

HOW TO SELL YOUR SONG

BEAT

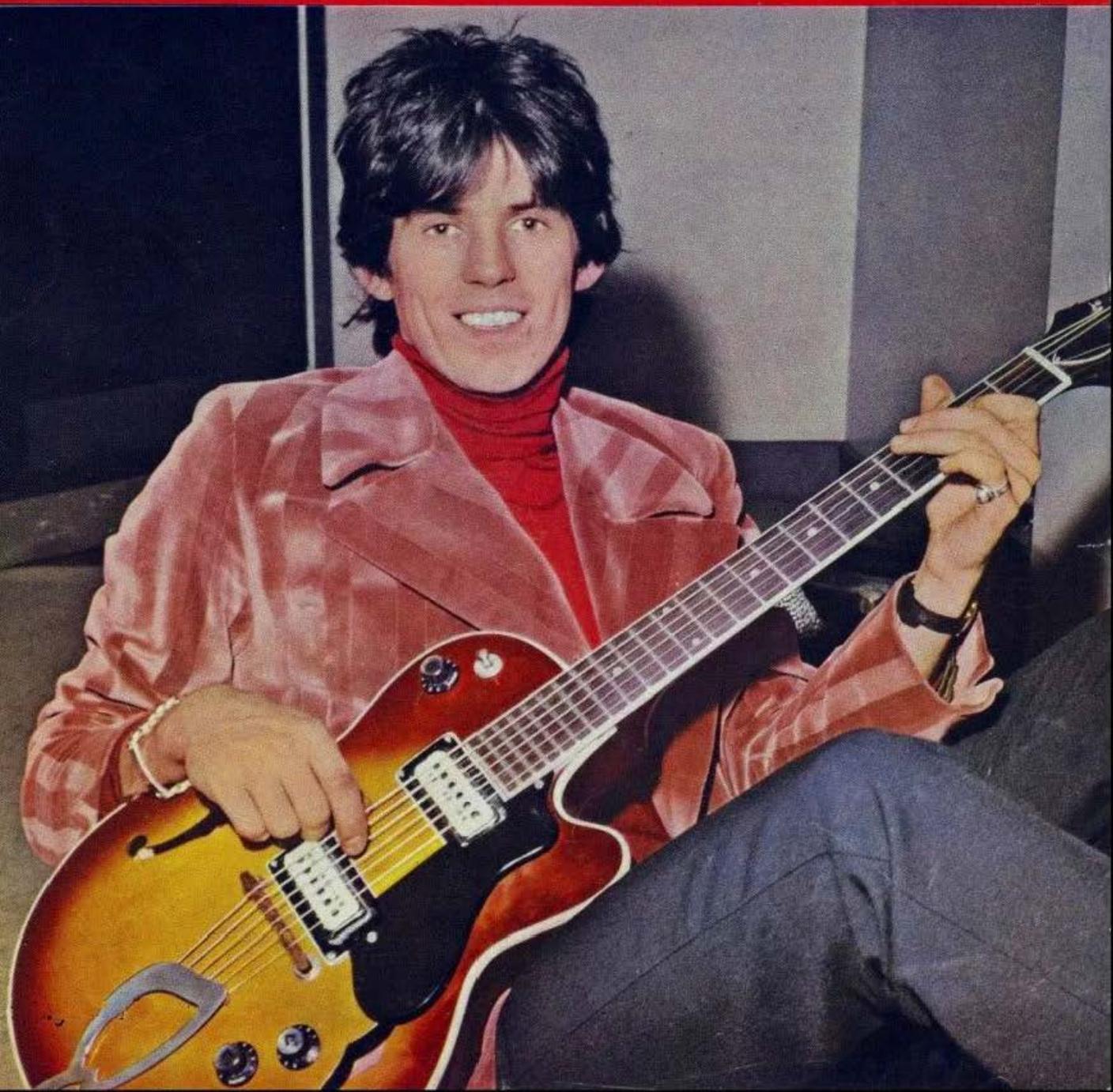
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Editorial

Any instrumentalist, songwriter, or record buyer who watched the Eurovision Song Contest on television, must have been left at the end wondering what the whole programme was supposed to be about.

Some of the countries did, it is true, put forward popular songs, but most of the entries were ballads. And as England, Northern Ireland, and Scotland were represented by Kenneth McKellar, then it is obvious that a more correct title would have been the Eurovision Ballad Song Contest.

The British Isles is loaded with talent. We have many of the best songwriters and pop artists in the world. So why were they not asked to write for, or take part in this contest? Surely any Lennon-McCartney song would have been many times better than our rather poor entry this year? Isn't it time that a real Popular Song Contest was organised in the British Isles as an annual event, so that young songwriters could get a chance to get their material heard in competition with our established tunesmiths? Many other countries do it already, so why not us?

As "B.I." is the leading magazine for instrumentalists in this country, we have decided to make the "Instrumental" part of our title on the front cover much more prominent in future. So, starting with the May Issue next month, it will look like this:

BEAT INSTRUMENTAL

Just thought I'd tell you about it in case anyone went to the news-stand and did not recognise the new heading, not that it is going to be that different.

I know that anyone who is interested in the stars who started the whole scene going, will want to read our article on Little Richard, one of the original giants who gave birth to the wild stage act.

The Editor.

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FRONT COVER

Keith Richard and his guitar make a very colourful twosome. He is wearing an unusual pink-red, striped velvet jacket, and playing his semi-acoustic Guild.

Chart climbing YARDBIRDS still love the Blues



The Yardbirds are now recognised by everyone remotely connected with show-biz as a "pop" group, simply because their singles consistently make the charts. But just over a year ago, remember, they were known as the "Most Blueswailing" Yardbirds and were the sole property of rhythm 'n' blues fanatics throughout the country.

But the tag doesn't go with their name any more—and because of their intelligent attitude toward commercial tastes, many of those early fans are saying they are not the same. But they are, you know!

It's true, as the boys will admit, that as a result of their acceptance by the masses, they now don't do any more—or very few—rave-up stints in clubs. Their calendar is full of television and radio dates, personal appearances, and when they do play—particularly on a tour—their act is restricted to include only their big hits.

Two of the group, Jeff Beck and drummer Jim McCarty had a lot to say about their attitude toward the music that first brought them to the attention of the public.

Says Jeff: "I still worship rock 'n' roll and blues of all sorts, and my record collection at home is made up entirely of these types of records".

Jim agrees: "We all still love R 'n' B, but it's just that

we don't get enough time to play as much of the old Chuck Berry and Bo Diddley stuff that I used to lap up. We really do miss the club stints—but you can't have it both ways. If you want to become a big success, you've got to sacrifice something."

Jeff added: "Although I'd like to say that we do get a chance to have a rave-up of a sort when we play at venues such as 'The Marquee', and in Manchester, places like 'The Twisted Wheel' and 'The Oasis'. We can put our pops aside then and really give out with what we want and be appreciated."

WOLF'S CLUB

In fact, if you really get talking with The Yardbirds, as I did with Jeff and Jim, you'll find their eyes light up when the conversation switches to American rock and blues.

Jeff came along to "B.I.'s" office and recollected their last visit to the States and

how he and Giorgio went out together one night into the heart of Chicago for "the night I'll never forget".

"I've told people like Eric Clapton and Jimmy Page about it, and they went green with envy", he added.

"Giorgio is a friend of Howlin' Wolf's, having met him at a Blues Festival, and we went along to see him play. It was at his own club—and what a scene! The club itself was a converted drug store and there were negroes standing and sitting everywhere eating chicken and rice. And up on the stage was Howlin' Wolf himself dressed in a black dinner jacket and sitting on a stool playing some battered old guitar, and only occasionally getting up to direct his guitar phrases to various people. He's got a Fender Stratocaster, I know, but he wasn't using it that night."

Jeff was in his element, though at first, he felt out of place. "I hid and felt like an

intruder among these people who have been brought up with this type of music. And when Giorgio went up to Howlin' Wolf and asked if I could have a blow—I nearly died!"

Anyway, Jeff decided to get up and play with Wolf's backing group which he has dubbed "The Killing Floor Band". It consisted of two saxes, bass, rhythm, drummer and Hubert Sumlin on lead. Hubert, of course, is the man who produced the memorable lead on the famous blues piece "Going Down Slow", and one seems to automatically picture him as an ageing negro.

GIANT SILVER BIRD

"But he's only about 25", Jeff told me, "although he's got no front teeth. Boy, but you should see him work with that Fender Jazzmaster of his."

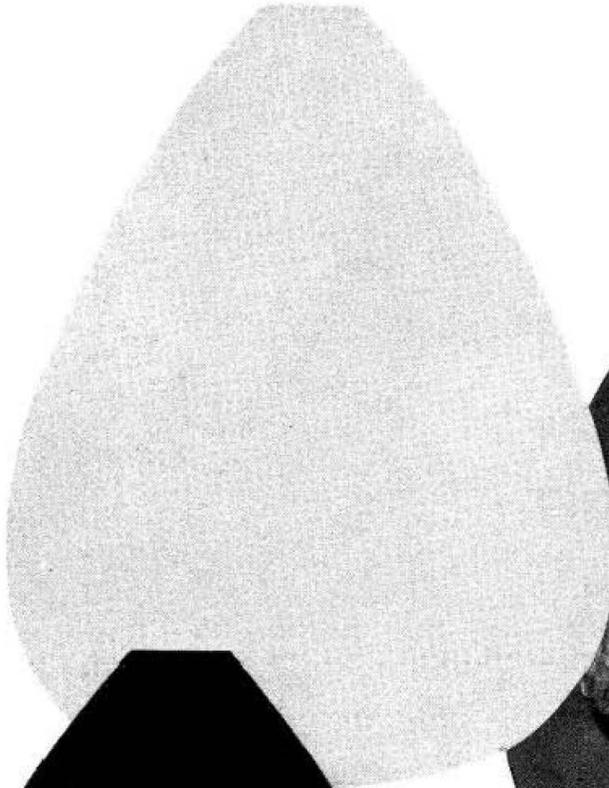
I asked Jeff if there was any possibility of seeing Howlin' Wolf in this country pretty soon. "He's aware of his popularity here", said Jeff, "but I don't think he'll come. He told me he was scared stiff of that 'Giant Silver Bird' and says that when he's on board a plane he just wants to get out and quick! He said 'It scares me to death, man!'."

"The whole scene in Chicago is unbelievable", added Jim. "I got a chance to see some really knock-out negro artists as well. I went to a club called 'The Thumbs Up' and had a fantastic session with the band there, and guess who was playing with me? Jimmy Cotton, the man who did all the harp work on the Bo Diddley records."

CHILDREN TOO

"I just couldn't get over it. They all seem to live their music. There's a juke box in nearly every joint that sells anything to drink—but you won't find Dave Clark on them! They consist mostly of obscure American material, and the only accepted 'other' artists are The Righteous Brothers and—though maybe this'll surprise you—The Stones."

So there you have two Yardbirds raving away about the music they really love . . . !



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IAN McLAGAN

PLAYER OF THE MONTH

HERE's a bloke who likes to stay in the background. He enjoys keeping just below the surface of the Small Faces' sound, filling in, driving the proceedings along without any flash "fiddles" (his own term). It's not surprising when he reveals that his greatest influence was the relaxed, but brilliant, Booker T. Jones.

Electric piano was his first instrument. He took it up three years ago after listening with equal enthusiasm to Ray Charles and Booker T. "I learned all the Booker T. numbers because they seemed to be more straightforward than the Charles stuff", he says. "I just listened and copied but at that time I couldn't appreciate the things he was doing.

"My first group was very good. We were all dedicated musicians and played material which was out of the ordinary. I think if we had kept working and made a real effort to stick together we would have been in the charts by now. I was sorry when we broke up. Then I played with several groups until I joined Boz and the Boz People. They were very professional. The stuff they did really knocked me into shape, although, it was just a bit beyond me.

"I changed on to the Hammond last April. What a jump! At first I was completely lost. I felt like a little man with a big machine. The controls were a problem after the simple-working electric piano. I learned something different everytime I played it. Gradually I became more acquainted with the organ and it was then that I came to appreciate what good organ music was. I thought about the Booker T. work and decided that that was the type of organist I wanted to become. In the last few months I've been having a marvellous time. The constant work has given me a chance to develop in the way I want to. I've had stimulation from the others too, and I'm grateful to them."

Most group members have a mental picture of themselves when the big time comes along. For most it's a picture featuring themselves on one of the world's foremost stages bathed in spotlights of every hue, surrounded by frantic girls, and with a wonderfully exciting group backing them up. Oh yes! . . . and a couple of thousand quid waiting for them when they come off.

With Ian it was different. "I had a picture of myself playing a medium-sized 'In' club doing jazzy stuff with a sort of soul flavour. There were no screamers, I just felt . . . well, as if the music was being appreciated." Since the days when he day-dreamed about fame Ian has played the Marquee several times, so in a way his dreams have come true.

Since he joined the Small Faces he has had a look round the hundreds of venues in the British Isles. Because of this he has developed another "ambition picture". He sees himself at a straightforward venue belting it out on one of the massive built-in pipe organs he's come across from time to time. Until then he's making his sound bigger by adding electric piano to the top of his Hammond.

KEVIN SWIFT.



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SPENCER DAVIS... BUSKER

German at Birmingham University and for three years he spent his summer holidays busking. Arriving at Ostend or Calais, broke, he supported himself on the way south to Italy or north to Germany by playing and singing the songs of Woody Guthrie, Cisco Houston and Leadbelly on the streets to audiences "composed mainly of tourists, and quite often Americans who had never heard of Guthrie, Houston or Leadbelly. Just the Kingston Trio."

Those Continental jaunts were neither Spence's first nor last experiences as a busker.

"The first time I tried street singing for money was in London when I was 18", he said. "I hitched a ride from my home in Swansea and wanted to see my girlfriend in Sussex. But I was broke, so I started singing in Leicester Square. Just after I began, that strong man who breaks out of chains, came up to me and said I was standing on his pitch. I didn't argue with him. So I moved on to another place, sang 'Easy Rider' and 'How Long Blues', and made 18 shillings, enough for the train."

After an early fling on the six-string guitar, Spence had switched to a 12-string, like Leadbelly's, which was homemade by a man named Tony Zemaitis. From the age of 11, Spence played the harmonica and had a large collection of instruments in various keys. "But I preferred the chromatic", he said, "because it was more melodic". He improvised a harness from wire for the harmonica so he could play it along with the guitar. He still has the 12-string today. "After all that travelling, it's battered to hell and bleached by the sun. The case never fitted it properly."

For his first trip, Spence saved just enough money to get to Calais where he got a lift right away to Paris. "I was very

lucky. I stayed eight days and made enough busking for my meals and a bed at a youth hostel."

On another trip, Spence took a bicycle, landing at Ostend. Most of the time he travelled alone, only once taking along a friend "who disappeared somewhere in Spain". On a good day in France, he could earn four pounds; in Spain, eight shillings. "That's why I stayed mainly in the wealthier countries", he said.

He was singing on the steps of a Parisian church when two husky gendarmes came up and said in slang, freely translated: "Beat it or we'll lock you up". Spence, a language student who spoke French fluently, pretended not to understand, and they walked away helplessly.

In Madrid a policeman told him to "get out of my territory". So Spence moved a few feet down the pavement into someone else's territory and the policeman was satisfied.

"I was singing in Berlin where busking is illegal and a young policeman came up to me", Spence said. "But he seemed to like my music and told me, 'If you're gone in five minutes, I haven't seen you'."

BERLIN GIG

Spence travelled around the Continent with his 12-string and harmonica because it gave him the perfect opportunity to meet people and see different places. "Singing on the streets", he explained, "taught me not to be afraid of audiences."

In Berlin he sang with Harvey Schneider's Spree City Stompers. In Dusseldorf, he was invited to sing in a club and was so successful that he drew away half the audience listening to a jazz band in another room. "But when I asked the owner for some cash, he said, 'No, what for?' I asked him how he expected me to get back to England and he said, 'Swim'. It wasn't all easy."

The last time he busked, after the group had been formed, was in Birmingham's Market Square for Oxfam. "I sang with Steve Winwood and Christine Holmes. It gave me a very nostalgic feeling."

We were finishing our talk in Spence's manager's office when we heard the sound of a flute and banjo being played down below in Oxford Street. "Listen to that", said Spence, "that's 'Greensleeves'." He had a far-away look in his eyes.

"**HIS** face is familiar."

Many people unaccustomed to recognising pop stars are puzzled when Spencer Davis' face appears on television. Watching the Spencer Davis Group doing "Somebody Help Me" on "Top of the Pops", they will suddenly remember seeing Spence while on holiday in France, Spain or Germany a few years back. Only then he was standing on the pavement, in Paris, Madrid or Berlin, puffing a harmonica and whanging away at folk songs on a 12-string guitar with a sign beside him, in several languages, reading "Please Help a Student on a Trip Around the World".

"I was only busking around the Continent", explained Spence, "but it sounded better to say I was going around the world. The people who listened to me were more inclined to part with money for a longer trip."

In those days Spence was studying



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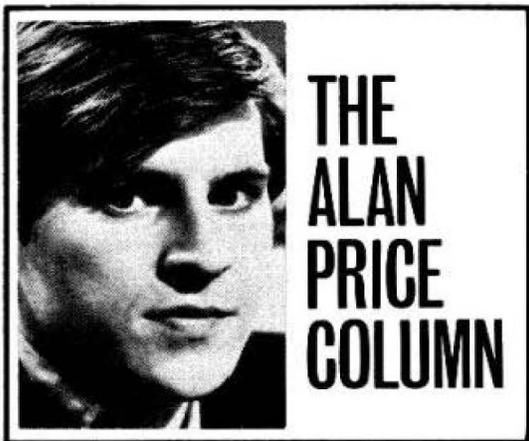


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Last month I was talking about the make-up of your keyboard and the formation of chords. I introduced you to the space formula method for making up your major chords. If you understand the semi-tone and full tone intervals, sharps and flats etc. you can work from the Paul Hill book I mentioned, or something similar, to learn your minors and sevenths.

With a knowledge of the basic chords you can start making your hands fluent. Stick to the chords you know well and keep working away at the old 12 bar blues sequence, using sevenths to add variety. Don't be depressed if you find it difficult at first. Everyone goes through this stage early on.

Your right hand is the one which picks out figures and specific melodies while your left should keep the rhythm flowing along. With pretty well all beaty or bluesy stuff, the left hand takes the bass register and stabs on and off beat, laying down the backing for your right hand. It's chord work down the bass end of the piano which forms the rhythm section although it needn't be too pronounced if you have a good drummer and bass guitarist. The important thing at all times in the beginning is to do everything in moderation, don't try and do too much at once.

Right from the start I think it's important to cultivate an interest, and in some cases respect, for the good piano players who can teach you a lot. Eric Burdon introduced me to most of the pianists I studied early on. He had records by the Joe Turner band featuring the work of their pianist Pete Johnson ("Roll 'em Pete" was written in his honour) and I learned a lot from him, or rather absorbed a lot from him. His control, and the balance between his left and right hands were almost perfect. Another bloke worth listening to for an illustration of how the two hands should be balanced is Lionel Hampton, although he is generally associated with vibes. He has a sort of happy, bouncy sound. Other people to hear are Berry's pianist, Memphis Slim, and the pianists on early rockers by Gene Vincent, Elvis, etc. They all have something to teach you and what's more they are good inspiration.

ALAN.

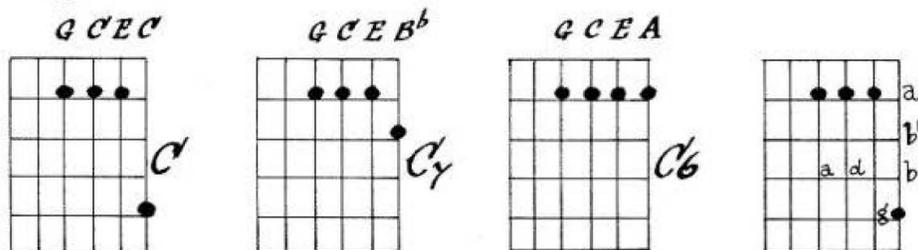
GUITAR PROBLEMS

by THE TUTOR

An "on-the-spot" survey over the last few months sums up the beat guitarist's problems under two main headings . . . technique and improvisation.

The first is a subject which we have mentioned before. As we said there are two things to remember; relax your left hand and play "in position". If you are playing a chromatic run (a series fret by fret) keep the fingers **DOWN** as you use them. Fingering 1, 2, 3, 4, the first should still be down in position as you play the fourth. Think about this and watch your left hand.

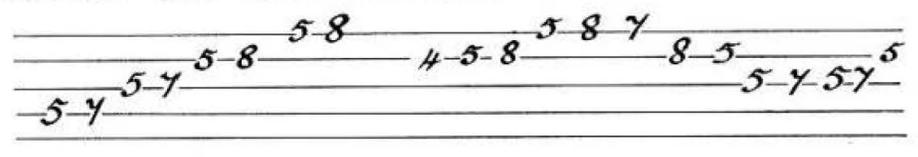
Now for extemporisation, "bending" the melody, or whatever term you care to employ. This comes naturally to a few people but most of us have to work at it. First step is to "hear" your chords. Try the three simple chord shapes in the diagrams below; first the C chord, which is one inversion or re-arrangement of the notes C, E and G. In the next one, instead of "doubling" the root or name note C we put in the flattened seventh, B flat, which gives us the chord of C7. Finally, we put in the sixth note from C which is A, and we get the C6 chord.



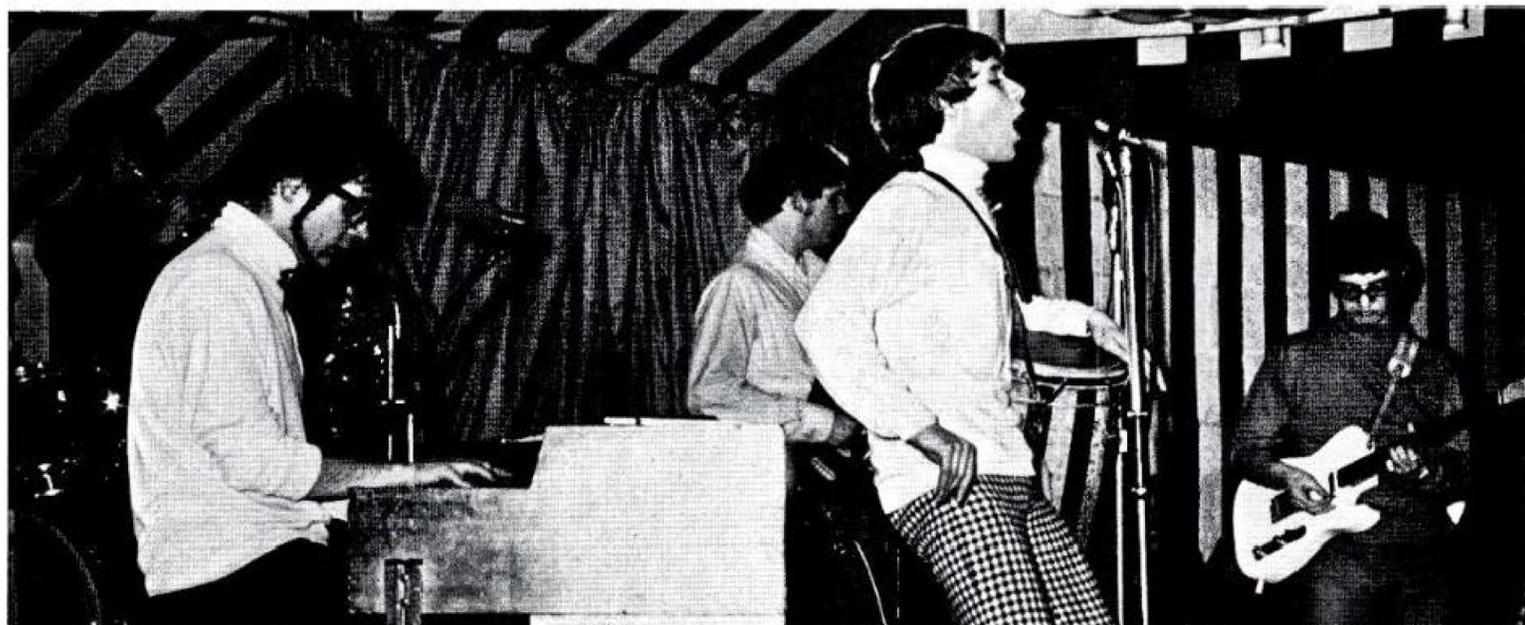
The diagram on the extreme right, shows, in small letters, some notes which are additional to those in the original "C" chord shape. One of these, the G on the second string, belongs to the chord of C. The A and the D are non-chordal tones. When you are playing a run of the chord, you can employ these non-chordal tones as "steps" between the chord notes. You can also move from one chord tone to another by half steps or semi-tones. This is not the whole story but it is sufficient theoretical insight to give you the general idea.

Looking at the right-hand diagram again consider the notes shown by the small letter on the first string. They can be used to flavour the major chord. The A is the added sixth, the B flat is the minor seventh and the B natural is the major seventh. Work around this diagram to develop a phrase that interests you, and understand that once you have memorised this, you have a formula for the execution of the same run in different keys. Move the hand up two frets for example and your C routine will be in D.

The next example has been written in string diagram form which means that you have only to put your fingers at the fret numbers shown. You must interpret the phrases in your own style and this should not be difficult. In both cases start with your first finger on the string indicated. On the second run slide your first finger from the fourth to the fifth fret; the note on the fourth fret is a glissando lead in **BEFORE** the beat. This is characteristic of jazz phrasing . . . the half tone "gliss" up to the chordal tone.



This, in a short article, is but general guidance. Listen to other players. Copy the phrases as you fancy them, and relate them by ear to their chords. Identify the chords at all time by their root names, and then you will find it easy to play them in any key.



THE Manns have had it made for a good few years now. Even before they hit the charts they were accepted by the people who mattered. But they made concessions. They played out and out "pop" to get into the top notches of the parade, while all the time their hearts were deep in the world of jazz and blues non-commercial material. Their attitude to the world of hits, tips for the top and smasheroos is hard to gauge. Are they grateful that they made it, happy and confident now that they have really proved they're here to stay? Or are they quietly setting out on the road of doing only what they want to do all the time from now on? On stage an element of supreme confidence is very evident, even though they are not completely settled with their new line-up.

At the moment, there is still something strange about the "new faces and new jobs" image of the Mann group although Paul Jones and Manfred are right there large as life—to convince one that it's the same very stylish, extremely competent group.

MELLOW SOUND

Their overall sound is hard to describe. It comes across clearly and by some standard it is very mellow, even on the build-ups no-one steps over the mark into wild abandon, the instruments are kept down. The brass section doesn't try to dominate the proceedings, but is kept in the background, filling in rather than pulling the outfit along with big rasping riffs and cutting phrases. The players are backing-up characters too and stay tucked away in mind if

not in body. Tom McGuinness also keeps to himself and plays his Telecaster with care and deep thought. When playing bass he had an outgoing stage act, the odd arm wave or swing of the guitar now and again. Now he is concentrating on his six string work and listening intently to the sounds which he is producing, he moves slowly with an expression on his face which is only just short of a scowl.

Bass, Jack Bruce, is of course, an experienced, fully proficient bass guitarist. His bass work gives him hardly any worries, he stands with a slightly perturbed look on his face, places his hands in the required positions and the rather battered Fender six string bass gets on with the job itself. If he is worried about anything, it's his singing chores. He doesn't do a great deal but he is called upon sometimes to back-up the vocals of Paul Jones and also duets with Manfred on "Mockingbird." With such a varied repertoire to contend with he must have his work cut out.

Mike Hugg is a hard worker, a background drummer. He bows his head and plays with quiet enthusiasm. He doesn't make himself stand out but you are constantly aware of his good drumming.

The two frontsmen of the group, Manfred Mann and Paul Jones, are the ideal showmen. There's plenty of life about them, and a load of good visual appeal. They are funny but adult.

Manfred Mann stoops over his organ, rocks back and forth peering owlishly at the group then the audience, there's

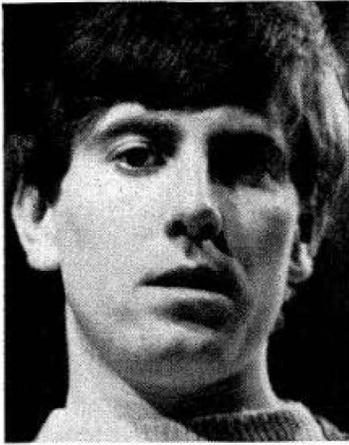
something about him which makes him fascinating to watch. He's a character, that's the only word for it. He gives the impression that he has stuck at the organ for years, mastered it almost completely, and is now broadening his scope so that he doesn't get bored.

CONDUCTOR PAUL

Paul Jones? Well here we have the one in the middle—the King Pin! He usually wears something white so that he is immediately identifiable as the vocal Mann! He certainly doesn't spare any energy, he's on the move most of the time, even in the instrumental solos he stands back and waves his arms about. His voice stays the same throughout the numbers, he doesn't switch on different voices for different pieces, but he shines especially on "With God On Our Side".

He's the conductor, he signals to the group, jumps around and often brings a number to a very definite end with a quick jump in the air. He has a friendly approach to the audience, he is not the silly frontsmen comic and neither is he a deep, deep, soul man.

Numbers done by the group vary widely from out and out pop (they sometimes do a hit medley) to subtle, intricate jazz offerings we have heard so much about. In the middle range there's "Work songs like" numbers such as "Drive A Man". One thing can be guaranteed though, they will never do anything loud and raucous, their numbers must all be ideally suited to their style—wildies don't wash with the Manfreds.



into their own individual style, so long as they can fit Graham's high voice into the harmonies.

The first two takes were purely instrumental and only required bass, lead and drums. Whilst this was going on, Graham was concentrating on how to use his voice to achieve a really exciting harmony—Allan was crouched in a corner with a bottle of cider (purifies the voice)!

Satisfied with the first two takes, Ron was now eager to record the voices. Allan and

HOLLIES SCORE AGAIN

"B.I." was in the recording studio when The Hollies recorded their second No. 1.

Messrs. Nash, Clarke, Hicks, Elliott and Heydock were littered around the control room of Studio 2 at E.M.I.'s Abbey Road Studios when I arrived for perhaps their most important session the follow-up to "If I Needed Someone".

As usual they were in the best of spirits, especially at the thought of their new single "I Can't Let Go". Graham had something else to boast about—"I've just been paid 150 gns. for this", said Graham proudly producing a very suave, man-about-town blow-up of himself posing beside a very glamorous model. "It's going to be in all the fashion glossies."

A communal moan of "It's gone to his head", was interrupted by the entrance of Ron Richards, their A & R man—"Okay, let's start rehearsing", but in the case of The Hollies it was an unnecessary comment, for as usual it required the minimum of takes, it had been well learnt during the previous week.

It would be true to say that The Hollies can improvise on almost anything and turn it

Tony double-tracked with Graham harmonising on the same tape. The second take, I'm sure, will go down in the history of show business—Allan and Graham double-tracked over the previous track, but this time Graham saved up all his energy, and produced the most unbelievable note—it was so high and long, that if I hadn't witnessed it myself, I would never have believed it. Everyone was so knocked-out by the result. (Paul McCartney was quoted as having said he thought at first it was a trumpet.)

With eagerness and anxiety we listened to the play-back, and on first hearing I was convinced it would be a Number One. The boys weren't going to stick their necks out that far, but all I can say is they were very, very satisfied.

After a successful day's recording, they went back to their hotel, each with his own thoughts of how high the record would go—they needn't have bothered, for the nicest going away present they ever received before boarding the 'plane when they went to Poland, was being told they were Number One.

I would like to conclude by quoting Graham from the February issue of "B.I.". "We intend to smash the charts in two with our next record. It will be so strong that it will split the Top Ten."

How's that for a bit of STAR-gazing?

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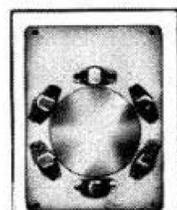
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TILES . . .

THE TEENAGE CITY UNDER OXFORD STREET

TILES — the new club in Oxford Street for the “New Generation” — is open. It is said to be the only city of its kind in the world, and “B.I.” hasn’t found any facts to disprove that. They call it a “City” because it isn’t just a club but also has shops underground for you to browse through. You can buy clothes, shoes, and visit the massive soft drinks bar — and for girls who go dancing directly from work, there is a Beauty Bar where they can be made up.

But the actual “club” part of what is also called “The First Land-Based Atomic Submarine” is the primary attraction, and to keep the dancers happy all the big names are lined up to appear.

The Animals played on the opening night and many more of their chart-riding group-mates will follow.

And of course, at any club, that is a club, one must also have a discotheque. This is very much in vogue today, particularly with the kids wanting to hear the big American sounds loud and clear.

Tiles seem to have spared nothing in

looking after this section of the entertainment, and months ago snapped up Kenny Everett, ex-Radio London and now Radio Luxemburg d.j. to look after this side of the club.

Kenny is a big favourite with the teenagers largely because of his zany way of presenting disc shows. He was one of the first to pioneer this type of humour on radio.

Besides his casual—yet very clever—approach over the air, Kenny is also equipped with a lot of technical knowledge. So this month we asked him to tell you about the super sound system installed at Tiles.

I moved in two months before the club actually opened and spent most of that time wiping the concrete dust off my clothes. What I mean to say, folks, is that right up to the opening date of February 28, the workmen were hammering things into shape—and had you seen it when I first arrived you would never have believed it would develop into what I think is the biggest thing that has ever happened club-wise in London.

It’s so central it’s ridiculous—bang in the middle of London’s Shopping Centre. Anyone walking along Oxford Street at dusk can’t miss the illuminated entrance to the club, situated 200 yards from Tottenham Court Road underground station near Dean Street.

Now let me take you for a look around



Tiles D.J. Kenny Everett

inside. And even if you have already visited the club you certainly haven’t seen everything, I assure you.

Studio B was not built for the general public but for recording radio programmes and jingles (advertisements). From my experience of London studios, they are completely un-equipped to deal with the demands of modern radio, but this one is based upon the American type of recording studio in which is incorporated all the most modern and up-to-date equipment.

For instance we have the greatest thing that happened to radio since records—R.C.A. cartridge machines, which take the place of about three huge tape recorders. They are twice as easy to operate and are five times as effective.

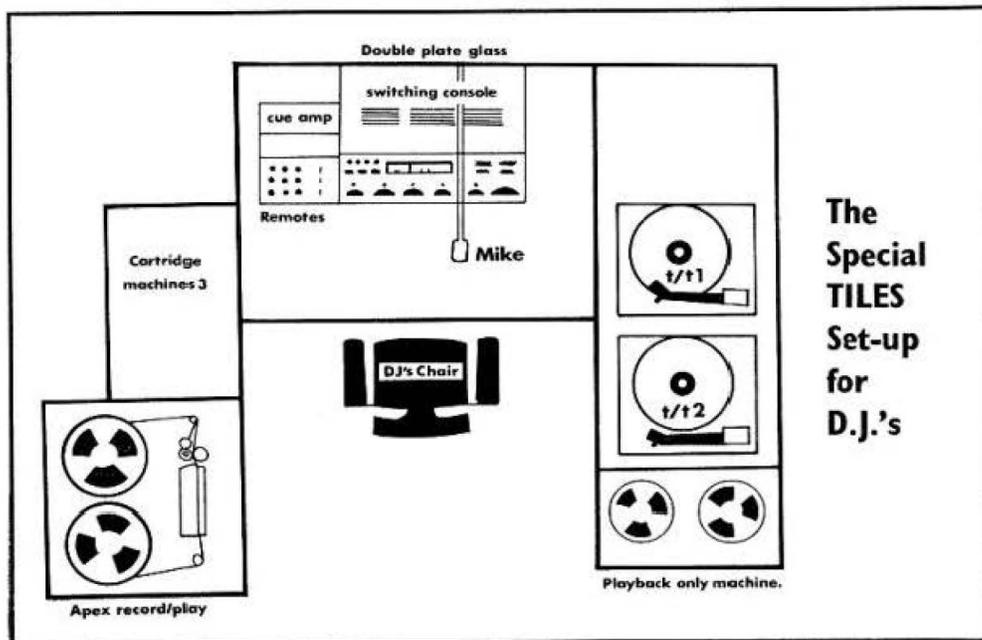
STUDIO LAY-OUT

In the studio we have tried the best of each: Turn-table-wise, we’ve chosen Garrard 401 with Orthophon Arms; For the tape recorders we have a bank of Ampex; Neuman and A.K.G. Microphones have been used to give the best voice quality obtainable. Mainly for me!!

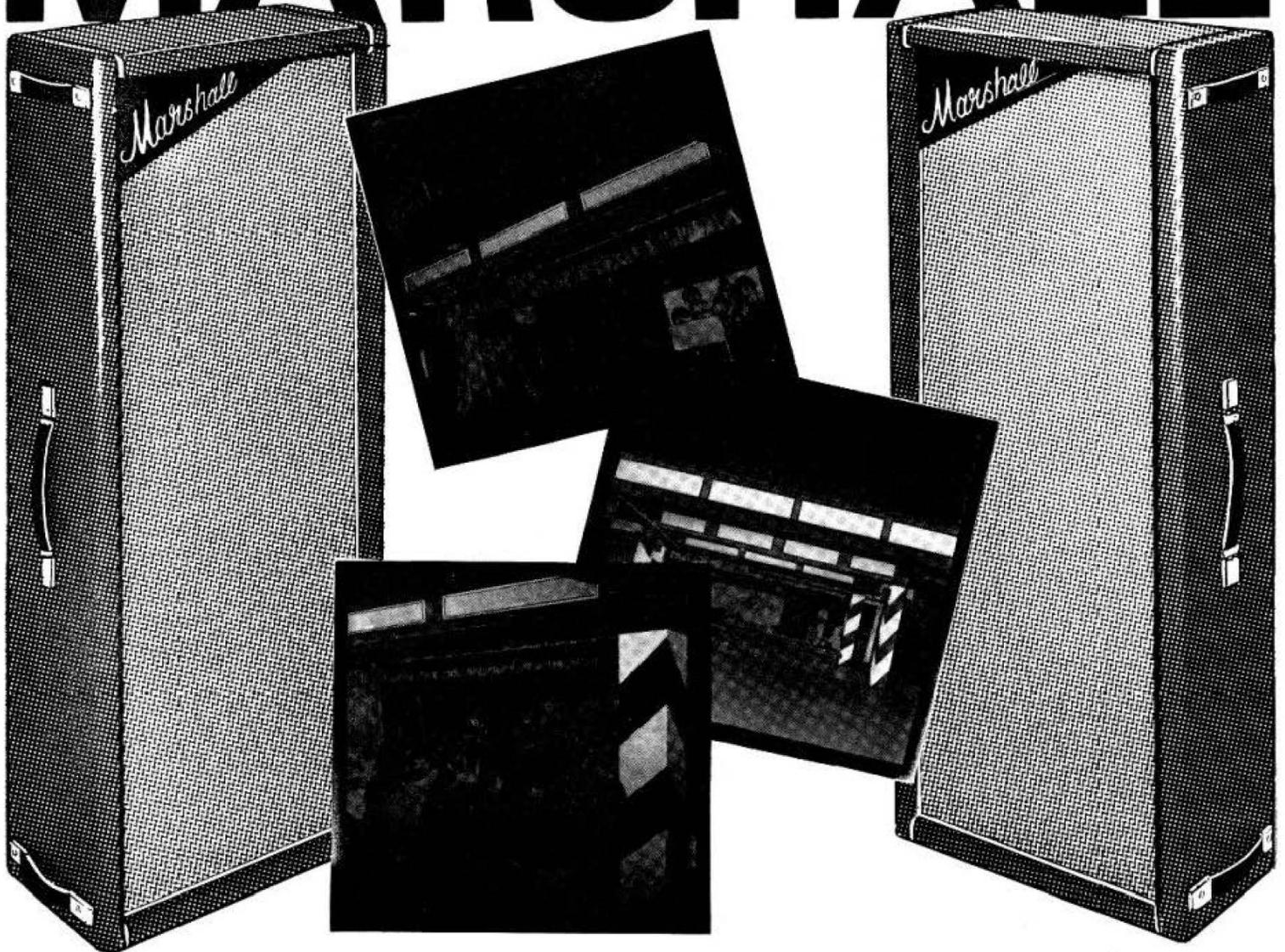
When I first visited the room that was to be used for this studio, several of us were standing around examining it and suddenly we heard the not-too-distant rumble of the Central Line disaster! Because of this interruption I thought for a minute we’d have to scrap the plans for the studio.

Now with typical Tiles ingenuity we have overcome this by re-routing the Central Line through Hyde Park! But seriously, folks, what we’ve done is this: We’ve laid three false floors, so, in fact, the studio is completely separated from the rest of the world. You could say it’s floating on rubber tiles!

Continued on page 14



TILES—*Exclusively* MARSHALL



Have a chat with the Spencer Davis Group or The Who; with the Small Faces or the Nashville Teens, Lulu or Roy Orbison; tackle Eden Kane on the subject or Brian Poole and the Tremeloes—ask them why they all choose Marshall and you'll get the same answer every time—there's just nothing else to compare with the fantastic Marshall Sound or the famous Marshall reliability. These stars are at the top and the top means Marshall every time.

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Concrete is at the bottom; the second layer is made up of upright concrete tiles; and then three layers of sound-absorbing material make sure London Transport don't interfere with any radio shows that are taped at Tiles!

By the way, we've had a letter from Harold Wilson thanking us for not moving the Underground! He comes to work that way every morning you see!!

TWO KINDS OF D.J.

The purpose of Studio B, in fuller detail, is that it will be available for hire by disc jockeys and advertisers who want to record jingles particularly for the new commercial radio stations opening soon when commercial radio is legalised. It can be hired just like a group books a studio for a certain period of time to make a demo disc.

And it caters for both types of disc jockeys—those like myself, who work with the self-operating method; and the old school like Pete Murray (bless his socks) who have people operating the controls for them.

I will be doing all my Luxembourg shows from this Studio and I'm very pleased with the way Tiles have let me design exactly what I thought necessary.

I paid special attention to setting the equipment out to help and benefit blokes like me who virtually work on their own on d.j. shows. In this country most of the d.j.'s are used to having someone operating their gramophones, someone else operating their tape-recorders and yet another bloke working the panel.

In my opinion this makes for slowness of delivery, bad cues, plus the fact that having so many people in the studio leads to general chaos. It also puts you off when you are trying to chat to the listeners—you find yourself directing your conversation at the engineers working with you instead.

On Radio London we had a general rule that when you were on the air, everyone disappeared by order. In this way, your delivery sounded more personal, just between you and the listeners.

So there you are—you know now where to find me when you hear me playing a disc you loathe on one of my programmes.

But even if you do come tearing down to Tiles I doubt if you'll catch me—because my programmes will mostly be pre-recorded. Ha ha!!

Now I'll take you through to Studio A which has been built to record groups and big band sounds, and toward this end, there's plenty of room for extra instrumentalists such as saxophonists, woodwind players and even violinists.

It's five times bigger than Studio B and to give you an idea of its overall size, I'd compare it with I.B.C. in Portland Place, although the ceiling isn't quite as high.

The rates will be more expensive than most but the quality is guaranteed to be much better; this will benefit independent



Animal Chas. Chandler pictured with opening night audience in background

record producers who use the method of buying the Master Tape and leasing it direct to a record company. A special machine is being made for cutting top-quality Masters at the moment.

But don't get the idea that if you're a semi-pro. group Tiles Recording Studio is out of your range. Certainly not, in fact for inexperienced youngsters it will be ideal. Instead of being met by impatient clock-watching engineers and technicians who want to get it over and done with as soon as possible, there will be a gang of helpful top-40 technicians.

There will be about four of them and all have been trained in the more streamlined method of American recording. The byword is speed and efficiency simply because this is what these men have been used to, having worked at a great pace on commercial radio before they came to Tiles.

SPEAKERS EVERYWHERE!

All modern equipment is available and facilities considered by others as luxuries are regarded by Tiles as necessity. The number of tracks? You name 'em buddy!

Head engineer is Stan Cohen, who was head technician at Luxembourg for six or seven years.

Now onto "live" performances and my d.j. sessions.

Tiles lunch-time discos, according to tests held by the Ministry Of Discotheque Testing Limited, when full on, can be heard at the buffet at Euston. Still it could be worse, I mean it could be St. Pancras!

Seriously, though, folks for loud sound without distortion, no less than 100 12" speakers have been arranged in cabinets of three at carefully planned points in the hall.

So instead of other discos who settle for just five big speakers at the front so that the audience get blasted and can't hear much at the back, we have a well-balanced but loud (I tell you. I've heard it and my doctor says "Watch it lad!") discotheque p.a. system.

Make of the speakers and cabinets are Marshall and behind these is a Marshall amp powered to 100 watts. I'll use this lot with two turntables and an A.K.G. mike.

Other equipment ready for playing includes complete Premier and Ajax drum kits, a Hammond organ and a Chapell piano.

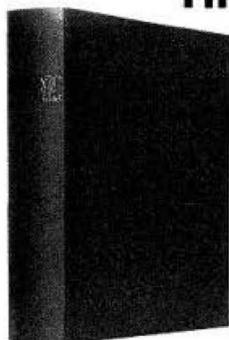
I'll be up there on stage conducting sessions three times a week, and they'll vary from lunchtime to evening "shifts". When I'm not there, there will be guest d.j.'s to entertain all you hippies.

Resident group will be Steve Darbshire and the Yum Yum Band and each outfit that plays at the club will find the acoustics excellent and dressing rooms of high and comfortable quality. In fact I'm sure it'll be a pleasure for the artists to play there.

So, after all the trouble we've taken to provide such a super sound set-up, we at least, expect you to come and listen to it, plug plug plug plug

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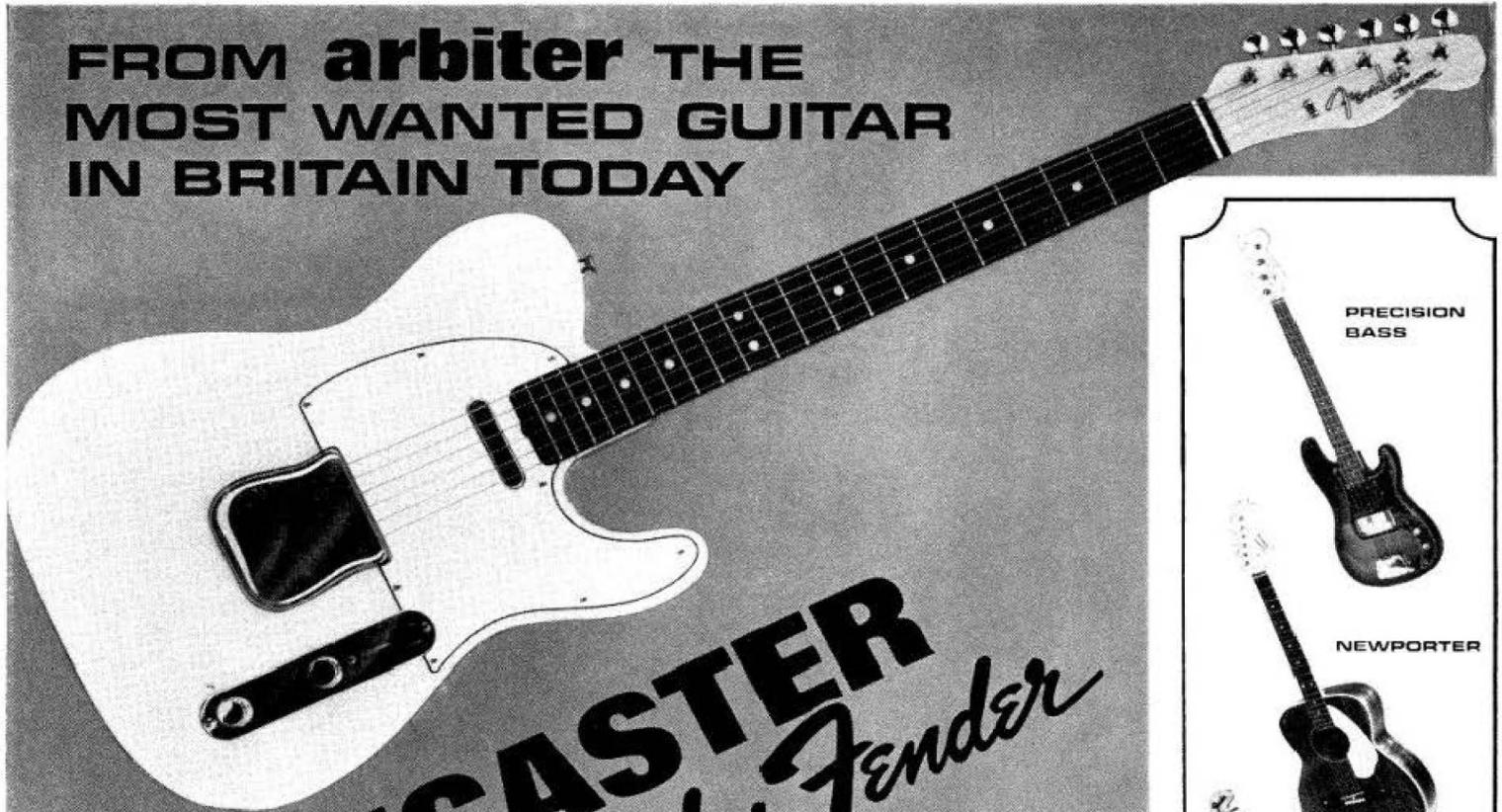


Every issue of Beat Instrumental contains stacks of information—so it's a good idea to bind each issue as you buy it in this strong binder so that it won't get torn or damaged.

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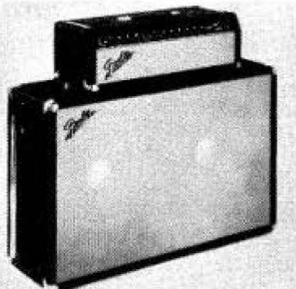


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HOW TO BECOME A SESSION MAN

by
John Emery

THERE comes a time when every instrumentalist has to decide whether he is going to continue playing as a hobby or whether he is going to use his musical ability as a means of earning a living.

If he decides to turn professional then he also, obviously, has to decide what type of music he wants to play and what type of work he wants to do. One can link up with a local beat group or join the bigger line-up of a Palais-type dance band. It's not too difficult to accomplish either.

But judging by readers' letters, a great deal want to become session men. Now this isn't quite so easy or straightforward. Let me point out that this is one job in the music business you can't take an audition for! Nobody applies to become a session man—it just happens.

Most of the top boys in this field today openly admit that when they started out as pro musicians, session work never entered their head. Most of the men "B.I." have spoken to, were just playing away with either a band or a small group one night when up walked someone who offered them a gig in a recording studio. And from that point the work has snowballed for them . . . so much so that eventually one has to make it a full-time job.

LONG HOURS

Work can stretch from nine in the morning until nine at night (not including your travelling time from home to Central London) depending on your ability, your energy and your financial position. Three hours is the standard length of a session and just four or five of these keep you on the go all day.

But it's not all that bad, particularly if you remember that all this travelling is limited to London. Their dashes are normally, say, from EMI Studios in Abbey Road to Philips in Stanhope Place—say a couple of miles—not very far when

you take into account the distances covered by the average pro. group.

But to be a "Session Man" does not mean to be a musician who plays popular music every day with different artists. There are other angles. Besides having to play all kinds of music (yes, classical as well on occasions) one earns money in this business by playing on jingles or in other words commercial advertisements, working on television and radio shows, and of course any other "gigs" that turn up.

What, then, are the basic qualifications needed to get in on this work? With the help of many of the session boys themselves, "B.I." has drawn up a list of points we consider basic if you are really set on going ahead.

- (1) Ability to read and write music fluently.
- (2) Feeling is essential for music. You must genuinely enjoy playing or you needn't bother to start.
- (3) You MUST be adaptable. It's no good being a brilliant guitarist,



Jimmy Page

for example, if you are a mad blues fanatic who turns his nose up at all other forms of music. If you have a preference for a certain type of music you have to keep it quiet and wait until you get home to play or listen to it. Your work can range

from a session with a four-man group in the morning playing a 12-bar to a place in a 50-piece orchestra playing classical stuff in the afternoon.

- (4) Contacts are useful. But more important is to have either the know-how or the ability (or both) to get your name around as a good instrumentalist . . . then someone might come along, watch you, and offer you your first "gig".
- (5) Experience. There is no short cut here! You have to have group or band work behind you.

What about the top session boys? Nearly every letter "B.I." receives asks how "so and so got into that type of work".

King-pin drummer Kenny Clare is at the top of the tree of the stixmen—and he only started playing with the Boys Brigade when he was 14.

"I took it from there" Kenny told me. "I got myself in with a few bands in East London, and then realised I was more than just keen to make a few bob at drumming, I wanted it as a career. So, after teaching myself to play, I then got hold of a Buddy Rich instructional booklet and taught myself how to read music".

There you are. Pretty simple isn't it. You couldn't have a more ordinary background than Kenny, who also, incidentally, helped Bobbie Graham to establish himself as another top drummer in this field.

When Bobbie first entered sessions—after playing behind Joe Brown among many others—he "bluffed" his way through by pretending he could read music. He got away with it, fortunately, because Kenny was teaching him as he went along until he was proficient.

Bass player Allan Weighell gives a good example that session work can be more hectic than the life of a group with a big hit on their hands.

Allan was with Tommy Steele's backing group, The Steelmen, when

they hit it big, and worked solidly with that outfit for several years. "But I have never worked harder than I do today" he told me. "I'm up at 7.45 nearly every morning and work right through the day. And it's particularly hectic in the summer, because many of the artists can only get down to London to record on a Sunday—so bang goes my day off!"

A general impression among people in, and outside of the business for that matter, is that this type of work is a "Closed Shop".

That's just what guitarist Jimmy Paige thought—and he was one of the many who have been taken by surprise. "I was playing with a group at 'The Marquee' one night about two years ago. We did our spot and after packing away my equipment I was approached by Mike Leander". Mike is now with Decca as an A and R man but at the time was working independently. He gave them Jimmy his first session.

Since we started our "Session Man" series back in August, 1965,



Allan Weighell

every one we have featured has been genuinely "knocked-out" and "amazed" that anyone wants to write about him.

Well someone must give them some credit after all what would the "pop" world do without them.

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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.

GERRY AND THE PACEMAKERS

March: 25th City Hall, Perth; 26th Civic Hall, Worsley;

April: 1st Town Hall, Hanick; 2nd Gliderdrome, Boston; 9th-11th Ireland; 16th Winter Gardens, Weston-Super-Mare; 17th-23rd Greasbrough Social Club.

BILLY J. KRAMER & THE DAKOTAS

March: 25th-26th Fiesta Club, Stockton-on-Tees; 27th Cosmo Club, Harraby.

April: 1st R.A.F. Abingdon; 2nd Aylesbury; 6th Mecca Pavilion, Southampton; 9th Winter Gardens, Banbury.

SOUNDS INCORPORATED

March: 25th College of Advanced Technology, Stafford; 26th College of Technology, Luton.

April: 1st Super Marine Sports Club, Marston; 2nd Imperial Ballroom, Nelson; 3rd Downs Hotel, Hassocks; 7th Public Hall, Barrow-in-Furness; 8th-16th Garrick Club, Leigh & Towers Club, Warrington; 21st Civic Hall, Wolverhampton; 23rd Pier Pavilion, Colwyn Bay; 24th 1 week at Scala Club, Doncaster.

CLIFF BENNETT AND THE REBEL ROUSERS

March: 25th Students Union, Lewisham; 26th Marlborough Hall, Halifax; 27th Blue Moon, Hayes.

April: 1st College for Further Education, Nottingham; 2nd Imperial Ballroom, Nelson; 3rd Cosmo Club, Harraby; 8th-9th Burtons Ballroom, Uxbridge; 10th-16th Fiesta Club, Stockton-on-Tees; 17th Beau Brummel Club, Nantwich; 21st R.A.F. Whittering; 22nd Starlite Club, Greenford, 23rd Civic Hall, Worsley; 24th Coatham Hotel, Redcar.

THE KINKS

March: 26th Bromel Club, Bromley; 28th Carousel, Farnborough,

April: 1st Top Spot Club, Ross-on-Wye; 9th Bury Palais, and Oasis, Manchester; 20th-25th Scotland.

PADDY, KLAUS AND GIBSON

March: 25th Windermere Suite, Bellevue, Manchester.

April: 2nd Ashton Palais, Ashton-under-Lyne; 9th Regal Ballroom, Ripley; 15th Town Hall, Trowbridge; 16th Richmond Ice Rink; 18th Town Hall, Bridgewater; 23rd The Place, Stoke-on-Trent.

THE MOODY BLUES

March: 25th Ricky Ticky Club, Staines; 26th New Century Hall, Manchester.

April: 1st Casino Club, Wigan; 9th Civic Hall, Worsley; 10th South Pier, Blackpool; 11th Town Hall, Clacton; 14th Assembly Hall, Worthing; 15th B.M.S. Sports Club, Pontypool; 16th California Ballroom, Dunstable; 17th Odd Fellows Hall, Watford; 20th Locarno Ballroom, Stevenage; 21st Civic Hall, Wolverhampton; 22nd Nottingham Technical College; 23rd Dreamland, Margate.

ANIMALS

March: 27th 10 days in Beirut.

April: 13th Four week tour of America.

THE WHO

March: 26th St. George's, Hinckley; 27th Floral Hall, Morecambe.

April: 1st R.S.G. Paris; 2nd Locomotive, Paris; 4th Town Hall, Chatham; 8th Queens, Leeds; 9th Pavilion, Buxton; 10th Cosmopolitan, Carlisle; 11th Floral Hall, Southport; 14th Southampton; 15th Fairfield Hall, Croydon; 16th Watford; 17th Edmonton; 19th Town Hall, Walsall; 21st Locarno, Stevenage; 22nd Derby; 23rd Sheffield; 24th Birmingham.

MANFRED MANN

March: 25th Canterbury University; 26th Guild Hall, Southampton; 27th Agincourt Ballroom, Camberley; 28th Co-ed Eva Youth Centre, Newport; 30th Dudley.

April: 3rd Spastics Ball, Wembley; 9th Gliderdrome Ballroom, Boston; 12th Marquee, London; 13th Mid Herts College of Further Education, Welwyn Garden City; 14th Ritz, Skewen & Asen Lido, Port Talbot (both in S. Wales); 15th Ammanford (Regal); 16th Imperial Ballroom, Nelson; 23rd Memorial Hall, Northwich.

SPENCER DAVIS GROUP

March: 25th Harrogate; 26th Floral Hall, Southport; 28th Parr Hall, Warrington; 29th Hippodrome, Dudley; 31st Swansea.

From April 14th-24th they join The Who on their tour.



He's our lead singer

HOLLIES

March: 27th Six week tour of America.

THE YARDBIRDS

March: 26th Imperial Ballroom, Nelson; 29th Preston.

April: 1st R.S.G. Paris; 2nd-5th France, Switzerland, Germany; 6th-7th Copenhagen; 9th Road Centre, Bishops Stortford; 10th Town Hall, Farnborough; 11th Ipswich; 12th Town Hall, High Wycombe; 16th Floral Hall, Southport; 17th Cosmo Club, Carlisle; 21st City Hall, Salisbury; 22nd Wimbledon Palais.

THE WALKER BROTHERS

ROY ORBISON, LULU T OUR

March: 25th Finsbury Park Astoria; 26th Odeon, Birmingham; 27th Gaumont, Derby; 28th Granada, Walthamstow; 29th A.B.C. Chester; 30th A.B.C. Wigan; 31st Odeon, Glasgow.

April: 1st A.B.C., Edinburgh; 2nd City Hall, Newcastle; 3rd Odeon, Leeds; 4th Gaumont, Wolverhampton; 6th Odeon, Manchester; 7th A.B.C., Stockton; 8th Gaumont, Bradford; 9th Granada, East Ham; 10th De Montfort Hall, Leicester; 11th Odeon, Blackpool; 12th Colston Hall, Bristol; 15th Capital, Cardiff; 16th City Hall, Sheffield; 17th Empire, Liverpool; 20th New Theatre, Oxford; 21st Adelphi, Dublin; 22nd A.B.C., Belfast.

THE FORTUNES

April: 2nd Grantham; 7th Burnley; 8th Bournemouth; 9th Northwich; 10th-17th Ireland; 22nd Wigan.

THE SMALL FACES

March: 25th Wally's Disc Centre, Preston; 26th Memorial Hall, Northwich.

April: 1st Memorial Hall, Barry, Glamorgan; 2nd Cavern Club, Leicester Square; 3rd Guildhall, Portsmouth; 7th City Hall, Salisbury; 8th Granada, Bedford; 9th Sophia Gardens, Cardiff; 10th Bellevue, Manchester; 11th Winter Gardens, Morecambe; 14th City Hall, Newcastle; 17th Hippodrome, Birmingham; 18th Silver Blades Ice Rink, Streatham; 20th Tower Ballroom, Great Yarmouth; 21st Starlite Club, Crawley; 22nd De Montfort Hall, Leicester; 23rd Granada, Walthamstow.

THE MINDBENDERS

March: 25th Town Hall, Trowbridge; 26th Starlite Ballroom, Greenford; 27th A.B.C., Merthyr Tydfil; 29th Winter Gardens, Malvern.

April: 1st Macclesfield; 2nd Kings Hall, Stoke-on-Trent and Golden Torch, Tunstall. The following dates they join Dave Berry on the Herman Tour.

7th A.B.C., Dover; 8th Odeon, Southend; 9th A.B.C., Plymouth; 10th A.B.C., Exeter; 11th A.B.C., Gloucester; 13th Odeon, Southend; 14th A.B.C., Lincoln; 15th A.B.C., Hull; 16th A.B.C., Stockton; 17th City Hall, Newcastle; 18th A.B.C., Carlisle; 19th Odeon, Glasgow; 20th A.B.C., Edinburgh; 22nd Savoy; Southsea; 23rd Kings Hall, Herne Bay.

DAVE DEE, DOZY, BEAKY, MICK AND TITCH

March: 25th West Hartlepoons Ice Rink; 26th Arondo Ballroom, Leicester; 28th Town Hall, Bridgewater; 30th Town Hall, Stourbridge.

April: 1st Mark Hall, Harlow; 2nd Royal Lido Ballroom, Prestatyn; 5th Town Hall, High Wycombe; 7th Town Hall, Trowbridge; 9th-17th America; 20th Top Rank Ballroom, Hanley; 22nd Regency Ballroom, Bath.

THOSE DAYS IN HAMBURG

PART 2

Two years after "The Top Ten" opened—"The Star Club" appeared in Hamburg.

Yet there was no real rivalry between the two, simply because each club offered an entirely different atmosphere . . . besides the fact that there was room, anyway, for two beat clubs in the city, such was the demand by the German teenagers.

While "The Top Ten" was cosy and intimate and featured little known groups, "The Star Club" had much bigger premises and went for the big names. The Everly Brothers, Little Richard and Chubby Checker are just a few top American stars who have appeared there all complete with a spacious lighted stage and waiters available in white jackets, which makes the club the complete opposite to its neighbours.

One particularly big attraction at one time there was The Big Three. They very nearly made it big in this country but it seemed that constant changes in personnel seemed to halt their progress every time.

Even when they left Germany to return to Liverpool they lost a member, Adrian Barber. He was a sheer genius with anything electrical and was asked to stay on at "The Star Club" as stage and lighting manager.

by JOHN EMERY

He kept this job until about 18 months ago when Joey Dee and The Starlighters played there and offered him a job with them—Adrian accepted, and is now back in the States as far as we know.

The material that was "in" out there at the peak of beat popularity was general "pops" and anything up-tempo. Ian Hines, ex-booking manager at "The Top Ten", who we introduced to you last month, remembers Paul McCartney doing a "Little Richard" in The Beatles act.

"He used to stand on one leg playing piano on some numbers and it went down a bomb! The group was then doing mostly Little Richard and Everly Brothers' numbers. They hadn't started playing their own songs yet."

The scenes were wild as well! The "little groups" were "big" if you know what I



"The Top Ten" Club

mean. Groups who meant nothing in their own country were mobbed and really ruled the roost in Hamburg.

I asked Ian why British groups had such a monopoly? Where were all the German outfits? "There weren't any", he said. "Not really, anyway. The music shops sold mainly trumpets and pianos, and it wasn't until the British boys showed the way with guitars that they started to stock 'em."

And the ironic point there was that Germany did make guitars—but were exporting them!

PAUL'S HOFNER

Remember, Tommy Steele appeared with a Hofner guitar. And Paul McCartney's Hofner violin bass was actually OUT OF PRODUCTION until the group became famous . . . then there was a rush to re-manufacture the model.

Hamburg is most definitely the "Big City" as far as German beat is concerned. "British Is Best" is still the slogan out there, although certain things have changed. "The Seaman's Mission", a little cafe with a British owner near the waterfront, where The Beatles, Searchers, Gerry and the rest used to meet for a breakfast of egg and bacon (it was the only cafe in Hamburg who served English food) is still there . . . but the fans aren't worshipping the "little" groups any more.

Ian added: "The kids are

going for the big names now. The ones that appear in the official German chart called the 'Aktuelle 50'. There is no confusion about top twenties there like there is in England. The 'Aktuelle 50' is the one recognised hit parade, and names such as The Kinks and The Stones are now cornering the fan worship.

"The Beatles, of course, still reign supreme", said Ian. They are one up on most of their rivals because, due to their long stay in the country, they learnt the language well enough to record in German.

Although, when they first went out, it was their dynamic form of presentation and their overall sound that made them popular. The fans couldn't understand what the boys were singing about, but they played with such enthusiasm that they got across to the audiences.

Since then, German fans have got used to songs sung in English and prefer it to their own language. Proof of this is illustrated by the fact that many of Germany's top groups including The Rattles, try and sing in English.

NEXT MONTH you can read the last part of our three-issue story and discover . . . the two British groups who mean absolutely nothing in this country but are sensations in Germany . . . the recording studio set-up in "The Top Ten" club . . . and the riotous stories of what some of our beat boys used to get up to when they were off-stage!

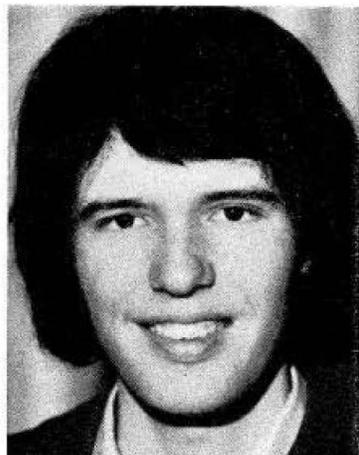


Ian Hines, ex-booking manager at "The Top Ten"

Scott Walker turned up almost unrecognisable, which was the way he wanted it. Heavy-rimmed spectacles changed the shape, somehow, of his face, and pinned back the long fair hair over his ears. He said: "It's just plain glass in the spectacles, but it saves all that business of people coming up and digging me in the ribs and worrying me. Most of 'em don't know which Walker Brother I am, anyway".

Then he started talking about the Walker scene generally. Of course, he produced Gary Walker's hit single "You Don't Love Me". Said: "It was just a start. Not even Gary would say he's a great singer, but we went into the studios with a simple melody and we just worked at it. Main fault with British producers is that they don't work out in advance what they want to do. They kinda doodle around 'til they hit somethin' good.

"People now seem anxious to split up the Walkers. We



Gary

SCOTT GIVES IT ABOUT A YEAR! . . .



don't, for the moment, see it that way at all. There was Gary on stage, hardly part of the act. He must have felt out of things. He wanted to sing—and now he has a hit single. Fine. The point is that his success kinda adds something to the act. It's a bonus for the kids. . ."

And Scott then said he felt he wouldn't be with the Walkers much more than a year or so, not the way things were going. "I can't put my whole career into just one package", he said. "I like songwriting and producing and there's a whole heap of different ideas I'm kicking over. I want to write a book about the music business. Not our pop side of it, but about the real musicians I used to know back home in the States. I'll do that when I kick in the group. Right now I like to take control of the them—I just love organising, planning, seeing things through to the last detail".

But I put it to Scott that it was only natural that the Walkers, with their differing attitudes to life, must plough their own furrows in show business. John Walker has said he wants to make solo guitar instrumentals; Scott likes backroom work; Gary likes the solo spotlight. And John believes in America as his home; Gary is a happy "commuter"; Scott is perfectly happy to stay full-time in London.

Said Scott: "That's it. We each want something different, but we each like to work together. We work now, apart from touring with Orbison, just two nights a week. We don't wear ourselves out. Anyway, I feel this terrible anti-American thing

going on. British groups, many of them anyway, don't like us and don't bother to hide it. It's like they're mentally writing 'Go Home Yanks' on the walls. Maybe I'm oversensitive, but I don't think, for instance, the Stones like us one little bit.

"I don't think the Walkers have reached their peak yet, but I hate looking right ahead. John likes being domesticated, likes taking his dogs for a walk, and all that. But I've got to have new things to interest me. Like being on 'Juke Box Jury', for instance. I enjoyed that. I like thinking about this pop scene".

Scott, of course, has become accepted as an "expert"



John

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by Rosetti

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on pop. And a talkative one, too. But he commends the producers who really go for something super-big or super-special. "Trouble is that I really CARE so much", he said. "I hear people saying-'That Scott Walker is trying to hog the limelight all the time'. It's not that. It's that I like to answer questions and I like to ask them, too".

PETE GOODMAN.

THE UNPREDICTABLE LITTLE RICHARD

ON stage is a band of musicians, hip musicians, dressed rather like subjects at the court of some medieval king. They beat out an ultra-modern rave-up, instrumentally. Then, on to the stage, cavorts the so called "king", who immediately roars into a bluesy up-tempo number, every muscle clearly in working order.

The "king" is Richard Wayne Penniman, alias Little Richard, one of the first rock 'n' roll idols of all time. An explosive character who sold many millions of records like "Rip It Up", "Tutti Frutti", "Girl Can't Help It", "Good Golly, Miss Molly", "Ooh! My Soul", and generally cornered the market. A man who dictated style and ideas and personality in those days of rock some ten years ago.

But is he really the "king" now? Well, he's back on a blues kick, having spent a lot of time on Gospel music. He has a good band backing him. But even his keenest admirers have to admit that he's taken too many wrong turnings in his career to be anything like the "king" now. It is, with Little Richard, more a matter of lack of solid character that holds him back. Certainly not a lack of talent. . .

Come back through the years. He was born in Macon, Georgia, on Christmas Day, 1932. One of twelve children. As soon as he could talk, he found he could sing. He learned piano, as a nipper, from a church musician. He formed his own band, called the Upsetters, when he was in his teens. He sang loudly, toured "medicine shows", drumming up attention and selling herbal tonics for two dollars a bottle. He looked a very tall dominating character. In fact, his built-up hair made him look about six inches taller than he really was. So he remained LITTLE Richard.

And on to October, 1955, when he recorded "Tutti Frutti", his own composition. It was a smash-bang hit with about 4,000,000 sales.

He started off the whole bizarre, riotous, rollicking rock-and-rolling business. His shows on stage were fantastic. He wore velvet cloaks, sequined glasses, glossy hair-styles. He played piano with one leg stretched strainingly over the lid. He lost seven pounds weight per performance, he said. He had a fleet of six Cadillacs.

By 1958, Little Richard had virtually vanished from the scene. With royalties from some 27,000,000 records going for him,

he turned to religion. It started, he related, in an aeroplane when fire broke out and Little Richard thought he was going to die—and he prayed, promising that, if he were allowed to live, he would dedicate his life to singing religious songs.

THREW RINGS AWAY

There is the story, later denied by Little Richard, that he flung his diamond rings over the bridge at Sydney in Australia and vowed not to worry about material things. In truth, he did go to Oakwood Theological College, Alabama, where he devoted himself to religion and theology. He cut off his hair. He also said that he felt rock 'n' roll and the blues were the Devil's Music.

But the lure of the big money eventually proved too much. By late 1962, Little Richard was visiting Britain, saying that he was no longer the king of rock 'n' roll but was the greatest "soul" singer in the world. I talked to him during that trip, and he stressed that he still yelled and hollered on stage, but that his performance was more "electrifying". He liked describing himself as "electrifying". And he also said that prior to the start of any major tour, he went on a fast for two days, just praying for the success of the tour.

It was obvious that the old Little Richard had gone. What remained was the stockpile of recordings made before his "aeroplane incident", including songs like "Baby Face", "By The Light Of The Silvery Moon", "Kansas City". He was also proud that stars like Pat Boone, Elvis Presley and Bill



Haley had all taken his old songs and used them as rungs on the ladder to success. Modesty, in fact, was never a strong point with Little Richard.

That British tour went very well. But came the time for Little Richard to think about brand-new recordings. He turned up, at his new sessions, with massive string sections and girlie choirs and a much more subdued attitude to the business. One was "Crying In The Chapel", a tender ballad which had been an American hit ten years earlier for June Valli. Mr. Penniman had turned to tearfulness rather than lambasting rock.

And in between came the Gospel songs. Gospel music is popular in Britain, but it doesn't sell singles. Little Richard was to find that out. He kept referring to himself as the male Mahalia Jackson. In fairness, Mahalia said of Richard: "I saw him on the stage of the Mount Baptist Church in Los Angeles, searching, seeking out the way of the Lord. There was soul in his singing and a belief in all his Gospel song interpretations. I believe Little Richard has found himself as a person and a singer".

Fine, except that there were perhaps too many different sides to the character of this ebullient artist. He said: "When I toured Britain I found I was billed as a rock singer. I decided not to disappoint the packed audiences. I thought of the pleasure and happiness I was giving and I decided there and then there was nothing wrong with rock singing". The circle, in fact, had swung right round.

Now his career has quietened down a lot. A prominent British agent watched Little Richard's show in America. He said Richard

was working the all-coloured theatres, like the Apollo, the UpTown, the Regal in Chicago. He wore his crown with confidence, but it was hard work getting back to the old-time enthusiasm. He still earns plenty of money—perhaps a thousand dollars a night.

A BIG FOLLOWING

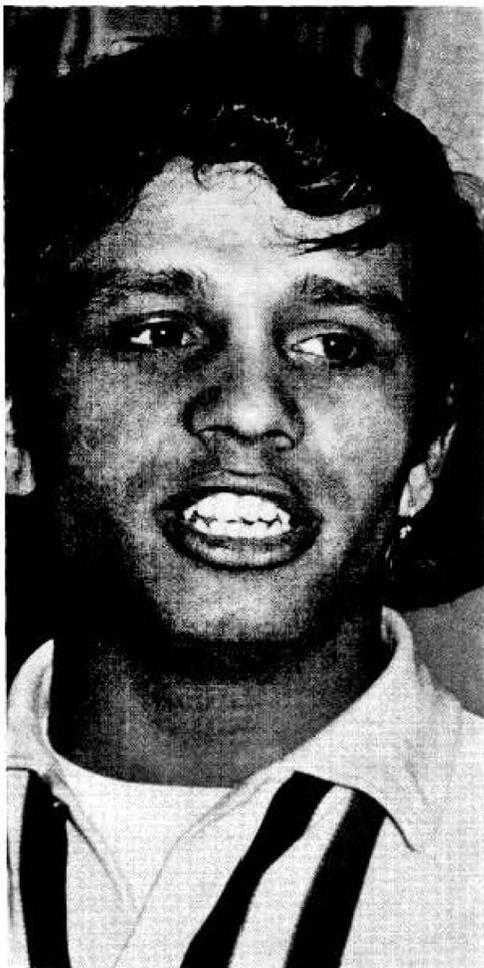
His problem lies in that exuberant character—the sort of basic personality that just can't keep still. He has swopped and switched record companies, changing his style almost all along the line. It is estimated that he has now been on fifteen different labels, parting company with each successive one on matters of principle, or matters of money. He still has a big following among rock folk in Britain, but promoters are loath to bring him over—they remember all too clearly the farce of the broken engagements on his last projected tour.

This unpredictability prevents Little Richard from regaining the title of "king". "Bobobalomba", he roars nowadays in the old style, but somehow it doesn't seem so serious. There have been too many changes of heart in this amazing man.

But he will never lose the reputation he gained in those far-off days of the start of rock 'n' roll . . . those days when he really was THE wildest! And, to his credit, he still gets the odd record in the American charts—"I Don't Know What You've Got But It's Got Me" was the last. If only he had a slightly more stable personality. . . .

PETE GOODMAN.

GENE LATTER



'A TIGER ON STAGE'

A BIT of a wild one this. Long, jet black hair, a mad glint in his large brown eyes. He's of Arab descent and when one runs an eye over those strong features of his it's easy to see why the girlies go for him.

On stage he's a wild type thing! That's not my quote but the quote of almost everyone who has seen him perform. He's got that certain something about him which rivets the attention, makes some people feel just a bit strange inside. Girls make up 90% of "some people". He moves like a tiger on stage but can slow the action right down when he moves across from his Isley/Brown type screamers to the bitter-sweet stuff like "Any Day Now". One of the strongest points about this guy apart

from his appearance is his originality. When asked to name his great influences, there was no mention of Chuck Berry or Otis Redding. No, he says straight out that what started the whole thing off for him was listening to old discs by the "Heartbeats" and the "Penguins". "Two American male groups", he explains. "The Heartbeats made quite a big impression in the States with "1,000 Miles From You" and the Penguins' biggy was "Earth Angel".

He's been around. He's done a lot of things, but, quite honestly, it wouldn't be fair to list them all because the selection would sound like the ravings of a gimmick-conscious publicity agent. Just let's say that once he had a verbal set-to with Cassius Clay in Piccadilly Circus.

The name Gene Latter won't immediately ring a bell in this country but mention it in Belgium and you'll get immediate joy from the natives. They know him well. He's done a great deal of work over there, appearing with "The Shakespeares". He received maximum reaction, maximum fan appreciation. He was mobbed, dragged from stages, screamed at, wept for. Several of his cars disintegrated beneath the hands of souvenir collectors.

NATURAL MOVEMENTS

Since returning from his last Continental stint three months ago, he's been hard at work perfecting his repertoire. But he won't tamper with stage movements. They will remain completely natural—with certain reservations. My guess is that his management will ask him to tone his act down slightly. At the moment I should say that it's just a little bit too sensational.

Gene's voice backs up his impressive looks well. It's very strong and his delivery is punchy. It's ideally suited to the wild screamers, but he says that his aim is to please. If the audiences want something different he will get on with the job and give it to them even if it means making drastic changes in his style. Whatever type of material he turns to, his personality will always win half the battle for him. He was born in Tiger Bay, Cardiff, and since then he's had 22 years of ups and downs. Now he has a cheery irreverent attitude to life and an almost permanent smile.

When you see him on stage he'll give you a great big visual wallop. His clothes aren't exactly Savoy-worthy gear.

Gene's first release "Just A Minute Or Two" will be in the shops on the same day that "Beat Instrumental" makes the scene. It's a number written by newcomer, songwriter Terry Dempsey and features some nice backing guitar from Vic Flick. It's a promising record and should land this "animal" in a position to gobble up more fans.

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PETER & GORDON MET BOOKER T.

by KEVIN SWIFT



WHEN Peter and Gordon arrived on the scene with a Beatle song there were grumbles. "They've only made it on the strength of a Beatle number", said some critics. "They have no talent of their own." The boys themselves admit that they had a pretty rough time at the start, what with word muffing on TV and poorly balanced live shows.

Now a couple of years later, things look much rosier. They have ironed out all their early problems and have had a chance to develop. They have made a name for themselves and are usually to be found on one big tour or another.

When I met them a few weeks ago in a West End pub we talked about a subject very dear to the

independent two-some, backing groups. Gordon paused in mid-drink to comment. "We've had some bad ones, then again we've had some very good ones. I remember once Peter and I had to tell the two guitarists from one group to go. I had to play lead on the big jumbo... You can imagine what that turned out like".

ONE GUITAR

I asked if they were using any new guitars on stage. "The only guitar we use now is the Gibson 12 string electric", answered Peter. "But if possible we avoid using guitars altogether because we like to be completely free to do several numbers with hand mikes only".

"Do you use solid guitars?" I asked them. "I have a few but we don't use them", Gordon answered. "I'd like to get a Gibson Flying Arrow". I pointed out that this guitar is almost impossible to get hold of. "In that case" he went on, "I'd like one like Steve Cropper's—the Booker T. guitarist. What is it Peter? I should know we went to that session didn't we?" "It's a Fender Stratocaster", said Peter.

"Strange", Gordon went on, "We went to the Booker T. Session on the very first trip to America. We enjoyed it immensely, but we haven't really told many people about it. Now everyone seems to rave about Booker T."

"The tour organisers heard us mention that we'd like to see the Booker T. crowd in action. Next thing we knew, Jim Stewart the

Stax boss, invited us to a session. Rufus Thomas was recording when we were in the Memphis area, so naturally we went along.

It's quite true that those sessions are extremely relaxed. Rufus hadn't had a chance to get all his words straight and when we came in he was kneeling on the floor, writing them out. He had a pen in one hand and a couple of hamburgers in the other, Steve Cropper was sitting at the piano.

There didn't seem to be any set arrangement, they were making it up as they went along. Steve Cropper seemed to be leading things from the piano. He'd just demonstrate what he thought would fit and then the others would try it out. That outfit is so professional. We were impressed with all of them, especially the drummer, he's very neat. The whole session was conducted with bags of confidence, and although the expression is overdone, 'soul'.

Gordon drained his glass and nipped into the conversation. "Talking of soul, where better to find it than in American country music?" he demanded in a southern drawl. Evidently this is his current rage. "Yessir, them country folk sure have soul, in fact, I'm gonna drink to them right now".

"What we're aiming for eventually is to have our own big backing group behind us." Peter told me. "We'd like saxes, organ—the lot. Right now I don't suppose it's necessary. But it's something to look forward to".



HEDGEHOPPERS



The Hedgehoppers with their new additions Glenn Martin on the left and Tom Fox, second from right.

HAVE NEW IMAGE

ANYONE who saw Hedgehoppers Anonymous when they were riding high in the charts wouldn't recognise them if they saw 'em now. Since then, two very experienced, although still young, instrumentalists have been added, and because of these additions, their whole "image" has changed tremendously.

"New Boys" are Glenn Martin, 19-year-old drummer on a Rogers kit and Tom Fox, 20-year-old bass player, whose Fender Precision model was recently smashed. "I'll re-

place it with either another Fender or an Epiphone, which I'll couple with my Fender Bassman amplifier."

These two have made all the difference, it seems. Says Glenn: "When 'Good News Week' broke big, they were very green and were shoved straight out on to the road with a repertoire similar to that of a semi-pro group. Their act was full of Hollies and Beatles numbers, and because of this and their lack of experience in undertaking one-night stands, their reputation has suffered. And it's just showing now. The group is not being re-booked and unless our next release does something we'll be in trouble."

At first, with "Good News Week" going high in the charts, the fact that they came from the Forces made good angles for the Press, but they really didn't have any image. Now lead vocalist Mick Tinsley is being projected right to the fore and he is currently working hard on perfecting stage movements.

The group's dress on stage will be vastly different also from now on. They used to wear waistcoats, black trousers and blue shirts—a uniform that could hardly cause a storm in a ballroom. Now they play in different outfits, each member wearing colourful, and individual clothes—smart but casual.

Now let's move on to their repertoire—and this has been taken apart at the seams. New members Glenn and Tom have played a big part in putting forward new ideas for better numbers to do on stage and their whole programme looks much more entertaining and professional as a result.

Hedgehoppers on stage, now feature items like "My Girl", one called "Incense", and many numbers that have been dug up from EP's and LP's. The group are also keen now on Jackie Edwards—negro singer-composer of the big Spencer Davis' hit "Keep On Running"—and do several of his originals.

To finalise matters, and to give you an idea of how much they've changed their presentation, here's something which is undoubtedly most "Un-Hedgehoppers".

The lighting in the ballroom or club where they are playing is dimmed and the spotlight is centred on lead vocalist Mick Tinsley, who gives out with an earthy version of "Summertime", with another spotlight on drummer Glenn, seen playing bongos. A very moody scene!

The two "New Boys" have undoubtedly done a grand job in adding that touch of professionalism that was missing before.



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INSTRUMENTAL NEWS



George and Paul discussing how they would alter this normal right-handed Epiphone so that left-handed Paul could use it for songwriting.

BEATLES TO RECORD IN STATES

There is a very strong possibility that the Beatles' new single will be recorded in America. After working on arrangements during late March and early April in EMI's St. John's Wood Studios they plan to fly to Memphis to actually record several numbers on April 11. They have wanted to do a recording session in America for a long time now.

New sounds from THE FENMEN

When the next single from the Fenmen is released, have a good listen to the fuzz noise from the lead guitar. Although it sounds remarkably like a normal fuzzbox, it is in fact a special effect created by Fenman, John Povey. He refuses to say exactly what it is, but admits that the whole unit only costs 1/6d. Their newie will be one of six sides to be recorded at Pye's studios under the supervision of American, Jim Economides, who was the man behind the first sounds of such people as the Beach Boys, Bobby Vee, and the Lettermen.

HOLLIES ON THE A & R SCENE

All the Hollies will soon share out the responsibilities of producing records. They have already completed one by the Mirage, and are now to undertake their newie. This will again be a Hollies original. Graham, Allan, and Tony are writing more nowadays. A recent effort of theirs has just been waxed by the Wes Five.

EASTER JAZZ COURSE FOR YOUTH

The London Schools Jazz Orchestra Association are organising a get together for young musicians. It will take place over the Easter weekend at the Marquee and Ronnie Scott's Jazz club and many top names will be attending to advise and discuss all aspects of music. To be eligible you must be 18 or under and also be conversant with your instrument. First priority will, naturally enough, be given to those who can read music. The entrance fee is only 10/-. For full details write to The London Schools Jazz Association, 18, Carlisle Street, London, W.1.

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New idea from THE SOULMATES

The Soulmates are shortly making a trip to the U.S.A. to try and capture the "American Sound". While there, they will record independently, get the sound they want, then return to England, play the tape to an A & R man, and try to reproduce the same sound. They claim that only by going to the States can they successfully get the American sound.

GOODBYE TO JOHNNY KIDD??

A new record will be released in April by Johnny Kidd and the Pirates titled "It's Got To Be You", which Johnny first heard two years ago in Germany when it was recorded by the Liverbirds. Everyone concerned with the recording—including A & R man Peter Sullivan, is "very confident" of its success. Says Johnny Kidd—"This is a real sink or swim record for me. My entire future will depend on the success of this disc".

VOX behind the IRON CURTAIN

Vox will be exhibiting at the British Industries Trade Fair in Moscow from July 8th to 24th. Many groups have written to them from behind the Iron Curtain, but, of course, it's very difficult to arrange for distribution in the U.S.S.R. Jennings hope that this might be the breakthrough as far as coming to terms with the Russian government is concerned.

The Beatles will almost certainly use the new Vox 700 amps. Paul will probably have the 150 watt version, while John and George will have 120 watt models.

BLUEBERRIES PIANIST

The Blueberries, who hail from Chichester, Derbyshire, have recently recorded "It's Gonna Work Out Fine" the new standard for semi-blues groups. They specialise in Chicago type blues and have a pianist who is one of the old school. He doesn't like the organ sound so he sticks to piano. He has got the business of piano amplification down to a fine art and is notorious for pounding the life out of the ivories. We hear that this group which also uses brass, is well worth a listen.

Hammond for the Zombies

Rod Argent of the Zombies has acquired a new Hammond organ. But he's not going to use it on stage, he just wants to keep it at home for composing, and possibly for recording sessions. On stage he will still use his Vox Continental.

CRUISERS LINE-UP CHANGES

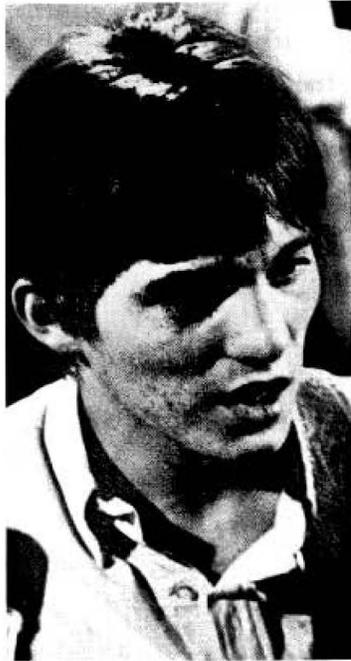
Frank White and John Riley lead guitarist and drummer with Dave Berry's backing group The Cruisers, have left Dave's set-up to form their own group. The replacements are Roy Ledger on lead and Roger Jackson on drums—both Sheffield boys. Dave is at present trying to decide whether or not to add piano. He says, "We are still doing good old Rock and Roll, none of this soul stuff. The piano would suit us fine".

LONDON BEATS pioneered Poland

The London Beats were one of the first British groups to do much touring in Poland. They went across last May and returned, after hundreds of successful appearances, on March 15th. Says leader guitarist and vocalist Mick Tucker: "At the start of the concerts the organisers would get up on stage and say 'You are allowed to watch this concert only on the condition that you scream in an orderly manner', or words to that effect".



Jeff Beck's highly dramatic lead breaks have to come across visually as well as musically and whenever he appears on a TV show the producers insist that he does something special to emphasise his work. Here he kneels and thrusts his guitar forward so that the camera can zoom on to it.



Stevie Marriott has written quite a few originals which suit the Small Faces' sound down to the ground. Several of them will be featured on the group's new LP.

New Telecasters arrive!

At long last, a consignment of white maple-neck Fender Telecasters have arrived in England. Retailing at 134 gns, they have already been ordered by such people as Micky Green and Tony Hicks.

STONES VAN FOR SALE

The Stones have asked us to mention that their Commer 15 cwt. van is up for sale. It's a Nov. 63 model, beige coloured and has recently been completely resprayed and reconditioned. Any group interested should ring Dave Dickerson at VIGilant 1232.

NEW ACOUSTICS

Rose-Morris have added the Oscar Teller classic guitars to their range of acoustics. Prices range from 30 gns. to 110 gns.

SESSION OF THE YEAR FROM VAGABONDS

On March 18th, Jimmy James and the Vagabonds took over Pye's studios for what must be one of the largest 'group' sessions ever. In addition to the usual group's line-up, A & R man, Guy Stephens, brought in 4 violins, 2 violas, 2 cellos, an extra drummer, an extra bassist (double), 2 extra guitars, 3 girl singers, and 3 male singers. The number recorded is still a closely kept secret. But we do know that it's an old R & B raver discovered by Guy Stephens on an imported LP. The boys hope this will do for strings what Wilson Pickett etc. did for brass.

Sing a Song of Sixpence

Dallas Sales Director, Les Miller, who recently returned from Glasgow, where his company has a stockroom, relates a story which was told to him by Bill Doherty of Patersons. A little bloke walked into the shop and asked if he could buy the Martin Coletti guitar, which was in the window. Bill Doherty took it out, wrapped it up and then the young chap put his hand in a bag and brought out his money. Bill got a bit of a shock when he discovered he was to be paid in sixpences. The bloke had saved up 560 of 'em one by one.



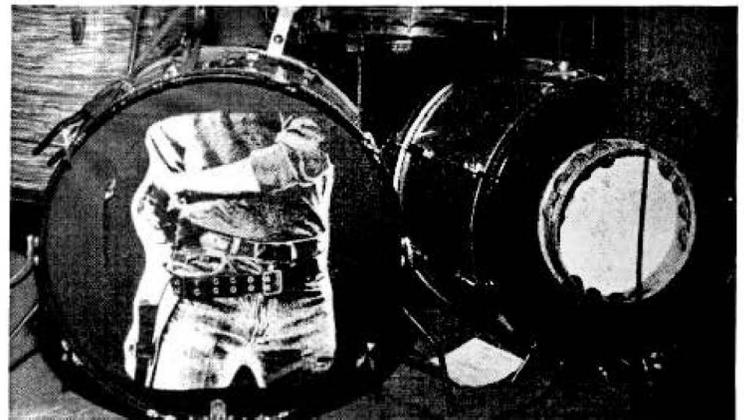
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ILLNESS HITS MUSIC SHOPS

Two of the country's leading music shops have lost members of the staff to hospital wards, Bill Doe of Jennings—a great Latin drummer—was rushed to hospital to be operated on for a dangerous ulcer, and guitarist Pete Dyke of Baldwin Burns, is suffering from a bad hernia. Get well, soon boys.

HOHNER ORGANA 12

Hohner are now making an Organa 12. It's a portable mains reed organ, which is especially suitable for home entertainment or for the group organist who wants to work a few numbers out at home. The keyboard covers four octaves and the keys themselves are full size. It has plenty of volume, when needed, due to a built-in tone chamber. It's very smartly finished and costs 41 gns.



TWO DRUM SET-UP

Roger Powell, drummer with the Action uses these two bass drums in his set-up. They create a tremendous background beat to the group's hectic stage work.



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SONGWRITING NOW

Part 4: How To Sell Your Song

MANY people in this world have the ability to do a lot of things. But few manage to combine the ability to create something with the talent to sell it.

Unless these two are combined in one person or in two people—nothing happens. The product is wasted or never sees the light.

This is especially true in the case of songwriters. There must be thousands of hit songs lying around on scraps of paper today—and they'll stay right where they are unless the contacts that are needed to get a song across to the public are secured and exploited.

There is no set "secret" of How To Sell Your Song, nor is there a list of rules one can follow to get your composition accepted.

And before anyone lays down these basics, one must always remember the obvious one—which, in fact, makes for success in any form of life—perseverance.

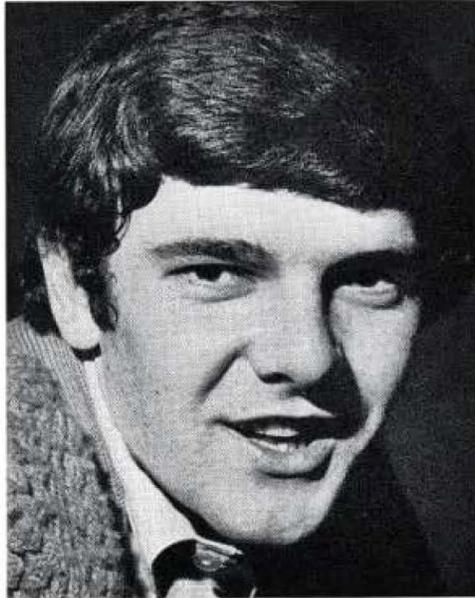
Yes. You have to stick at it, if you are keen, because, make no mistake, there are many disappointments to come and if you can't take 'em on the chin and keep on going, don't bother to start in the first place! All the top writers experienced knocks and bad news on their climb to the thousands they are reputed to earn.

DO'S AND DON'TS

However, here is a list of "Do's" and "Don'ts" to keep in mind:

DON'T send your song on manuscript. It's virtually a waste of time these days. Only a few publishers will go to the trouble of playing it or having it played to them. As we said last month, the demo method is the quickest, and the accepted, way to get your song across now. Anyway, it's almost certain that after putting it down in sheet music form, it will be given the wrong "feel" by the person on the receiving end. The tempo could be changed, or the expression on certain parts of the lyrics. It could be given a completely different interpretation altogether to what you intended.

DO send a demo disc that is well-balanced, and not muffled or of poor quality. It's no good saying in your enclosed letter "Sorry if the sound isn't all that good, but please take into account it was made in my front room on my tape recorder and I have had it transferred to disc!" That breaks no ice with a publisher, manager or agent. He judges your effort by what he hears: And if what he hears is distorted and muffled, it makes no impression at all! So it's up to you to organise a clear, good recording, worthy of the song you send in.



Tommy Moeller writer of "Concrete and Clay"

DON'T expect to sell your song at the first attempt. The stories where the songwriter hits it lucky first time, reaping in thousands of pounds, are mostly fictitious. This seldom happens. All the top guys in this field have had to work over a long period of time to get through and meet success face to face.

DO take a demo to someone who really needs it. Don't only think of the artists or groups who have current smashes in the charts. Hundreds of other writers have the same thought in their minds, with the result that these artists are inundated with songs and so have a very wide choice. No. Give it to either (1) An artist or artists who haven't had a hit for some time but are still known among the pop public, and known enough to do your song justice and get it into the best-sellers. Or

(2) take a chance and link up with a local artist or group who are looking for material. If they succeed, your name will obviously be introduced to the public and the business with them.

DON'T worry about your song being stolen or re-written by publishers. This rarely happens. You can't be blamed for thinking that treacherous things could happen to your composition once you have dropped it into the post box. But publishers have too much business on their mind to even consider doing anything like this. They haven't got the time to risk getting involved in legal proceedings.

One man who vouches for this is Mr. B. W. Pratt, secretary of the Mechanical Copyright Protection Society. "Young writers can have no fear of this happening. If it did occur it wouldn't concern any of the big ones, whose reputations are too reputable to be damaged."

Mr. Pratt told me that there are two ways in which one can copyright a song.

(1) Have a copy of either the manuscript or the demo disc sent to your home address in a registered envelope and don't open it. In this way, it can be produced in the court of law to prove its connection with you.

(2) You can have your song registered at the Stationers Hall in the City Of London. This will cost you a fee of a guinea for which you get a receipt and written proof that your composition is solely your own copyright.

The Mechanical Copyright Protection Society will act on your behalf if you are still not sure about this part of songwriting. "It certainly is a tricky business", Mr. Pratt told me.

This is how the organisation works: They negotiate fees with record companies, B.B.C. and I.T.A., and anyone else who records music. For this service, the organisation takes 15% of whatever they may collect.

The full address for your notebook is Mr. B. W. Pratt, Mechanical Copyright Protection Society, 380, Streatam High Road, S.W.16.

SONGSMITHS OFFER ADVICE

Although sometimes you may wait weeks, sometimes months, for a reply when you send an original song to someone in show business, really they are only too pleased to encourage talent.

Mike Hawker, for example, who is now Mercury A and R man, receives hundreds of demos and tapes every week from writers but still he listens to every single one.

Mike, you may remember, was the co-composer (with John Schroeder, now with Pye) of many of Helen Shapiro's early hits, and since he

joined the Philips company has added to that success by writing "I Only Want To Be With You" and "Stay Awhile" with Ivor Raymonde, for Dusty.

He still writes songs, or should I say lyrics. His opposite partner is always the "tunesmith" simply because Mike is not really a proficient musician. As a result of his past experience, he has a special tolerance for all would-be songwriters.

"I have a lot sent to me which are of a very poor quality. There's granny shouting in the background or something like that, you know! But I still listen closely to the tune and lyrics, and never just throw them in the waste bin."

I asked Mike who he thought were the best people for a writer to send songs to. "Most definitely music publishers" he replied. "I like receiving songs. But to be fair to the writers, an A and R man is limited to the artists he has attracted to his label. Say I was sent a song I thought was suited to Kenny Lynch I couldn't record it, because Kenny belongs to another label".

Mike is very helpful but also frank. He is against people who advise all and sundry to take their compositions "in person" to the companies. "I'm not being big-time at all, but A and R men speaking generally are very, very busy.



Gerry has written many of his own hits

We just haven't got the time to hold a conversation with a writer, who has a song he wants us to hear. As I'm talking to you now my desk is cluttered with literally hundreds of demos and tapes!

"That's O.K. I can go through them in my own time and I'd like to point out here to young writers that they won't get an answer as quickly as some expect. Don't ring up after about

four days and say 'What's happened to my song?'. Do so indeed, if you have to wait nine months, but give us a reasonable amount of time".

Many of today's top writers found an "in" by making it as part of a successful group first, then introducing their original material. Two of these are Tommy Moeller, lead vocalist of Unit Four Plus Two, and Gerry Marsden.

Tommy works with a partner, ex-group member Brian Parker, and their first big-seller was of course "Concrete And Clay".

"But the first song we had actually accepted by anyone was 'Sorrow And Pain' our first single on Decca", Tommy told me. "After passing a general audition we were asked for any ideas. We hummed the song to A and R man Marcel Stellman".

That song flopped—so did the follow-up "Green Fields" written by a member of The Viscounts.

Because of this lack of success it was mutually agreed the group could do independent producing. Manager John Barker organises the recording sessions and is always given any new Moeller/Parker songs on tape with just voices and guitar.

Besides Unit Four Plus Two, John Barker handles The Roulettes, The Pentad and Steve Darbishire and The

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Yum Yum Band and produces all their discs. So consequently he is interested in good material from songwriters.

"Exceptional songs are rare these days. Ninety-nine per cent of what is sent in to me is utterly useless. But you listen to everything because you could miss something big. So if any "B.I." reader/songwriter has what he thinks is good material I'll be only too pleased to listen".

Gerry Marsden started writing songs ten years ago and made it as a composer really, through the acceptance of his group. He has introduced a lot of his own material and among his successes so far have been "I'm The One", "It's Gonna Be Alright", "Ferry 'Cross The Mersey"—and he also wrote their newie "La La La".

He doesn't agree with what we say about giving your song to someone who really needs it rather than a current chart-topper. "If your song is good enough, the person on top of the best-sellers will use it" he said. "And there you are. Made it first time".

A AND R MEN

Now for your further information, and in answer to the question many of our readers ask, "Who Do I Send My Demo To?" we give here a list of some of the leading A and R men and

independent record producers who are always looking for good material.

But we can't stress too much, that all tapes or demos sent to these very busy men must be of the highest quality. You don't necessarily have to spend a tremendous amount on a demo, just make sure the balance is good, the recording clear, and all the ideas you have for the song are on the disc.

RECORD COMPANIES:—

EMI—Norman Newell, Norrie Paramor, Wally Ridley, Bob Barrett, Norman Smith, Tony Palmer, David Gooch (These embrace the labels, Columbia, Parlophone, H.M.V.).

All are at this address: EMI House, Manchester Square, London, W.1.

Decca—Dick Rowe, 9, Albert Embankment, London, S.W.1.

Philips—Johnny Franz, Stanhope House, Stanhope Place, London, W.2.

Mercury—Mike Hawker, Stanhope House, Stanhope Place, London, W.2.

Pye—Tony Hatch, A.T.V. House, Great Cumberland Place, London, W.1.

Piccadilly—John Schroeder, A.T.V. House, Great Cumberland Place, London, W.1.

Immediate—Tony Calder, 138-147,

Ivor Court, Great Cumberland Place, London, N.W.1.

Polydor—Chris Parmerter, Richard Hill, Claire Francis.

All are at this address: 21, Barrett Street, London, W.1.

Planet Records—Shel Talmy, 34, Greek Street, London, W.1.

Reaction Records—Robert Stigwood, Kit Lambert, Chris Stamp.

All are at this address: 5, De Walden Court, 85, New Cavendish Street, London, W.1.

INDEPENDENT PRODUCERS

Mickie Most, 155-157, Oxford Street, London, W.1.

Joe Meek, 304, Holloway Road, London, N.7.

Mitch Murray, Suite Two, 66, Redington Road, London, N.W.3.

Alan Freeman, 145, Oxford Street, London, W.1.

John L. Barker, 164, Shaftesbury Avenue, London, W.1.

So there you are. Take your pick and if you have something good let one of these A and R men hear it.

But remember that this is only a short list there are many, many more people—music publishers especially—who can help you if you have what it takes and that is in one word talent!



Terry Willits and Raymond Thorpe give instruction on instrument technique

MAKE A BETTER NOISE!

CYNICS who believe that the "beat boys" have no musical or technical ambitions have been confounded by the success of a weekend Course organised by the City of Leicester.

Youth Training Officer Terry Willits, who used to play no mean jazz trumpet at the "Six Bells" in Chelsea, conceived the idea in casual conversation with Raymond Thorpe, Derbyshire's progressive music adviser.

Thorpe, who does everything from conducting the Halle Orchestra to playing brilliant jazz piano, abhors narrow divisions in musical taste and the groups, who turned up in force for the two-day Course, quickly recognised his interest in their music.

"No two halls have the same acoustics", he

told them in his opening remarks. "The sound you make is different to what is heard. One member of the group should walk around the hall and get the 'balance' right before you start."

On the technical side, David Cooke covered every aspect of amplification and apart from the usual questions of feed-back, tone colour and balance, made some pertinent remarks about safety precautions.

Groups were then asked to play for the teaching panel headed by Raymond Thorpe assisted by David Cooke (amplification), Dick Sadleir and Phil Ward (guitars), and Paul Phillips (drums).

All the groups helped each other and worked with a will to move thousands of

pounds worth of gear on and off the platform. Once set up for their "spot" they gave of their best and cheerfully endured the subsequent comments and criticisms of the panel who sat in the front row of the audience.

"KNOW-HOW"

Each group received a detailed criticism, and was asked to think about the remarks and come back on the Sunday session. Sunday morning started off with master classes in separate rooms where members of the panel covered every aspect of instrumental and vocal technique.

Biggest single factor in the success of this unique Course was the energy, enthusiasm and "know-how" of the musical director, Ray Thorpe, who often coped with classes in two separate rooms at the same time and still managed to rustle up some cigarettes when supplies ran out on Sunday morning! Of great interest to the massed class was his informal talk on harmony during which, on the electric organ, he gave a breakdown on the structure of "All My Lovin' ". Other aspects of his talks on the organ demonstrated stop combinations which clarified muddy effects heard in earlier presentations.

Summing up the Course it was apparent that the musicians and vocalists present showed real enthusiasm for knowledge. Amongst experienced musicians there has been too much of the "sour grapes" attitude towards beat groups and the Leicester experiment proved that the up-and-coming boys, given some encouragement, want to learn a lot more about music than the "three chord trick". The real interest shown by the City of Leicester was manifest in the attendance of W. G. S. Diben, Senior Youth Officer, and R. James, Assistant Education Officer for Further Education. Both officials were impressed by the interest shown and it is to be hoped that other authorities will follow the example set by Leicester.

RECORDING

Notes

Next **ANIMALS'** single not until May 27 and though four or five "possibles" are in the can, they have until April 13 to make up their minds prior to leaving for a concert-cum-recording tour of the States—back on May 4. **JOHN STEEL** was on all the sessions, but **BARRY JENKINS** drums on most tracks of the planned new LP.

Quote from **GRAHAM NASH**, of the **HOLLIES**: "We visit America in April and, for the first time, will record there—tracks for a new LP. We're experimenting more this time . . . one track is 'Like Every Time Before', written by three of us, and we have a 60-piece orchestra behind us. We're also featuring material by **MARTY WILDE**, who's turned into a great writer."

Beatles **MCCARTNEY** and **LENNON** writing hard on new material for their Spring-time single and LP. Ever heard of **LITTLE JOE COOK**? Sue released a single by him—"Stormy Monday"—nearly a year ago. Now it's the title song of a new EP from Sue. Only the artist is now revealed as . . . **CHRIS FARLOWE!**

Confusion, too, among the **BEACH BOYS**. **BRIAN WILSON**, tipped as "Producer Of The Year" in the States, doesn't play on many "live" shows with the group nowadays. But he stays at home and creates the whole of the instrumental backings for their records. Only occasionally do the rest of the Beach Boys actually play their own instruments on disc. But Brian has his own solo single "Caroline, No", doing well in the States . . . under his own name to avoid confusion with the group!

New single by **DAVID** and **JONATHAN** isn't from the Beatles—following "Michelle". It's "Speak Her Name", by **CLINT BALLARD**, the consistent American who produced "Look Through Any Window" for the Hollies. Yet David and Jonathan are themselves very successful writers, especially for the Fortunes. "Can't find the right ideas for ourselves" says Jonathan.

A sudden rash of trumpet-based instrumentals from "make-up" British bands following the success of **HERB ALPERT'S TIJUANA BRASS**. **HERMAN'S** "Listen People", a "B" side here, sold a million in the States, giving him his eighth Gold Disc there.

Worth hearing, we promise, is the instrumental EP from **MANFRED MANN**—worth it for sheer ingenuity and jazz expression. Songs treated in a way-out yet relaxed way are previous hits "I Got You Babe", "Satisfaction", "My Generation". Out at the end of May, following their more orthodox sounds on "Machines", which includes "Tennessee Waltz" and **PAUL JONES'** original "She

Needs Company".

And so it goes on . . . group stars independently recording other artists. **BILL WYMAN** did so on stylish new girl **BOBBI MILLER'S** newie, **RAY DAVIES** produced for **LEAPY LEE'S** "King Of The Whole Wide World", penned by **RAY** and **PETE TOWNSHEND** produced for London group **THE CAT**, who tackle "Run Run Run".

Argument raging over successful debut by **THE CRYIN' SHAMES**—"Please Stay", on Decca, because **ZOOT MONEY** claims they copied his own version of the song much too closely, including some changes he made to the lyrics. **ROD STEWART**, the upcoming bluester who had his own telly-documentary some months ago, has split from the **STEAM PACKET** to make it on his own, with his first release "Shake" out mid-April.

Quote from **JOHN BURGESS** re **MANFRED MANN**: "I know it's been a long time since the group had a single—just over six months, in fact. But they simply haven't come up with anything strong enough and it's pointless releasing something just for the sake of it".

So much wealth of talent in the **YARDBIRDS** that each member may make solo discs. Certainly **KEITH RELF**, the folk fan, is doing a solo production for July release—a song he got from American star **BOB LIND**. Two of the group have collaborated on a way-out comedy song which they'll record independently according to manager **GORGIO GOMELSKY**.

No longer a cert for the charts, **BILLY J. KRAMER** has an album on the way—and it includes some fine songs by **DAKOTAS'** **MICK GREEN** and **ROBIN MACDONALD**. Specially good is "Take My Hand" and **BRIAN EPSTEIN** is reported extremely interested in the power of the boys.

New release in the States is "Kicks" by **PAUL REVERE AND THE RAIDERS**—it's an anti-drug song, selling well, and already subject of follow-up compositions. Probably be put straight on the BBC "restricted" list here.

Also from America: **LEE HAZLEWOOD**, singer, competing with **LEE HAZLEWOOD**, songwriter. He has a single out, "My Autumn's Done Come", from his LP "The Very Special World Of Lee Hazlewood" . . . but his big recent triumph is "These Boots Are Made For Walkin'", **N. SINATRA'S** hit. **DEL SHANNON** now with Liberty—first US release "The Big Hurt", which could herald a come-back, British-style, for the beat merchant. **JAMES BROWN** tells us: "They give me two days off a week—I spend both in studios with other artists, ex-

perimenting on sounds".

Looks like both "Colonel Bogey" and "The Poor People Of Paris" are going to be Stateside hits for **KENNY BALL**. He received a cable from America asking him to rush-record these titles and within twelve hours had them both in the can and on a plane bound for the U.S.A. If these do sell, then they will probably be released in England. The next single from **DANAGILLESPIE** will be "You've Just Gotta Know My Mind" written especially for her by **DONOVAN**. Star of "A Whole Scene Going" is **BARRY FANTONI**. He has now made his disc debut with the oddly-titled "Little Man In A Little Box", composed by **KINKY RAY DAVIES**. The session was also produced by Ray.

DUSTY SPRINGFIELD'S newie is an Italian song from the 1965 San Remo Song Festival. New words have been written by **VICKI WICKHAM** and **SIMON NAPIER BELL**, and the result is a great beaty ballad titled "You Don't Have To Say You Love Me". Another ex-Jaywalker pops up as a solo artist. This time it's pianist **LLOYD BAKER** who, under the name **FRED LLOYD**, sings the **GOFFIN/KING** song "Girl From Chelsea". He also arranged and co-produced the song at the Polydor studios. New girl on the scene is known simply as **GENEVIEVE**. She has discovered a French song with new English

lyrics called "Once" which was recorded at Pye's studios with an arrangement by **PHIL DENNIS**.

In the studios this month were **LULU** (without the **LUVVERS**), **HERMAN**, and **WAYNE FON-TANA**. All these songs are for April release. Next from **HERB ALPERT** is the appropriately titled "Tijuana Taxi". The same sound as before but somehow different. **BURT BACHARACH** and **HAL DAVID** wrote "Alfie" for **CILLA BLACK**, but it's not from the film of the same name. Talking of film themes, **MATT MUNRO** has recorded the theme music from this year's Royal Command Performance Film, "Born Free" for an April release.

The **VIPPS** are currently in Germany where they hope to record their next single. This was recorded first in England, but it wasn't good enough for release. "You Better Believe It" will be the next single by the **SMALL FACES**. Once again a **KENNY LYNCH** composition, the Faces consider it to be the best yet. Message to all Rock 'n' Roll fans, if **ART SHARP** of the **NASHVILLE TEENS** has his way, their next single could well be a track from one of **ELVIS PRESLEY'S** old LP's such as the classic "Mystery Train".

One of the most beautiful and haunting records of 1966 must surely be "Elusive Butterfly" by **BOB LIND**.

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YOUR QUERIES ANSWERED

GIANT AMPS

Dear Sir,

Could you give me some information about the Who's giant Marshall amplifiers? I recently saw them at Birmingham University and they aroused great curiosity.

J. RICHARDS,

Bartley Green, Birmingham.

ANSWER:—The gear supplied to the Who by Marshall is as follows: Pete Townsend has 2 x 100 watt units and also two separate cabinets each containing 8 x 12" speakers. The same goes for bass player, John Entwistle.

The Who have in fact a double P.A. system. Here again there are 2 x 100 watts amp units which are put through four cabinets each containing 4 x 12" speakers.

HOLLYWOOD GUITAR

Dear Sir,

I have a Framus Hollywood guitar but I never seem to be able to find this model in catalogues which I look through.

Could you please tell me if this is still in production and if so how much it costs now? If they are not in production, how much did they originally cost?

P. DUGDALE,

Folkestone, Kent.

ANSWER:—Dallas no longer carry this line, but say that when the Hollywood was in the catalogue it cost 30 gns.

PAINTING ON DRUMS

Dear Sir,

I am a semi-pro drummer with a local group. We recently decided on a name after trying several over the last few months.

I intend to paint the name of the group "The Other Sect" on the bass drum. The drums I own have plastic skins apart from those on the bass drum, which are calf. Is there a chance that the paint will harm the skin in any way?

I would be grateful if you could advise me if there is any special paint for such lettering.

ROY BAYLISS,

Berkhamsted, Herts.

ANSWER:—You are pretty safe with any paint on calf skin but the best method is to paint your name on a sheet of paper using water colours. You can tape this onto the skin and remove it whenever necessary.

TUTORS

Dear Sir,

Has either Jeff Beck or Jimmy Page written a guitar tutor?

P. MORTON,

Camberwell.

ANSWER:—Neither Jeff nor Jimmy has written a tutor but Jeff says he'd like to do one and Jimmy has actually put several ideas in writing. It's possible that will be out within a few months.

RE-VARNISHING

Dear Sir,

I would be grateful if you could give me a few hints on re-varnishing an acoustic guitar. Advice as to what preparation to make and what varnish to use would be gratefully accepted.

COLIN HALL,

Stratford, E.15.

ANSWER:—Your first job is to strip off the old paint or varnish. This can be done with a stripping agent, but we don't advise you to use one as it might affect the glue in parts.

Use a light metal scraper finishing off the process with flour paper. Once the body is clear you can apply pretty well any finish you like.

FEED BACK

Dear Sir,

I have been told that large speakers will feed back much sooner than small ones. Is this theory borne out by fact?

J. WOODS,

Chesterfield.

ANSWER:—It's not at all correct to say that small speakers don't feed back as much as large. Feedback depends on several factors such as positioning, the enclosures they are in, the acoustics of the premises where they are set-up, and the pickup properties of the mikes used.

Dear Sir,

About a year ago you mentioned a "suppressor" to fit between guitar and amp. to lessen the power of electric shock. I have since misplaced the copy of "Beat Instrumental" which it was in, so I was wondering if you could give me the address of the manufacturer.

JOHN PATTERSON,

Whitchurch, Glam.

ANSWER:—The isolators you mention were made by W.P.M. Electro Medical Ltd., 280, Camden Road, London, N.W.1.

Instrumental Corner REEDS

If you are just starting to learn the saxophone, you might be a little lost when it comes to choosing reeds. The salesman will help you to select the first few but here's more information on reeds in general. For a start, they aren't reeds in the true sense of the word, they are usually made from French cane.

When choosing their reeds, saxophonists usually hold them up to the light to see that they are smoothly and cleanly cut; test them for springiness and generally make sure that they are getting what they want. However, if they were perfectly honest, they might well admit that they have sometimes obtained the best results from reeds which they snatched up in a terrible rush on the way to a session.

What is a good reed? The only answer is one which feels good to the player and produces the right sounds. Reeds vary in texture and they are made in soft, medium-soft, medium, medium-hard and hard grades. There is a special scale for them. The softest reed has a value of 1½ and they get harder in units of ½s. Very few shops stock reeds which are above 5.

As a beginner you should use the softest reed you can find. The reason? Less resistance when you make your first efforts to get it vibrating. You can move up the scale to the harder reeds as you feel the need, although you will find that many pro players stick to the soft grades all the time.

Reed prices vary from make to make and also type (baritone saxes need longer reeds). A few shillings is all you'll ever have to pay. The life span of a reed is difficult to predict, it depends on the number of times it's played of course, and also on the type of player. If you are a "dry blower" your reeds will last much longer than if you are a "wet blower" and fill the mouthpiece with saliva every time you play.

Reeds "die" when they get soggy so you have to dry them out after each performance.

THE SESSION MEN

No. 9 RONNIE PRICE

RONNIE PRICE ranks alongside Reg Guest and Arthur Green-slade as "the best" in keyboard players for session work. Yet while group members are entering show business at 16 and 17 nowadays, Ronnie waited until he was 25 years of age before he took the plunge and became a professional musician.

But once a full-time pro. he didn't waste very much time getting "gigs" in the recording studio. He turned pro. in 1947 and in '53 was offered his first session job, and from that one, they snowballed so much that in 1957, he was well under way working with all the top stars.

The funny part about Ronnie's success in the session field, though, is that he never had any ambition toward this side of the business when he was studying music. "I was just interested in playing piano professionally", he told "B.I.". "Session work just didn't enter my mind."

He started playing and learning to read and write music at the age of eight. He plodded on, under the guidance of his parents at his Manchester home, for 4½ years . . . and worked with local bands until his big chance came in 1947 with the Teddy Foster Band.

"I've waited long enough, I thought. So I



packed my bags and joined the boys in Glasgow and stayed with Teddy for two years."

From there Ronnie made a leap up in status to join the Tito Burns Sextet, a first-rate jazz outfit that included Johnny Dankworth on alto sax and Ronnie Scott on tenor.

This was his first really big break. With Tito, he toured Malta, North Africa, France, Germany, and many other countries.

Great experience indeed for our pianist, but after 4½ years of virtually constant travelling, Ronnie decided to get a job in London and joined the resident band at the American

Services Club in Regents Park. Then he joined Sydney Lipton, a move which proved to be the start of a new career in music.

"There was a chap named Peter Knight who used to do a lot of arranging for the band and it was he who put me onto my first session. Little did I know then that it would lead to so much."

After his first taste of working with all kinds of people playing all kinds of music, he became extra keen and decided to clinch his chances in this field by brushing up on his reading and writing of music. So he went to the Harrow School Of Music for three years and left a fluent reader and writer.

RECORDINGS HE REMEMBERS

Since he started session work he has played on records with many famous artists. Those he remembers with pride are LP tracks he has done with Sammy Davis, Junior, Burt Bacharach and Sounds Orchestral.

"I particularly remember recording with Sammy Davis, Junior. It started at midnight at Pye Studios and lasted three hours. We were recording some tracks for his Palladium album."

When he worked with Burt Bacharach, he and the American composer interchanged on playing piano throughout the album. When Ronnie played Burt was in charge in the control box.

"Working with Sounds Orchestral was great", Ronnie enthused. "Johnny Pearson is the featured pianist under leader, John Schroeder.

"But both of us played on many of the tracks during a session for an LP of James Bond-type material. The effect of two pianos was a knock-out", said Ronnie.

He also played that piano figure that leads into Pet Clark's "Downtown" and "I Know A Place", and has worked with P. J. Proby, and plays on all the Walker Brothers' singles . . . yes, he is very much in touch with the "pop" scene and, although he is jazz-based, you can find a lot of "pop" records in his collection at his home in Bushey, Herts., where he has a Bluthner piano. This is a German make he has had for three years and would like to play all the time if he had his way.

Before this he had an "upright piano". "That's the only way I can describe it", said Ronnie. "I learnt on it." . . . Well, it can't be bad.



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By the
BEATMAN

April 22nd will be a big night for BRISTOL beat fans. The Top Rank ballroom is presenting an all-star dance with many of the areas leading groups. Topping the bill will be Johnny Carr and the Cadillacs, supported by such groups as The Drivers, The Bones, The Seabeats, Lethal Potion Number Four, The Strange Fruits, The Road Runners, and a new all-girl trio The Cascades. The dance will be promoted by local journalist Terry Olpin.

Groupwise, it's all happening in WEST COUNTRY. The Cougars (remember "Saturday Night At The Duckpond"?) have a new lead guitarist called Eddie King. For some time now, he has been a member of Peter and Gordon's backing group, but now plays for the Cougars when P & G aren't working. Another new member to the group is 14 year old Samantha.

And—Gef Lucena and Martin Pyman—who are jointly known as the folk singing Crofters, have formed their own record label. Called Caydise, the first release is an EP by the boys called "The Pill Ferry", an old drinking song of a ferry which runs across the River Avon. If this disc is a success, the boys hope to join forces with one of the bigger record companies.

COVENTRY born Johnny B. Great says he has never regretted moving down to LONDON. This move took place two years ago and meant that Johnny had to leave his old group The Goodmen, and go it alone. With his new group The Quotations, success has come in the form of the Walker Brothers, whom the boys are currently backing. Their popularity has increased so much recently, that the Quotations are shortly releasing a record.

The Caesars, from SOUTH SHIELDS have always been unlucky with their discs. All have crept into the lower regions of the charts, but never into the Top Twenty. Their last attempt was "On The Outside Looking In" and featured some great harmonies, but still failed to get the recognition it deserved.

March has been a great month for many groups from NORWICH in NORFOLK. The Continentals have changed their name to The News, and have a disc out on Decca called "The Entertainer". They have been one of the top groups in the area for a few years now, but this is their first real break record-wise.

Ex-Jaywalker Pete Miller has been concentrating on song writing a great deal lately—he's got a couple of tracks on "Sounds Orchestral Meets James Bond"—but has now found the time to form a new group, as yet unnamed, which will feature all the standard "rock" songs.

Lucas, ex-lead singer with the Norwich-based Emperors, is now featured vocalist with the Mike Cotton Sound, and solo singer Mike Patto claims to have found an original Lennon/McCartney song to record.

The Nashville Teens new drummer is Roger Groom from WOKING in SURREY. He replaces Barry Jenkins who accepted an offer to become stixman for The Animals. Roger is 22 years old, and an old friend of the Nashvilles—they all come from around WEYBRIDGE—so he is fitting in very well.

We made an error in last month's "B.I." Force West from the WEST COUNTRY, no longer have Danny Clarke as lead singer. They also have made one disc. Titled "I Can't Give What I Haven't Got" it was released by Decca in August 1965.

The Gamblers from NEWCASTLE have made a very good name for themselves via their teaming with Billy Fury. A new disc is soon to be released by Decca—they seem to have one release a year—and will probably be an instrumental version of "People". A lot of new engagements are being lined up due to the boys success in pantomime at Oxford.

The Marionettes from the WEST INDIES look all set for success. They've just played on two dates with James Brown, and are next

touring for six weeks with Roy Orbison and the Walker Brothers. Then comes a summer season with Gerry and the Pacemakers at GREAT YARMOUTH and some dates with American Lou Christie.

Up in SCOTLAND, the scene seems to be changing as it is all over the country, especially in the ballrooms. These seem to be turning more to groups versatile enough to play all types of music, particularly aimed at youngsters in their late teens and early twenties. One club, which does still cater for the teens is the Picasso Club in GLASGOW. This is a rendezvous for all the local groups who use it as a meeting place, even if they aren't actually playing in the club.

The groups from TV's "Stramash" programme are soon hitting the road in a package show. This includes The Senate, who are very popular in SCOTLAND.

From EDINBURGH come the Edinburgh Crusaders, an eight piece outfit who are scheduled for their first recording session in the near future. Their popularity was achieved via a residency at Edinburgh Palais which came to an end only because the hall was closed for structural alterations.

Also hailing from EDINBURGH are The Foundation. They specialise in all types of music from Beat to Dance, and have a lead singer with the brightest red hair in show-business. Everyone in the area think they'll soon make the top.

New girl from IRELAND on the scene, Perpetual Langley sang with The Matadors, The Starliners and Dickie Rock's Showband before coming across the water to land a recording contract with Shel Talmy's Planet set-up. Her first release "We Wanna Stay Home" has received a great deal of favourable comment.

The history of Bobby Rio the young singer from BARKING, ESSEX is interesting. He's always had very good blokes backing him up but they seem to wander off to other groups. Two of his early backing group The Rebels ended up with Tony Jackson and members from consecutive groups stayed a while then wandered off in search of new fortune. Bobby and the new group which is pretty well settled now went to Germany in December and returned to an ever increasing fan following early this year. His new one is "Ask The Lonely", The Four Tops number.

TUTORs column

A list of Teachers who give instruction in the instruments indicated

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

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

Leslie Evans (TENOR, BARITONE ALTO SAXOPHONES/CLARINET), 275 Colney Hatch Lane, London, N.11. ENTERprise 4137.

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

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

David Wilson (DRUMS), 132 Clerkson Road, Glasgow S.4, Scotland. MERRilee 2183.

George Noble (CLARINET), 5 Hayburn Crescent, Glasgow W.1, Scotland. WEST 2559.

Harry Barnett (GUITAR), 48 St. Fillans Road, London, S.E.6. HITHER Green 7966.

Phil Parker (ALL BRASS INSTRUMENTS), 6 Dansey Place, London W.1. GER 8994.

Geoff Sisley (GUITAR/BANJO/ALL FRETTED INSTRUMENTS), c/o Jennings Ltd, 116 Charing Cross Road, London, W.C.1. TEM 2856.

John Harper (GUITAR), 910a New Chester Road, Bromborough, Wirral, Cheshire. EAS 2140.

Aubrey Frank (SAXOPHONE/CLARINET), 192 The White House, Regents Park, London, N.W.1. EUS 1200 Ext. 192.

Jack Terry (DRUMS), 188 Derby Lane, Liverpool 13. STONecroft 2532.

T. Lewis (CLARINET/SAXOPHONE), 45 Station Road, Aldershot. Aldershot 23041.

Mr. C. Lumb (CLARINET/SAXOPHONE), 13 Gledhow Valley Road, Leeds 8. Tel.: 44481

W. G. Argyle (TRUMPET), 84 Sandybank Avenue, Rothwell. Tel.: Rothwell 3134

B. Cash (STRING BASS), 68 Holme Grove, Burnley in Wharfedale, Yorks.

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Reggie King



Mick Evans



Pete Watson



Alan King

Corporal King directs THE ACTION

"CORPORAL" Reggie King is the man who tells *The Action* when to stop! If you've seen the group on stage, you must have noticed the way he brings his right arm over in a half-circle time after time and it's always toward the end of a number. I thought it was just part of his showmanship but he told me that without this movement the group would probably get lost!

What he means, is that it is a group "signal" to end a song—and something like this is essential because their arrangement to each one is long and as interesting as they can make it by using plenty of improvisation.

"We rehearse the beginning of each number, verses of course, middle eight, and say the first solo. But then the rest is up to us on the night!"

"Corporal" King is the bloke who seems to have been doing all the talking on behalf of *The Action*—and it's no wonder. His bright and breezy personality is pretty

amazing, when you think he and his four mates have been trying to make it for a long time.

They have been together nearly three years in which time they have been under various management and had a big variety of names. But I'm not going to mention them. "All that's in the past" says Reg. "We're looking to the future in everything we do now. I don't want to remember what's in the past now."

"BIRDCAGE CLUB"

The turning point in their career came six months ago when they were booked through an agency to play at "The Birdcage Club" in Portsmouth. Club owner was Rikki Farr, who took a liking to the boys and their sound, and ever since, has been working a "24-hour day" trying to get them really moving in the business.

The group have been on the verge of big success for some time and I thought "Land Of 1000 Dances" was one that just couldn't miss. But it did. "E.M.I. have now released another version of it by The Cherokees" added Reggie. "But ours is still selling three to every one of theirs, although The Cherokees' one is getting all the plays. How do I know? Well you see, our bass player's mum works in the distribution department of EMI and knows all the figures".

Their turn nearly came with "I'll Keep On Holding On". It entered the charts but didn't continue to rise as I would have expected.

But they can be proud of the fact that the stuff they record is not just for commercial purposes but is also included in their stage act anyway.

Many groups these days record a song just because it's commercial—even though it's obviously not them! Examples of this are The St. Louis Union, The Animals,



Roger Powell

sometimes, and Manfred Mann. Often you hear a spokesman for one of these outfits openly admitting that he doesn't like what they've just had released, despite the fact that it's wasting no time in heading for the top of the charts.

The Action are in complete contrast to this. The last thing they would do, I'm sure, is record a number that's "not them". They have been doing both "1000 Dances" and "Holding On" for ages, included in an act that is full of numbers with a solid dancing beat and terrific harmonies. It's mainly American stuff by people like The Miracles, Martha And The Vandellas, Ike and Ina Turner, The Impressions and The Temptations.

And such is their faith in themselves now, that they insisted they play "live" at a press reception held for them quite recently at The Marquee Club—an unusual request. "We were really nervous," said Reggie. "But we're glad we did it".

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ROGER DALTRY

THE WHO's blond screamer started his musical career as a guitar manufacturer for friends at his school. One of his most constant customers was John Entwistle who was a great mate of his. The two learned guitar together on the weird and wonderful Daltry specials, and later did the rounds of groups, often coming into contact with the banjo-playing Pete Townsend.

Three years ago John and Roger were playing in the Detours with Roger taking lead duties on an Epiphone electric. One night the singer fell ill and he courageously stepped into the breach. After this he did more and more singing and eventually stayed up front when Pete came in.

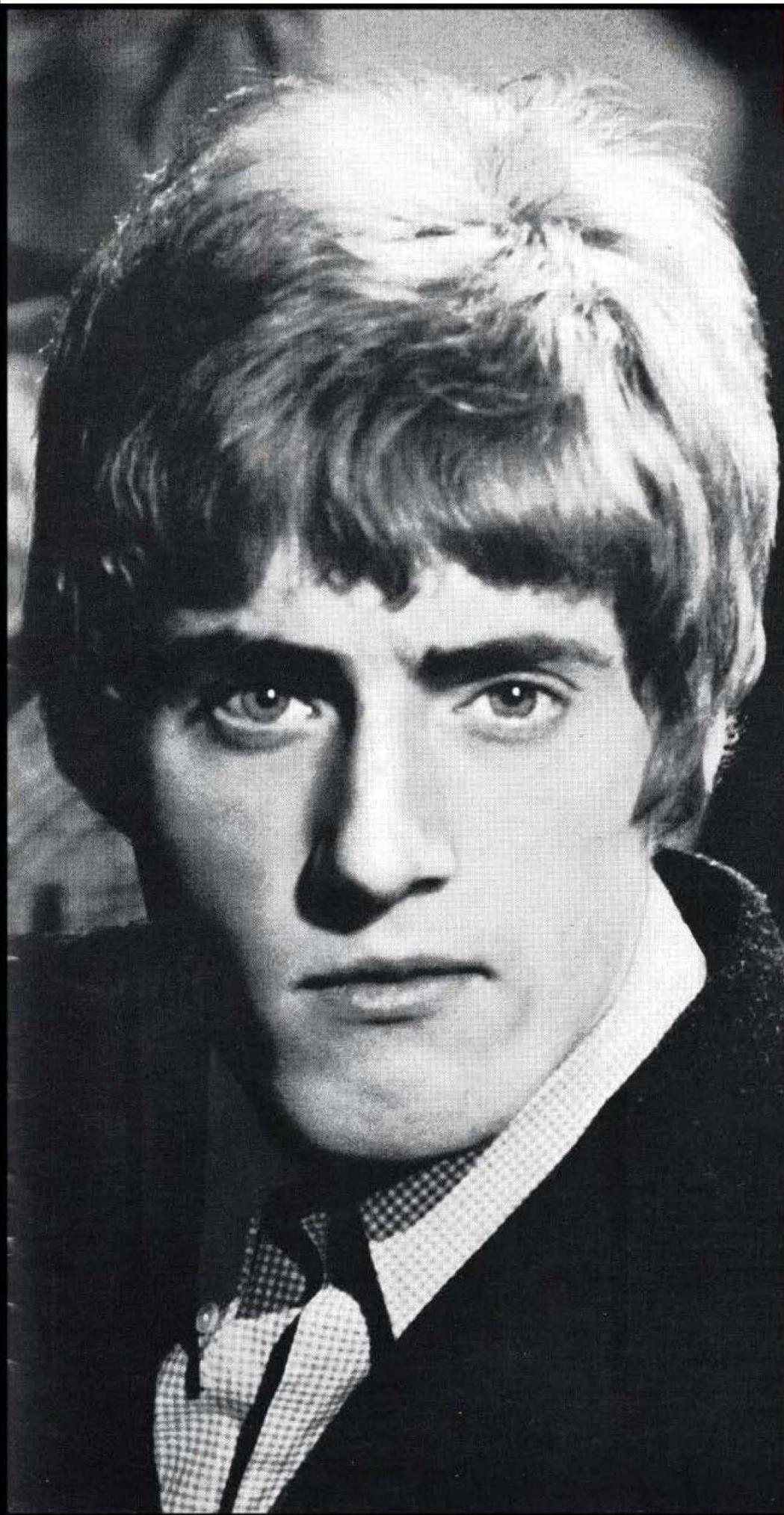
He reminisces, "In those days we were doing the blues thing, low range, relaxed style. It's easy to get on this kick but it's hard to come off it. Then Tamla Motown came along and I just had to leave the blues behind and try to use my voice to better advantage. Our sound has built and built, and now I have to do every single number with the greatest effort I can manage. I have to belt it out all the time. Things like 'Man With Money', which I do with John, are a relief when they come into the act.

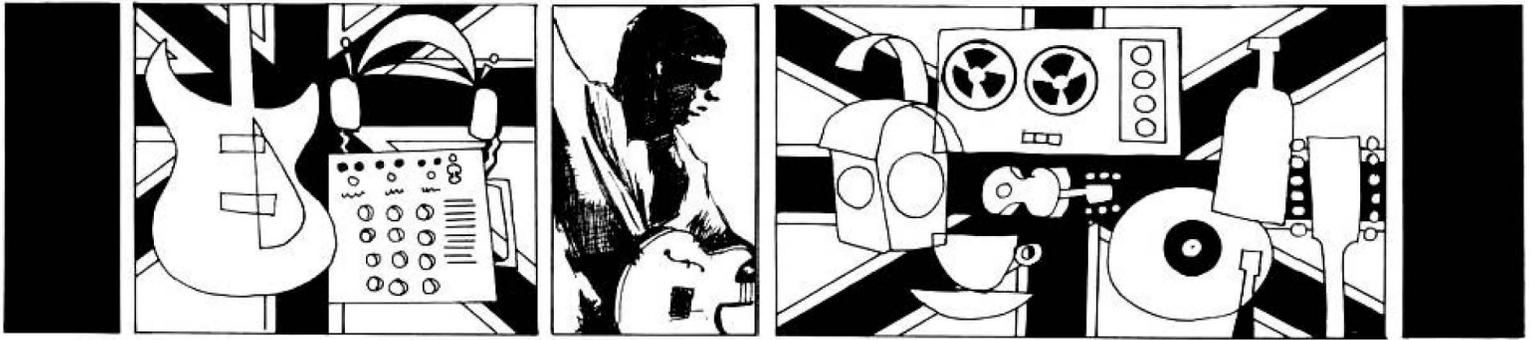
To compete with the instruments of the other group members Roger has a P.A. set-up which comprises of no less than 200 watts and 16x12" speakers. "And you still can't hear me at times", he complains. "In a large hall my voice travels clear of the rest and the P.A. sounds great, but in the smaller places it doesn't get a chance. The result is that I go red in the face and lose my voice for a few days."

Of his vocal talents Roger says, "I don't have a good voice, no one needs to tell me that. I'm a screamer with a group and I'm happy. I'm not worried about my voice though, it's developing and I can notice the change."

When talking about his likes and dislikes in the world of voices he has quite a few words to spare for P. J. Proby. "Proby's voice is phenomenal", he says. "It's strong, it's pretty well unique, and it's a personal voice. Everybody is raving about Stevie Winwood. I can't really see why. To me his voice seems a complete copy of Ray Charles, and even so, if you are talking about 'white coloureds' I think the singer from the VIPPS is even better than Stevie. Now if you listen to the 'gen' article, that's something else. I once had a coloured girl friend who took me along to one of those gospel meetings. The singing was beautiful, unbelievable. That's the type of thing I'd like to hear backing me up. I love to hear those high-pitched harmonies, even from John and Pete. I'd get a real kick if I could have a proper girl vocal group backing me."

That would be a marvellous sound, but does Roger realise that if he had a three-piece girly group behind him, he would have to get another few 100-watt units and Who knows how many speakers?





MY RECORDING STUDIO . . .

BY PETE TOWNSHEND

WHEN people talk about multi-tracking most group members immediately think of recording studios and thousands of pounds worth of gear. They don't realise that a couple of blokes can get together with two cheapish tape recorders and get good results.

I started, naturally enough, with just two tape recorders and worked up from there. The process is simple once you get the idea. I recorded

£4.) As you can see, once you have the new combined track on the second recorder you can play this straight back onto the first tape recorder adding yet another track by the same method as the first. It's all straightforward stuff but it does take a little time to get used to balancing the separate tracks.

Most people find it best to record the basic rhythm work first, i.e., bass guitar, rhythm guitar and any percussion effects. To get a punctuating crashing sound I used a zither. For bass drum effects I either put the mike under a stool with a sort of raffia seat and beat

Last month I said I'd let you know what equipment I'd got in my new flat studio. I have two £170 stereo tape recorders and various amps and speaker units. I don't use a mixer because I make do with the various inputs on the amp units, which I play through. I put a "dummy load" on the extension speaker of the amps and take the output leads straight to the tape recorders. As you can imagine it's not always wise to put 60 or 70 watts into a tape recorder, and there's the added hazard that if you put the amp unit on first, and it's connected to a tape recorder, which you haven't switched on, it will burn out its transformer.

I have a sort of control panel which I have made up. I take all the leads with which I am working, and plug them into the sockets on this panel. When the leads need to be transferred, I am able to do the whole thing on the panel. There's no need for me to go stepping over amps and getting into a tangle trying to sort them out.

I have two large cabinets each containing two 12" speakers with a couple of tweeters to give me high treble and middle range. When I play my recordings back through these they give me a wonderful presence.

I do a lot of stereo recording now and it's more difficult than single track work. The stereo machine is really two tape recorders in one case—and has a lot of refinements and facilities which you would hardly ever find on a mono tape recorder. You can, if you like, record yourself with the multi-track method on just one stereo tape. You record into one side of the machine and then run the tape back, plug into the other side, change tracks, monitor what you have already done and record the same thing or something different, like a vocal harmony, on top of it.

If you think back to the two mono job method, which I was talking about at first and then imagine the whole thing doubled, you will see what I do with my two stereo recorders. Without a doubt the best thing for you to do is to keep on with your two tape method for a while, but go on to a stereo job as soon as you possibly can. When you do go to choose one, have a long chat with the bloke in the shop, so that you can pick the one best suited to your requirements.

When you buy your first stereo tape recorder you have taken the first step towards something which could, one day, be a professional studio. You mean business! Too many people think of recording as a game. A tape recorder isn't built for the sole purpose of recording some fool going . . . "Yahoo". Unless he's being backed by good music, that is!



Pete Townshend transfers a lead from one tape recorder to another. One of his 100 watt units is behind him on the left and those earphones are hanging over a mike on the right.

one track through the mike of the first tape recorder and then afterwards played this track back into the other tape recorder through the radio input, at the same time adding another track through the mike of the second recorder. In order to balance the two with each other, while they were being merged together, I plugged earphones into the monitoring socket of the second machine. (Talking of earphones, I advise you to get a good pair right away. They must make you almost completely deaf to anything other than the signals which you are listening in to. The ones which I have, cost me around

the raffia with drumsticks or put the mike on the floor and stamp near it.

It's always best to leave the vocal or lead instrument until last, so that it has the cleanest signal of all. Try always to use good clean tape, and for the best results, clean your heads periodically with methylated spirits or proper tape cleaner. If you want to spend a few quid on your recording activities, you could buy a tape head de-magnetiser; it'll cost you around £5. Don't mike-up amps. If you are only using one electric guitar you may as well plug into the tape recorder's input.



Pete's studio also includes a couple of Hi-fi record decks.



YOUR LETTERS

Dear Sir,

I refer to the last two pieces on the Ventures which have been printed in the February and March issues of "B.I.". I am very pleased to see that you have been in touch with Graham Inskip, my colleague in the Southern area. I'd just like to point out that the Ventures British fan-club is run in two sections. Graham is now mainly concerned with the European area, so all new members should write to me at:

15, Oxford Avenue,
Gorleston-on-Sea,
Gt. Yarmouth,
Norfolk, England.

S. L. Leech,
International Vice-president of
the Ventures International
Fan Club.

Dear Sir,

I have been a reader of your magazine for a year. I was glad to see that you gave an article, in your November edition, about folk music. I would suggest you follow this up at a later date with an article on blues, as this would broaden the scope of your magazine.

I was interested to see the article on the Shangaans who were practically unknown as a group before they left South Africa. Kevin Swift seems to be quite impressed with them but they don't compare with the Bantu Combos, whose music they are trying to, excuse the expression, "Europeanise".

In conclusion, I would be grateful if you could tell me

where I could obtain a lute. There appears to be no makers of this instrument in South Africa. Is it possible to import one from the U.K.?

J. Ross Metcalfe,
Bryanston,
Johannesburg,
South Africa.

The original Lute is now an antique and is very hard to find. Reproductions are made, but, here again, they are not plentiful. If you were to find a lute I am not altogether sure that you would be prepared to pay the very high price which you would undoubtedly be asked for it.—Editor.

Dear Sir,

It's a dreadful fact, and I'm sorry to have to say it, but the Shadows have obviously gone on a Beatles kick. I think their new one is a mixture of "I've Just Seen A Face" and "Act Naturally", and they have even acquired Beatle accents and harmonies. For further proof have a look at their hair. It's a crying shame. The Shadows have always had my respect for

being so far away ahead of the others. Now they've spoilt the whole effect.

P. Manns,
Ipswich.

How do other Shadows' fans feel?—Editor.

Dear Sir,

Can you please tell me if Van Morrison has formed a new group since the old one? If there is a new group will they be recording soon?

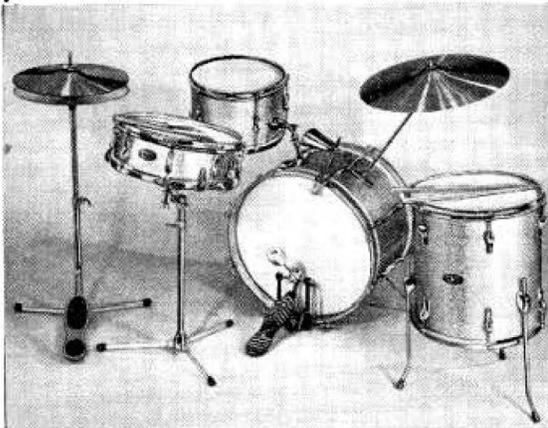
I would also like to know if Paddy, Klaus and Gibson have an L.P. out in this country?

BRUCE HOOKHAM,
New Plymouth,
New Zealand.

ANSWER:—The new Them line-up is as follows. Van Morrison—Vocals, Jim Arnold—Lead, Alan Henderson—Bass, Ray Eliot—Tenor Sax and Organ, Dave Harvey—Drums. Their new one is called "Bring 'Em On In".

Paddy, Klaus and Gibson have not yet had an L.P. released but recently put one "in the can".

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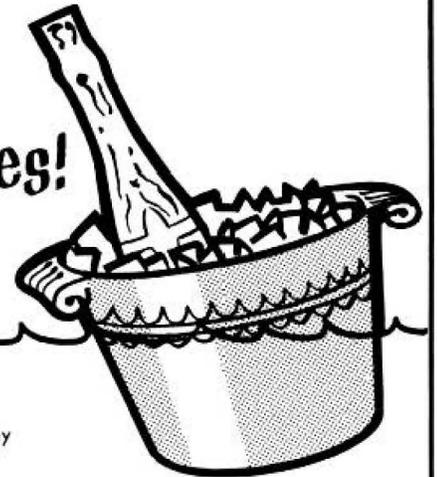
Come to think of it, they're pretty good judges because it is a very handsome outfit. There's an Autocrat dealer in your area who will be pleased to prove to you what excellent taste in drums our American cousins display.

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BROWN creates excitement on stage

JAMES Brown IS phenomenal! No argument about that after his brief visit to Britain. His television appearance on "Ready Steady Go" was a bit of a fiasco in many ways, but the "in person" Brown is something else! The impact, explosiveness, vitality, energy, enthusiasm, ebullience, jet-propulsion is positively incredible.

BUT . . . how good is James Brown as a musician, as a singer? This is where the massive controversy really starts. He has a skilfully prepared act—a routine which allows little in the way of variation. Every gesture is rehearsed and each one counts. He's a disciplinarian on stage so that none of his big accompanying group can really improvise. Story is that if James points an accusing finger at one of his musicians then that musician is fined fifty dollars . . . maybe for playing off-key or for moving in the wrong direction!

In reality, the audience deserve equal billing on the posters with

James. A first-house audience during his tour was not too helpful. Result: a slight feeling of embarrassment as James went on, willy-nilly, with an act that was scheduled to appeal to a thoroughly co-operative audience. He needs the hand-clapping, the waving, the storming of the aisles to complete his performance. But without these "accessories", it seemed he couldn't change. He just worked on. . .

BEATS JOHNNIE RAY

Prior to James Brown, the most emotion-packed stage show I'd seen was that of Johnnie Ray, some ten years ago. Ray beat Little Richard by a short head. But both had an air of inventiveness about them. They could adapt to the mood of an audience. They responded rather more than Brown to anything that suddenly cropped up in an audience reaction.

Brown, however, is apparently more tied to his routine. Second house at his Walthamstow evening was O.K. in every way. The audience was with him all the way. They responded to him. Let's just look at the scene in retrospect. . . Brown's personal announcer

comes on, in front of the band. There's a front-line of two saxes, trumpet, trombone. Two drummers. Pianist-organist. Bass—highly amplified. And the Famous Flames themselves, three lithe-limbed singers-dancers, huddle round a microphone on stage right. The announcer is the big-drum beater, verbally speaking. As with a Ray Charles' concert, he rampages on about "the genius", "Mr. Dynamite", "The Explosive" . . . listing all the hit records associated with James Brown. He wants the applause to grow. It grows. There is stamping, whistling, roaring. It's audience-"milking" and James waits in the wings for just the right moment to explode in front of the fans. As it reaches danger-point, this yelling—on he cavorts, a tiny figure in body-hugging and garish gear.

"Tell Me You Really Love Me" comes first. You don't hear it because the yelling goes on. That front-line of instrumentalists make with co-ordinated movements. The Flames set themselves alight, physically. Brown seems all sinews, all elastic. He screams, roars, bellows. Each new wave of sound from him creates a new wave of sound from the audience. This is complete audience participation, after only a couple of minutes. It's like a revivalist meeting, only most of his fans have never attended a revivalist meeting. . .

His linking from number to number is sheer professionalism and his jig-dancing is like that of a boxer shadow-boxing. Brown WAS a prize-fighter. And of course his "Night Train" was the limbering-up music used by ex-heavyweight champ Sonny Liston on his exhibition tours.

The band? Well, they get plenty of chances for solo exhibitionism during the run of numbers. Like on "Papa's Got A Brand New Bag", "I Got You", "Please Please Please", "Night Train", "Signed Sealed And Delivered", but it's not really a great band.

PRECISION FLAMES

Ray Charles had better bands. But with James Brown, the band is part of the visual "whole". It's almost like the Tiller Girls suddenly learned to play instruments as well as dance with precision. The Flames break off to shake hands with those who crash through to the front edge of the stage. Later, James himself hurls cuff-links and braces and other tokens into the audience.

It's beautifully staged, but it's also inflexible. It's angled for excitement and it depends on the audience finding that excitement. The bit with the capes is pure drama, but it's also a shade corny. James apparently collapses, then on comes an assistant, throwing a cape round the Brown shoulders and leading the star away—evidently exhausted. Suddenly



James spins and hurls the cape away and carries on singing. It's repeated four times, with different coloured capes. Fans who KNOW, laugh at it. For those who don't, it's a bit frightening. . .

James certainly is the hardest working character in show business. He's intelligent and musicianly. He doesn't argue with an out-of-key musician, he TELLS him. He is boss on stage. But one wonders how he lines up this pure showmanship on stage with his musical self.

He's a good drummer, organist, singer, composer. That these talents are hidden in the welter of brash showmanship doesn't worry him. "I aim to please the audience and never mind the critics", he told me. "If I find I'm losing my touch, I'll give up for the younger ones". And he maintained his disciplinarian attitude by instructing all visiting journalists to put their cigarettes out. "Nobody smokes in MY dressing room", said he.

This boy from Macon, Georgia, has been helped towards British acceptance by many stars. Watch him work and you can't help thinking that Mick Jagger, for instance, is a close admirer of the Brown footwork. Of all stars, James is the one who has very much more to offer than his sound on records. Yet he is creative in another sense: he makes and produces records for his own stars like Anna King and Bobby Byrd.

He gets whole audiences standing and roaring and joining in. That's his talent. But it's by no means his only talent. It's just the only real one that shows through on stage.

PETE GOODMAN.

TOP TWENTY—FIVE YEARS AGO

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

- | | |
|-------------------------------|----------------------|
| 1. Are You Sure? | Allisons |
| 2. Wooden Heart | Elvis Presley |
| 3. Walk Right Back/Ebony Eyes | Everly Brothers |
| 4. Blue Moon | Marcells |
| 5. Lazy River | Bobby Darin |
| 6. Theme For A Dream | Cliff Richard |
| 7. You're Driving Me Crazy | Temperance Seven |
| 8. FBI | The Shadows |
| 9. And The Heavens Cried | Anthony Newley |
| 10. Where The Boys Are | Connie Francis |
| 11. Warpaint | Brook Brothers |
| 12. Exodus | Ferrante and Teicher |
| 13. My Kind Of Girl | Matt Monro |
| 14. Gee Whiz It's You | Cliff Richard |
| 15. A Hundred Pounds Of Clay | Craig Douglas |
| 16. Will You Love Me Tomorrow | The Shirelles |
| 17. Samantha | Kenny Ball |
| 18. Africa Waltz | Johnny Dankworth |
| 19. Baby Sittin' Boogie | Buzz Clifford |
| 20. Theme From Dixie | Duane Eddy |

Records appearing in the Top Twenty later in April, 1961

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|-----------------------------|-----------------|
| Little Boy Sad | Johnny Burnette |
| On The Rebound | Floyd Cramer |
| Don't Treat Me Like A Child | Helen Shapiro |
| Runaway | Del Shannon |
| More Than I Can Say | Bobby Vee |
| Easy Going Me | Adam Faith |