With These Hands", he talks with his hands. When he sings "The Skye Boat Song", he lets it flow as easily as a current on a loch. If a blues has a certain suggestion, okay. Raise an eyebrow. That was how it was written. At least, Tom is honest about it.

You won't see him wagging his hind-quarters as though he has just been offered a brimming dish of Fido for fit, fat dogs. And he likes his beer too much—he'll never join the t-ee-ee set. . .

PETER TATE.



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A PINT-SIZED PROBY?

ALREADY Crispian St. Peters has been headlined "Just Another Pint-Size Proby", and it's all because of his apparent knack of line-shooting about his own abilities, plus a tendency to put down other artists' capabilities, allied to a liking for coming out with controversial quotes.

In fact, he IS talkative, but doesn't shout. He's tall and slim. And he insists: "When I am asked questions about the business, I merely try to be honest. I'm not trying to create any image, but I am trying to be myself."

So on this occasion he talked about his song-writing. He didn't write "You Were On My Mind", his first big hit, as it happens. But he said: "I first got this urge to write songs when I was eleven. It sounds silly, but I just had a funny idea come over me all of a sudden and I wrote a song. When I'd finished that one off, I went on to do more."

"Mostly I like writing Country and Western material. It's just

but the first one I had was a Guild, because it was the only one I could afford. It cost £50. I had two home-made guitars made from old bedsteads and things." He says, "A youth club leader showed me some basic chords and I went on from there, picking up phrases and things from records."

And back to his "loud-mouth" publicity image. "All I can tell you is that I say what I think as a person—I forget the pop singer side of my life. Why should a pop-star have to say nice things about all the other artists? It's rubbish. If I don't like someone, I say so. Lots of people haven't bothered to get a decent act and I don't see why I should be mealy-mouthed about them. I don't think the Beatles HAVE a real act—and I think mine is better. I don't think all the Beatles songs are top-class—I think some of mine are better. What's the harm in me saying that, specially if I believe it. We're all entitled to our own opinion."

Crispian, whose real name is Peter Smith, has already upset a lot of people with his outspoken



"Why should a 'pop' star have to say nice things about all other artists?"

that I think I have a feel for that sort of music, but I also dabble in ballads and hit parade pop songs. Ones I've recorded? Well, 'At This Moment', 'No, No, No' and the flip of 'You Were On My Mind' are all mine. I've written 'Sweet Dawn My True Love', which may be on the 'B' side of my next single, 'The Pied Piper'."

Crispian also plays guitar. "Well, not too much nowadays,

views. Like Proby, though, he believes implicitly in his own talents as an entertainer. Certainly he worked well when I saw him—he was backed by the Puppets, who line up with two guitars, drums and organ. His range of songs varies from out-rockers to smooth ballads. But it's early to say whether he really will become "the greatest".

PETE GOODMAN.



YOUR LETTERS

Dear Sir,

I am writing on behalf of the groups of H.M.S. Eagle. We are pretty well out of the scene at the moment. When we do manage to get ashore in a foreign port, we find that the groups are really popular and the audiences are very good. At least they listen, which our groups appreciate more than mobs of mauling fans.

We are all great fans of "B.I." and think that it is the best thing that has happened for years for the average group. We now get the best information of behind the scenes and also up-to-date information on new equipment.

H.M.S. "Eagle",
6J2 Mess,
Indian Ocean,
c/o B.F.P.O. Ships.

Dear Sir,

I wrote to you telling you that my group, Gideon's Few, were going to attempt a marathon. They did so, and their time was ten hours non-stop and five hours without a repeated number. They played from 2 p.m. to 1 a.m. at the Zarf Club, York.

The group has played with The Moody Blues, The Pretty Things and The Dawnbreakers, and have also played at the Liverpool Cavern.

Hope this information is useful to you.

W. H. Thornton,
(Manager), York.

Ten hours is good going but we learnt some weeks ago that the record is held by a London group called The Cardinals. They played for 102 hours 23 minutes at a club called the New Scene in Great Windmill Street. They captured the record for Britain because previously it had been held by an American group called Warden and the Fugitives, who played for 100 hours 20 minutes. Publicity arising from this

feat brought them to the attention of British Lion who are now featuring them in a film called "Swinging Across The Ocean".—Editor.

Dear Sir,

I have been playing guitar for several years now and would like very much to take up Session work. I realise, of course, that my experience and reading might not quite be good enough just yet, but could you give me some advice on how I should go about trying to get into this field?

D. A. Turner,
Huyton, Liverpool.

Our "Session Men" series should already have given you a few pointers as to how many of today's top recording instrumentalists have established themselves. However, we will shortly be including a special feature on this particular subject.—Editor.

Dear Sir,

My heartiest congratulations to you and your staff. To have The Shadows, The Ventures and Vic Flick in one issue is for me, little short of a dream come true.

An article about The Ventures is long overdue, and yours is the first informative article about them I have ever come across. I would be delighted if you could give me the fan club address.

I have just bought their latest LP—"The Ventures On Stage", and have come to the conclusion that Mel Taylor is the best drummer in the world. His solo in "Caravan" is an education.

Vic Flick, I am delighted to hear, likes instrumentals. I have about 50 records and the only vocals are by The Shadows — because of their great flip-sides!

The Ventures' British Fan Club address is: G. Inskip, 37, Tatters Lane, Aston End, Stevenage, Herts.

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AN OPENING FOR THE EYES?

THE EYES are one of those groups who are currently simmering, waiting to boil over and swamp the top twenty. They've been around. They've tried to be original. They're doing good work, but that record hit is just a little slow in coming although their current release, "The Immediate Pleasure", is doing quite nicely.

The line-up of this Ealing group is Terry Nolder, lead vocals; Barry Alchin, bass guitar; Chris Lovegrove, rhythm guitarist; Phil Heatley, lead guitarist; and Brian Corcoran, drummer.

With the exception of the lead guitarist and drummer, this group has been in existence for about two years. The other three got together at school. The names they have been through make quite a list. They started off as The Aces but later played as The Arrows, The Renegades and even Gary Hart and the Hartbeats—a name which soon became too "sick" for words. After this came The Eyes.

UP-TO-DATE

The group have always been bang up-to-date with trends and were one of the first outfits to swing away from contemporary sounds into the fields of feedback and distortion. But rather than lamming it out in wild style they made it more of a delicate art-form creating identifiable sounds such as police sirens, clocks striking, cars skidding. After a while, of course, it became played out. Everybody had started this kind of

thing. Now The Eyes only feature it once or twice in their stage act. They won't put it on records ever again, although their previous recording "When Night Falls" made use of it.

The Eyes also have their own gimmick, a gong which they bought down the Portobello Road for £2. Terry strikes it now and again when the mood takes him. It measures 20 inches across and gives a mellow sound.

If there's one subject that The Eyes know more about than any other group, it is the use of dyes. Their clothes are straightforward until they start work on them. They have periodical dye-ups and turn ordinary garments into garish coats and trousers of many, many colours.

LONDON TRANSPORT

The boys seem to have a certain affiliation with London Transport. One set of stage gear which they wear has the L.T. emblem stitched on the front and when Terry Nolder gets a song idea it's almost always while he's travelling to or from work on the Underground between Ealing Broadway and Bank. To cap it all they have been advertising their record on station hoardings, something which has never been done before. Oh yes! and if you live in the London area you may remember those advertising panels on the fronts of buses saying "The Eyes have it?"—that was the same colourful mob again.

KEVIN SWIFT.

TOP TWENTY—FIVE YEARS AGO

(AMALGAM OF THE TOP TWENTY FOR THE FIRST TWO WEEKS OF MARCH, 1961)

- | | |
|-------------------------------|---------------------------|
| 1. Walk Right Back/Ebony Eyes | Everly Brothers |
| 2. Wooden Heart | Elvis Presley |
| 3. Are You Sure? | The Allisons |
| 4. Theme For A Dream | Cliff Richard |
| 5. Will You Love Me Tomorrow? | The Shirelles |
| 6. F.B.I. | The Shadows |
| 7. Riders In The Sky | The Ramrods |
| 8. Sailor | Petula Clark |
| 9. Exodus | Ferrante and Teicher |
| 10. My Kind Of Girl | Matt Monro |
| 11. Wheels | String-a-Longs |
| 12. Samantha | Kenny Ball |
| 13. Calendar Girl | Neil Sedaka |
| 14. Dream Girl | Mark Wynter |
| 15. Who Am I? | Adam Faith |
| 16. Baby Sittin' Boogie | Buzz Clifford |
| 17. Goodnight Mrs. Flintstone | Piltown Men |
| 18. Lazy River | Bobby Darin |
| 19. Warpaint | Brook Brothers |
| 20. Ja-Da | Johnny and The Hurricanes |

Records appearing in the Top Twenty later in March, 1961

- | | |
|-----------------------|------------------------|
| And The Heavens Cried | Tony Newley |
| Marry Me | Mike Preston |
| Where The Boys Are | Connie Francis |
| African Waltz | Johnny Dankworth Orch. |
| Gee Whiz, It's You | Cliff Richard |

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