

JEFF BECK BAND? · JAGGER ANTICS.

BEAT INSTRUMENTAL

**JULY
2'6**



BEAT INSTRUMENTAL

NO. 39

JULY, 1966

EDITORIAL & ADVERTISEMENT OFFICES:

36-38 Westbourne Grove, London, W.2. Tel: BAYswater 9966

Publisher and Managing Editor: SEAN O'MAHONY

Advertisement Manager: BOB NOBLE

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EDITORIAL

There seems to be a lot of confusion about record charts these days, doesn't there? Especially when they don't agree.

According to one music paper, the Beatles scored their 10th number one in succession, while several others put them at number two.

Why? Well, one reason is that each chart is compiled from a different source. Some are based on actual sales of records across the shop counter; others on the volume of orders received by the record companies, and so on, with the result that one gets many variations.

The thing to remember is that no chart shows the total sales of any one record—unless it receives a special award for a quarter of a million sales. To climb the charts quickly, an artist has to sell a lot of records in a very short time. If he sold 1,000 records a week for a whole year he wouldn't even make the Top 50—despite the fact that he would have sold 52,000 copies.

Have you ever been disappointed with the sound that you get from your record player? No, I'm not attacking the manufacturers of record players who do give value for money, it's just that the general standard isn't good enough for many instrumentalists and record enthusiasts. They would like better reproduction, but the term Hi-Fi frightens them. This month we have a special article on how to get the best from your records—and it is very easy to follow. We give details of the equipment you need to set-up a simple unit in your home, without the headaches of understanding the incomprehensible Hi-Fi jargon.

Next month, too, we'll be giving the results of our June competition. You'll remember there were four prizes to be won—a unique nine-string guitar, a 30-watt amplifier, an echo and reverb unit and a battery operated keyboard instrument. We've had so many entries, our panel of judges has really been hard at it and you can find their decision from our next issue.

The Editor

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FRONT COVER

The very unusual colour shot of the Beatles, on our cover this month, was taken at the actual session which produced "Paperback Writer". In fact, Paul, George and John were just working out the "Frere Jacques" passage which can be heard running through the record, as this photograph was taken.



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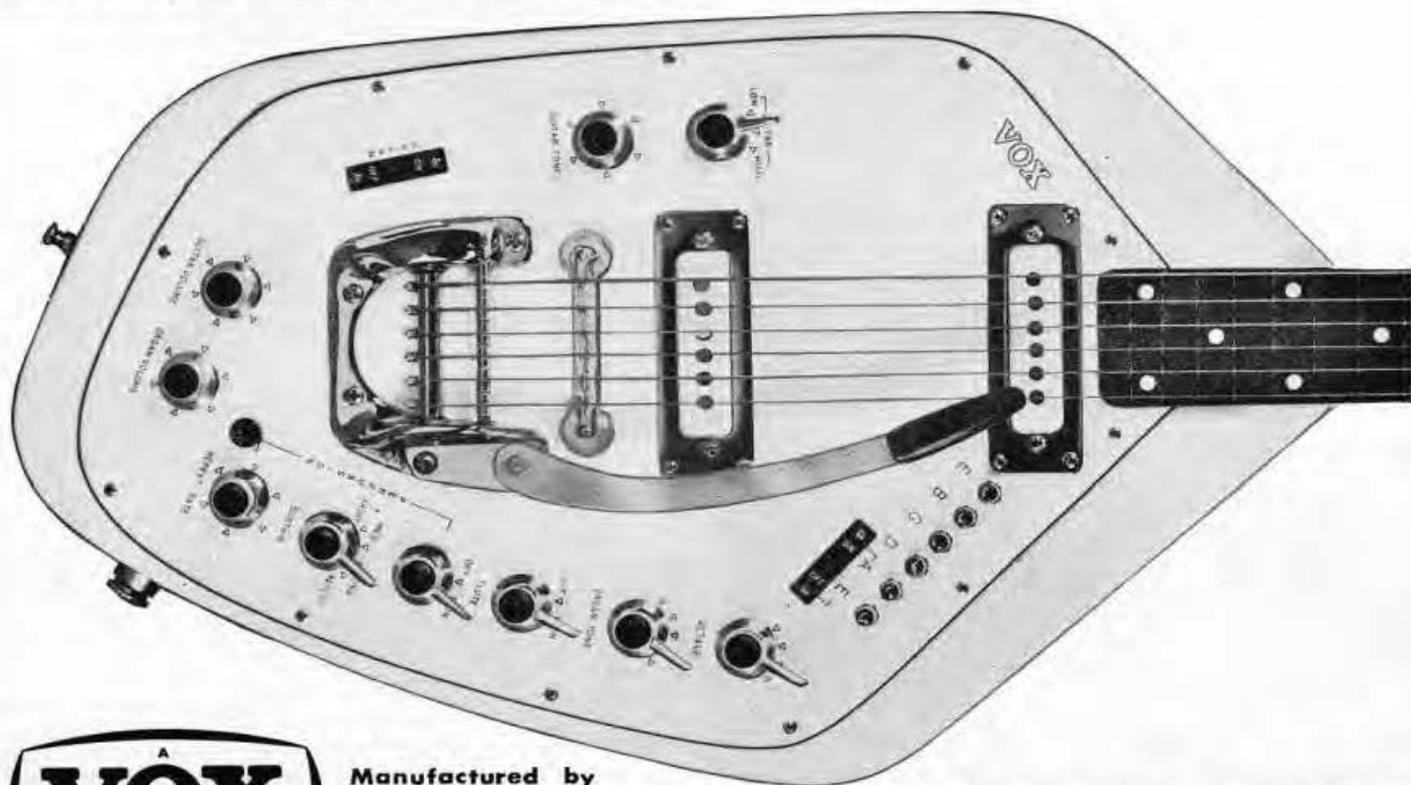
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If Barry Fantoni could have his life all over again, he'd like to be a fifth member of the Kinks. As it is he has much in common with Ray Davies, who used to study under him when he taught art at Croydon.

Now the two men are close friends and Barry has a lot of admiration for Ray's songs. He writes too, and his words are quite often in sympathy with the stuff that Mr. Davies is putting down—though he admits their ideas are far removed.

Nevertheless Ray Davies has probably been the greatest influence on the present day Barry Fantoni, whose career seems to have gone in phases. And although he has done several things which would satisfy other people, it is only recently that he has found what he really wants to do.

"There was always something missing", he explained, "but I didn't know what it was. When pop music took over I realised that was it".

MANY INTERESTS

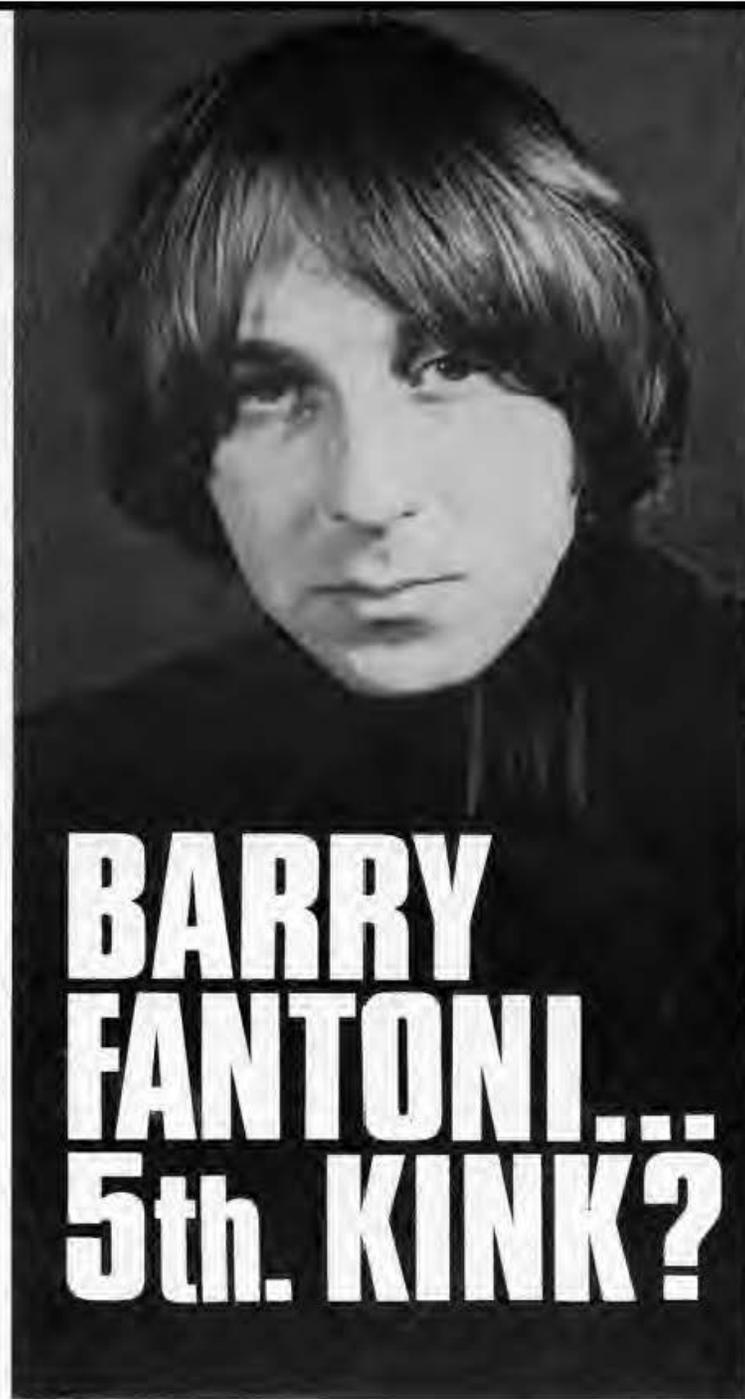
Barry won't stick to one thing though. As well as singing and writing songs, he carries on with his other interests—painting, illustrating magazines and compéring for television.

He's been doing "Whole Scene Going" for some time now, and there is little doubt that this gave him his real break. But it has had no big influence on his professional life.

"It's the other way round. My ideas influence the programme, and I love doing television, but that's not enough. I want to do as much as my body can take. I can't do one thing only, one thing complements the other and I have to try something else. The chances are that if a painting is going well I'll pack up half way through, sit down, and write a song".

So far he's written about 150 songs—most of them still on demo.

"I'm pretty ruthless", he



BARRY FANTONI... 5th. KINK?

said. "I write a lot of things and hang on to them so I can have time to think about them before I let them go. And I won't let a song go unless I'm sure it's going to someone who can do it properly".

His own first record—"Little Man In A Little Box"—was more in the way of an experiment; another step on the way to finding the complete Fantoni. Now he has an album coming out which will feature a number of his own compositions.

The LP will include a mixture of tracks with backings, comprised of church choir,

church organ and an orchestra. He said: "Half of it is to be a musical joke.

"Like George Formby's music, or say 'Norwegian Wood', which I reckon was a beautiful joke".

Barry explained his approach to composing.

"I think of something—usually a personal subject—and weave the words around that idea. I have a knack of following ideas through to their conclusion and this is a valuable asset.

"I think a lot about people and the connections between them and the song. I could

write about anything—about a television cameraman if you like—exactly as if I were painting him. It's a poem put to music.

"Another way is to mess around with an instrument until you find an interesting pattern. But the results aren't usually commercial".

GAVE UP JAZZ

If he were to concentrate on one aspect of his work it might well be writing. Other artists have used his songs and he recently bought shares in a publishing company because he felt it would eventually allow him freedom to write even more.

This is a marked departure from his earlier interests. For seven years he was a semi-professional jazz musician playing tenor and alto saxophone.

"I gave up because I felt that to achieve jazz greatness you must be in a community where it is necessary to play that kind of music. We don't have a hard time so it isn't possible. That's why I don't sing the blues. I don't feel strongly enough about anything because I'm not personally involved. I only feel about Oxfam indirectly. People say I've regressed, but that was only a stage in my development, and it's not for them to comment".

Recently he made his first appearance as a singer, doing a concert at Yarmouth.

"For that date", he said, "I hired a group. They were very good but I was a bit apprehensive. Things went well and I'll almost certainly be getting a group together and playing more dates in the future".

Obviously Barry Fantoni is a man of many parts and many talents. It is difficult to sum him up so I asked him to define what it was he wanted most—after all by many standards he's already made it.

"I like what I'm doing now", he said, "especially the singing and the compéring. Most of all I'd like to carry on doing that and to be liked and appreciated as both. But I suppose really, I want to be making it forever".

MIKE CROFTS

Shakers Going Strong

PHILIP Goodhand-Tait—real name, Philip Goodhand-Tait—formed the Stormsville Shakers with bass playing mate, Kirk Riddle, just four years ago in Guildford. Since then there have been changes in the group, changes in the scene, but the outfit with the "rock era name" is still going very strongly indeed.

Twenty-one-year-old Phil told me, "I know the name is outdated, I know it belongs to an age gone by, but I'm not in the least ashamed of it. Indeed I'm proud of the fact that in some ways people connect us with Larry Williams and Little Richard. It's a name which is charged with nostalgia for me". At least they haven't tried to cling on to Rock for grim death. In fact they left it behind a couple of years back.

The full line-up of the group is as follows, Phil—vocals, Dave Sherrington and Mel Collins—saxes, Ian Jelfs—lead guitar, Kirk Riddle—bass guitar and Alan Bunny—drums. "When we brought the saxes in", explained Phil, "we decided that we should try and find some material which would give us a chance to use them to the fullest advantage. We looked around and found James Brown and now the act is a conglomeration of classic rockers, Brown-type stuff, and my originals".

Phil, in fact wields a very nifty song-writing pen and his material is so good that Dick James Music have signed him up under a three-year contract. The follow-up to their current release, "I'm Going To Put Some Hurt On You" will probably be one of Phil's called "No Problem". He described it. "It's a number with a Motownish bass riff", he said, "good for dancing."

Full marks should go to the Stormsville Shakers for their attempts to do something different in the world of sound. The saxes are the instruments which they are working on. They mike them

through fuzz boxes, and, in addition to this, Dave and Mel make a determined effort to achieve the foulest, most grating, discordant sounds possible. "They shine on this one of mine 'No Problem'", Phil told me. "At one point I stop singing and say 'Now listen to the band', just as Brown does on 'Groove'. They come in with a nauseating blast. I think it's great, different, but I always hope the audience doesn't think it's a mistake".

PARIS SUCCESS

Although record success has eluded them so far, the Shakers have a pretty tightly crammed date book. Recently they caused a sensation in "La Locomotive", Paris. Originally they went across for a weekend "gig" but did so well they were asked back for a fortnight. The first time they were over they were recorded live and the resulting EP was distributed privately through the clubs. The second time they went, their fame had spread and France's top recording manager, Claud Bollings, demanded to record another EP with them in the studios. Tracks completed one sunny day, with friends and interested parties crammed into the French studio, were "What'd I Say" and three of Phil's originals. The EP is doing OK.

Differences in audiences? "No doubt about it", said Phil. "The Continental audiences are the best, they really appreciate what you are doing. Here it's a case of 'O.K. Now you are here, entertain me'."



RAM JAM SUCCESS

GENO Washington and the Ram Jam band have had chart success with "Water" and after chatting to them and seeing their act I think it's well deserved. Their policy ever since their formation a couple of years back has been good solid music with a good stage appearance and a fast moving act. It's paid off.

The nucleus of the group consists of guitarist Pete Gage and organist Jeff Wright, mates right through school and various groups. It was just two years ago, when they became aware of the James Brown type of stuff, that they decided completely independently that they should form a group to feature Brown material. At the time Pete was in England going through a slump in his career after being with the reasonably successful Zephyrs, and Jeff was in Germany churning out Rock and Roll. They wrote to each other and Jeff decided that he'd come back and take a chance on forming a new group with Pete. With him he brought bass player John Roberts and drummer Herb Prestidge. The three refugees from Germany had given up £30 a week for their ideals, but the group was happy. Later they added Lionel Kingham on tenor sax and Buddy Beadle on Bari. "They were hard to find", organist Jeff told me, "because we had all agreed that we were going to steer completely clear of any jazz influence. We thought that this would have made us just another 'club scene group' and we could see that the ones already going about just weren't getting across to the kids".

Starvation for all concerned seemed to be the only thing the new group could promise but

gradually it picked up. They were working just often enough to live. They first met Geno, who was over here with the U.S. air force when they played at his camp and he sat in with them. They could see his potential and insisted that he should join them when he was demobbed. It wasn't as easy as that though. He had to go back to the States first. Luckily for Geno he landed a job on a big package tour with Junior Walker and earned enough money to come back to England and join the Ram Jam Band as the group was now dubbed. From there on the name built and built. They stuck to the policy of giving the audience something to see as well as hear and it paid off. Geno has quite an act which is a combination of all he had seen his favourite artists do back home. Jackie Wilson, James Brown and the like have all contributed.

UNUSUAL TONES

The group's gear is pretty straightforward except for the guitar which Pete Gage uses for lead work. It's a Gibson Stereo and Pete says that it's developed a fault in the pickups which has done nothing but good for the sound. "I seem to be able to get tones which no-one else with the same model has even thought of", he told me, "I'm the only one who can work it". Pete admits a great respect for our old friend Steve Cropper and in fact the B side of the group's new single is an old Mar-Keys number, "Beach Bash".

The A is called "Hi Hi Hazel". The group is very pleased with it because they consider that it is a song which is "typically Geno". Lord help the "Easy beat" crew if it's a great big hit!



The Stormsville Shakers with Philip Goodhand-Tait on the right

"PLONK" LANE

YES, like so many of the big group members "Plonk" Lane, bassman Small Face started on a cheap acoustic guitar. But once he had a few bookings he jumped right in at the deep end and bought a Gretsch Tennessean. Strangely enough the bloke who sold it to him was Steve Marriott who was working in the J. 60 Music Bar in Manor House at the time.

"Plonk" kept up his payments religiously for a while because he was doing good work with various groups, but then for some reason came a slump and he was a bit stuck. By day our hero was working in Selmers' and had the job of testing amps by sticking, in turn, a Fender Precision bass and a Fender Strat through them. Reflecting on the sad state of his affairs one day he remembered seeing quite a few adverts for bass guitarists around his area in the East End. Gradually his attention became more and more taken up with the bass guitar and he started playing simple Booker T. riffs to himself. In the end he bought himself a bass and Steve Marriott took over the Gretsch.

Asked to define his style of playing "Plonk" says, "I just punch along, keep it simple. When I first started I used to watch bass players doing very flash stuff and I made up my mind that I didn't want to be like that. Mind you I must admit I'm not that good—I've only been playing for a year."

When asked to name his favourite artists he says, "I don't have any really. If someone does something which appeals to me then O.K., I like it no matter who he is, no matter what type of music he's playing. People come up to me and ramble on about a hundred and one different artists they think I should know about; but it leaves me cold. When I play records I associate the ones I like with the colour of their labels. I don't go for the 'in' name bit". But he does add, "Paul McCartney is one of the blokes I like, his bass has got better and better whereas a lot of people expected him to go stale and I must admit I like Mingus". He says that he didn't go all out to look different with his side-slung thumping style and when asked if he'd planned this stance as an eye-catcher he replies: "Do I look strange or something? I just find it better playing down by my side".

The Small Faces era is one of the heavy beat, the wild soaring guitar sound and this is the way "Plonk" likes it. Faced with the question of wider musical ability than the old three or four chord trick, he comments: "I've never thought about session work, anything like that. I'll just keep thumping along".

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BIG BAND FOR JEFF BECK ?

By MIKE CROFTS

I CAUGHT Jeff Beck at one of the sessions for the Yardbirds' current album. He was depressed. The session had hit a dead patch and everyone was sitting around feeling low.

Fortunately he cheered up a bit when we started talking about guitar.

It's not just his favourite instrument. He practises at least four hours each day and as far as he's concerned there's not much else.

It is this kind of dedication that gains widespread admiration and Jeff Beck has earned the respect of many other musicians as well as being recognised by the Yardbirds' fans.

But his reputation isn't enough to make him sit back and take it easy. His plans stretch over many years and the whole of his development won't be seen for some time yet.

"We all want to do more and more", he said, "Just now we'd like to do a slapstick record. We have a kind of humour going on in the group which involves taking the mickey out of a lot of showbusiness people, and also some of the odd people we meet when we're on tour.

"These people would make anyone laugh who had a ha'porth of humour.

"At the moment we each have good



ideas which are musically quite advanced, but we lack the technique to really do them justice. We're striving for better musicianship all the time".

Despite this modesty Jeff Beck is one of Britain's leading group instrumentalists.

We talked about the singles which have been cropping up recently by individual members of the Yardbirds.

"There may be some more in the future", he said, "but that doesn't mean we'll break up as a group. It's just that, as well as doing records together, we feel it would be nice to have the individuals making their own sounds".

Originally he had planned to use Gershwin's "Summertime" for his first A-side.

"I was going to do it because I thought there had never been a really good version, but I ended up deciding it had been done too often".

We went on to sitar.

"I wouldn't dare try and play one myself" he said, looking horrified.

"After listening to people like Ravi Shankar, it's enough to bring you down for the rest of your life. And that's apart from the difficulties of using it on stage.

"A lot of people thought it was sitar on 'Over, Under, Sideways Down'. It wasn't.

"We've never used sitar, although we're quite honoured to know that we thought of doing so before anyone else.

"We hired an Indian sitar player for 'Heartful of Soul', but in the end we couldn't use him and I did the necessary passage with guitar and fuzz box".

That was an interesting experiment, and as far as he is concerned there will be many more.

"More than anything else I'd like to have a front line orchestra sound with the three best guitarists in the world belting away.

"A big band is the only thing for me—with two drummers, two basses, tambourine, trumpet, trombone—the whole lot.

FUTURISTIC

"And in this futuristic band of mine I won't want to do all the lead work, I'd rather just be inspired by the others, and try to inspire them".

However likely that may be, it won't come until Jeff has tried to develop a recognizable guitar sound of his own.

"I doubt if it will happen, though", he said, "I never seem to play the same way twice".

He has been influenced by few guitarists—only two came immediately to mind.

"Cliff Gallup—Gene Vincent's guitarist of a few years back—and Les Paul", he said.

Jeff plays a Gibson Les Paul guitar himself and another of his ambitions is to experiment along the same lines.

"I want to do everything there is to be done with a guitar", he explained, "preferably with a studio of my own.

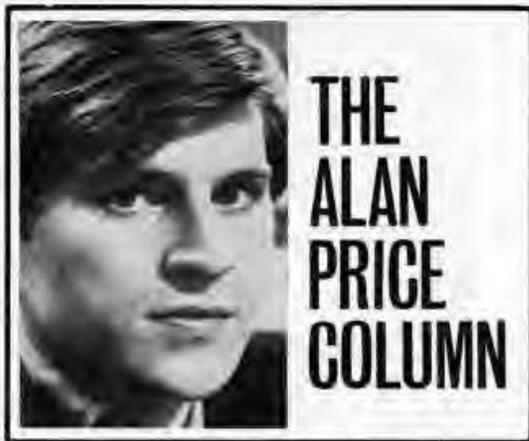
"Les Paul did it, and the only reason he isn't recognised is because he doesn't record now, and the few records that are available are very old tunes.

"You can do anything with this instrument—simulate violin, sax, 'cello, or even sitar".

If he had his own studio it would serve a dual purpose. As well as giving him the freedom to experiment as he liked for his own pleasure, it would enable him to make records without some of the bother there is at the moment.

But these hopes are for the future. Right now he's concentrating on finding his direction.

"I'm seeking, seeking the whole time and I don't really know what I'm looking for", he said. "I think it must be Jeff Beck music".



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If you have a reasonably priced organ at present but have a hankering after something much bigger, watch out! Look before you leap. It's so easy to talk yourself into getting something you want badly, and just because bookings are looking up it doesn't mean that you are not going to fall on hard times again in a couple of months. Don't try and fool yourself by counting on far distant dates to meet the weekly payments.

If you do decide you really can manage a larger job make sure that the guarantor is someone who could really meet the cost of the organ if anything happened. It's no good getting someone to sign who just doesn't realise what he's letting himself in for.

OLD, OLD QUESTION

There's an old, old question that I usually get asked, "What do you dislike most about the business?" Well, I never used to know but over the last few months I've found out. It's recording. I hate the studio. The sense of urgency about the whole thing bothers me. Once you go in and record there's no turning back. Whatever you do is going to be pressed and sent across the country as a sample of your work. It's no good saying to yourself, "Well, I could have done much better than that if I'd had another crack". It's too late. It's just like saying something bad about someone on a tape recorder. If it stays on and they hear it, you've had it. There's no taking it back once it's said.

STICK AT IT

In the studio we usually do two separate tracks. We get the rhythm section down first and if there are any embellishments to be added they go on later when I do the singing.

By the way, there's one point which I meant to make right at the start of my stint as columnist but for some reason I forgot to put it in: I wanted to tell any groups which had just formed to stick at it, and not be discouraged by pessimists who maintain that the scene is collapsing and that it's stupid to try and get in on it. Don't believe it. The scene is very big and will be for years. You have plenty of time.

ALAN

MODULATION

by THE TUTOR

Theory books on harmony, with their explanations of vocal part movement, are likely to confuse organists and guitarists who have not had a formal education in music. Is there a more direct method of learning something about chords? Those of you who have followed the recent articles on this page may well have found some of the answers.

Understanding of tonality is a great help and the first step is the construction of the major scale. The best way to tackle this is at the piano keyboard, but you don't have to be a pianist. To understand the scale just play four notes in each hand. Don't attempt "thumb under" piano fingering as this is a long study.

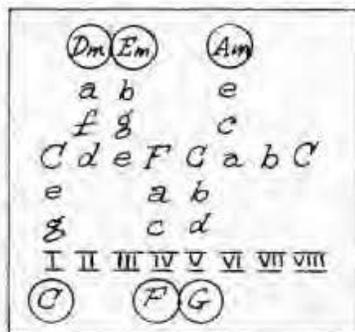
C	D	E	F	G	A	B	C
5	4	3	2	2	3	4	5
Left hand				Right hand			

You will find that each "half" of the scale is built the same way tone, tone, half-tone. If you add another "half" to the right you'll complete the scale next door, G, and you'll have to sharpen the F to keep the tone, tone, semi-tone order. If you do the same on the left-hand side you'll complete the scale of F and you will need to flatten the note B. This is THEORY put in a simple, practical way without confusing terminology. By this time you will have observed a relationship between the key of C and its neighbours F and G. These are two of the related keys. The others are D minor, G minor and E minor, and most theory books have no simple explanation of this relationship.

The whole thing should be clarified if you will do some work on the diagram at the end of this article. In the middle of the diagram you have the scale of C. The steps, or "degrees" have been labelled with Roman numerals which in harmony teaching these days supersede the Tonic, Super Tonic and similar terms. On each step of the scale (except the seventh step) we have built a chord by adding the third and fifth notes as described previously in "Beat Instrumental". Check these chords by your EAR and you will find that those on the first, fourth and fifth steps are MAJOR whilst those on the second, third and sixth steps are MINOR. Look at the chords formed and you will grasp the keys which are related to C . . . F major, G major, D minor, E minor and A minor. To simplify things still further, the Minor chords have been built above the scale and the Major chords below.

If you have grasped this relationship you have taken a step towards understanding Modulation—the art of passing smoothly from one key to another. You can establish any new key change by simply playing the Dominant Seventh chord of the new key, but this can be a ruthless approach. The basic principle of modulation is to establish a common bond between the two keys. Ideally this can be a chord which belongs to both keys and some work with the diagram will

show you some possible links. C to F is easy. Add the flattened seventh (B \flat) to the C chord and you are there. C to G can be bridged by treating the note C of the C chord as the flattened seventh of the D7 chord which is the Dominant Seventh of the new key. This gives you one note in common and if you wanted TWO notes in common you could "bridge the gap" with an Am chord. In this confined space we can't elaborate, but if you work at the diagram you'll find that a great deal has been said.



TONY Hicks of the Hollies likes the Everly Brothers. And it isn't a decision he reached by just listening to their records. He's met them, heard them live, and, as if that were not enough, he provided them with some of the songs on their latest LP. And he wrote their new single.

It all came about when the Hollies were in Britain following their recent trip to America. Their visit was a short one because they had to speed off to Denmark, Germany and Sweden, and while they were here they were kept busy.

But Tony and Graham Nash found time during rehearsals for the Palladium show to rush round to Decca's West Hampstead studios to catch the Everlys in session.

"We took some of our songs with us", said Tony, "and we were so chuffed when they said they liked them".

Tony was bubbling over with enthusiasm for practically everything. He was glad to be home and was delighted with the way things had been going.

I asked him about the Palladium appearance and how it compared with the group's previous date in Argyll Street.

"We were much happier this time", he said. "The reason it didn't go well last year was due to our using electric guitars. The balance wasn't very good and we weren't knocked out with the result. But this time we used acoustics and it made all the difference".

After the Palladium, Tony and Graham spent two days at the studios with the Everlys, going through their originals with the session men.

While Tony demonstrated the basic song idea on his guitar, occasionally adding little phrases, Graham went through the words with Don and Phil.

Tony went on: "They were all new songs, and the fact that the Everlys chose several has given us a lot more confidence as far as writing is concerned.

"It was interesting to hear how different their versions sounded. The Everlys are fantastic. Their singing is superb, and if anything, they have an even cleaner sound than we do".

UNISSUED

All the material Tony took to the session was unissued, although some of it was being considered for their own album—recorded during their stay. But to avoid "covers" the Hollies decided not to use anything the Everly Brothers had included on their record.

On this occasion the Everlys didn't play but relied on such session men as Arthur Greenslade, Jimmy Page, John Paul Jones and Andy White. They didn't finish the album during their visit, but went into the studios when they returned to the States.

This brought the conversation round to the Hollies own American tour and

TONY HICKS ... ZEALOUS HOLLIE

by
MIKE CROFTS

once again there was praise from Tony.

It was the third time the Hollies have been to America, but this was the best trip yet.

Tony explained that they had been all over the place.

"We went to see Simon and Garfunkel recording 'I Am A Rock' in New York and then the Mama's and the Papa's in California recording their LP. The whole thing was unbelievable.

"In the States it's so different from Britain. There the artists go into a studio for days and days and don't eat, just keep drinking.

"The whole thing is much more casual than in this country. Over there, they just book a studio, go in and then think about recording".

As well as going to the recording sessions in California, the Hollies had a great time going to parties and night-clubs with the M's and the P's.

Tony decided: "Clubs in America are much the same as they are in this country. In fact they seem to be the same all over the world and we had a great time".

I asked him if he felt the amount of



time the group was spending abroad had a bad effect on their British fans.

"I don't think we're neglecting our fans over here", he said. "We slogged up and down England for three years and it is only comparatively recently that we've been spending so much time abroad.

"We're doing a tour of Britain in the Autumn so we're not worried about being forgotten in England".

As well as doing an album, the Hollies recorded their current single "Bus Stop" while in Britain. It's by Graham Gouldman, the man behind "Look Through Any Window".

When the Hollies come back from Scandinavia they'll have a brief holiday and then they're back to the States for the release of another single.

Are they spending too much time in America these days?

"I love California", said Tony, "but I don't think I'd like to make America my home or anything like that. We're still a British group".

And judging by the fans, there'd be an outcry if the Hollies tried to deny that statement.



RECORD PRODUCING

BY
MIKE
LEANDER

Mike Leander, who writes for "B.I." this month, is contracted to Decca as an A and R man, record producer and a recording artist with his own orchestra.

He has come to the fore in his own right as an A and R man, having successfully recorded artists such as Billy Fury, Dave Berry, Lulu, Kathy Kirby, The Fortunes, and Americans Brenda Lee, The Drifters and Ben E. King.

WHEN I was asked to write this article for "Beat Instrumental" on my recording activities, my feelings were rather hesitant.

Most producers will probably feel that 9/10ths of the job is pure instinct and I felt it was really going to be difficult to put it into words.

When I actually got around to it, I found I could reduce most of what I do into FOUR main points.

(1) I always try to use a song that has at least one moment of musical or lyrical greatness.

(2) I try to get the artist to create something which is greater than the song itself.

(3) In the backing, I try to inject either musically or with the aid of recording "tricks" an overall sound that will give something to one's imagination.

(4) I always try to record and balance the whole sound as one so that the finished disc has greater impact when suppressed or unleashed.

On Point 1 you can always rely on the great writers to deliver the goods. However, the Goffin and Kings or the Chris Andrews of this world are few and far between. But good songs can come

from "unknowns" as everyone now successful in the songwriting field at the beginning of their careers were also in this category.

As far as Point 2 is concerned I consider myself to be an arranger as well as a producer. This gives me the opportunity of working with many fine artists without any of the headaches. Lulu is, to my mind, a fine example of an artist who creates rather than interprets. A song is always much better for her treatment. If you saw her singing "I Saw Him Standing There" in the Lennon-McCartney Song Spectacular on television quite recently, you'll know what I mean. I'm also fortunate to record Marianne Faithfull; she is probably the most unique artist in Britain having successfully overcome her initial 'Overnight Success' I'm glad her real talent is now taken for granted, and people recognise her as a fine artist.

ORIGINALITY

Point 3 applies when I'm producing, not arranging. I take the most ridiculous liberties at times, musically speaking, of course, but the whole idea of experimenting is the life-blood of the scene. Hence—originality. But the word originality is not praiseworthy if it's not

"good" originality. Dustbin lids are original, but probably don't sound as good in the recording studio. You never know, though!

Some of my finest disasters have been attempts at over-originality. I once took forty electric guitars and stuck them in a studio together to record Tchaikovsky's "Capriccio Italien", the result was a major tragedy I might add!

The Bach choir (350 voices) was hired by me to back Marianne Faithfull at another session for Decca. This was on "Yesterday" . . . not one of her major hit singles, but a record of which I'm very proud.

IN THE BATH?

When I sit down at the piano to do an arrangement, I usually pound away for a few hours, looking for a hook around which the whole basics can centre. If nothing comes I'll break for a while. I often get my ideas AWAY FROM THE PIANO. Songwriters will confirm that the limited ability at the keyboard can consequently set a limit to musical invention. In the bath, however, the unfettered mind reaches magnificent heights.

Finally, Point 4 takes us into the production of a disc—something that will probably strike you as very technical. This is not so. For an A and R man, his is just a decision—the engineer does the actual "balancing". In this day and age of course, competition is such that added effects are sought after. But throwing one's self about the studio in a scientific trauma, hitting various cymbals, etc. does not necessarily achieve anything . . . unless the right noise is being fed into the right mikes.

The difference between good and bad production is vital and reflects on the selling power of the record in question. Persistence is of great importance and this together with the ability to be creative should be a winner. Persistence I consider in fact is of equal importance to technical ability.

A fine production can make or break a record. As for the equalisation between the bass and rhythm section, for example, and how much string section to put against how much horn section, I can only say it's a matter of having an "ear for music" and turning bass and treble up on your record player at home, thus discovering how loud each instrument is balanced compared to another.

I'll now lay down my pen and get back to the piano. I hope these few points have been of use to you. Maybe one day you'll join the ranks of A and R men and record producers. But if not, never fear! Tomorrow I shall probably be just as much in the dark about the whole crazy scene as you are!

ONE NIGHTER ❄️



A TROGG TRIP

THE date at the Cosmo Ballroom, Carlisle had us all worried. That was the day we were at Cheddar Gorge for a photographic session and all the time the cameras were clicking we were wondering if Alex, our road manager, would get back in time.

You see we'd accidentally left our microphones and a fuzz-box in London, and without them we would have been in dead trouble at Carlisle. So after dropping us at Cheddar, Alex had to drive back for them.

It's the best part of 300 miles from Cheddar to Carlisle and we had to be there by 7 p.m. It was gone midday when Alex finally got back to pick us up so we just bundled in and raced off.

It was just as well we'd bought a new van—the old one would never have got us there in time. As it was we didn't have time to stop for a meal on the way, so we loaded up with pork pies and potato crisps at Cheddar and ate them in the van.

It was the furthest north we'd been and I was wondering how it would compare to the South. You know, you hear a lot of different things about the North, but it was about the same as anywhere else really. The only thing was that I had a bit of a job understanding what they were talking about, and that's where Alex came in handy again. He comes from that part of the world, so he's an expert at the language.

It's funny but we always seem to start giggling when we're driving. Pete usually starts it off and then Alex starts laughing at him and we start laughing at them. It's a vicious circle—especially when

Reg starts. His laugh is, well, indescribable and everyone joins in and we laugh and laugh for about 250 miles at a time—non-stop!

Luckily we didn't have any trouble finding the hall, and got there just in time to set up and get changed before going on.

SAME OLD JOKES

It's about this time that we start getting a bit nervous. We don't get irritable or shaky or anything, we just smoke and tell each other the same old jokes all over again.

There were no problems about what we were going to do because we'd worked it all out and gone over it so often that it was pretty straightforward. Then we got our cue and we were on.

You can tell straight away what an audience is going to be like and on this occasion I knew they would be good. They were all crowding round the stage eager to listen. There were so many of them there was no room for dancing.

A good audience inspires us and we really felt good.

We started off with a couple of warm-up numbers and then got into the swing of things. I could see Alex relaxing at the side of the stage, and believe me he'd earned a rest. Without him we'd never have made it at all.

We started on "Mona" by



Bo Diddley and I noticed Alex had wandered off to arrange somewhere to sleep that night. He'd just got out of sight when my D string snapped. That gave me a nasty moment and we had to finish the number out of tune. I don't think too many people realised, though. Fortunately it's the kind of number where it doesn't matter too much.

It was the next song that bothered me. We'd left in such a rush that we didn't bring a spare guitar and it was still in the van. What was worse I couldn't signal into the wings, because at this particular venue the stage is cut off from the back and the sides of the hall.

Anyway I did the best I could on five strings until Alex came back and realised what was wrong.

I'm quite certain that no one noticed except one girl sitting on the edge of the stage who kept making frantic grabs for the loose string every time it flapped her way.

We could tell they were all really waiting for "Wild Thing" so we kept that until last.

We did some originals from the LP, and a couple of well-known numbers like "Midnight Hour" and "Ride Your Pony", but they're the only two we do in that style.

Then we launched into "Wild Thing" and the reaction was great. But then it's a great number to finish on.

By the time we'd finished we were exhausted but we haven't been around long enough to get really tired—we're still lapping up every minute.

We dashed back to the dressing room to cool off and talk about the show. We were all enthusiastic and just about tried to shout each other down.

Alex had fixed us up with bed and breakfast at a place just across the road to the ballroom so when we'd changed we nipped over there. We had a quick cup of tea and biscuit and dived for bed. That's the nice part, but the worst thing about one nighters is the early morning call—it just about shatters us every time.

BRITAIN'S ZANIEST D-J!

by MIKE CROFTS

IT isn't the easiest thing in the world to talk to Jimmy Savile. He has a habit of unnerving the most hardened interviewer with a barrage of dialogue—jumping from one subject to another with almost no effort. But it's often a big effort for other people to try and keep up with him.

With a typically wry expression he explained the qualities necessary to a good disc-jockey. "He needs to be good looking", he said. "And must have a romantic voice. Just like me in fact. Oh, and he must be able to tell good lies too".

This was in the middle of recording a programme for Luxembourg, and we did our chatting while the records were playing. As soon as each record ended he signalled silence and got on with his between-disc absurdities.

SERIOUS SLEEPER

It was a studio off Park Lane, about twice the size of a two-man tent, and it contained a grand piano, a table, a microphone, 30-odd Swedish students, three marines, several other people, Jim and myself.

He received a naval cap from one of the marines, promising to wear it on one of his shows.

I asked him if he was ever serious. . . . "Mother's Little Helper" faded from the turntable and J.S. launched into a wild narrative about animals. . . . Apparently the programme was taking place in a zoo, and the animals presented a constant threat to our hero. His chatter was interrupted by grunts and roars.

The next record went on. "Oh yes", he said, sucking a dead cigar, "when I'm asleep, I snore very seriously".

Why does he always seem to be flippant? Is it because of his flamboyant appearance and the fact that some people obviously regard him as a figure of fun? I decided to take it easy.

NO TIME

I asked him if he had any complexes. "I don't have time for them", he said, without looking at me. Then he added: "I'd like some though, they're fashionable—like breakdowns".

That at least was easy to understand. He travels more than 1,200 miles each week to record his six Radio Luxembourg programmes, and when he isn't on the move he's always busy with several other activities like wrestling and preaching.

answering challenges from the many people who write to him.

"You have to be able to handle about 19 different things at once if you're going to get anywhere", he added. "A disc-jockey can't make a hit, he's a link man who brings records to the public. It's just the same as being a link man on television, the only difference is that a TV programme lasts half an hour or an hour and a record lasts only two or three minutes.

"There's not one thing I like doing more than any other. As far as I'm concerned it's all living".

Today Jimmy Savile is perfectly happy with what he is doing. The turning point in the career of this man who ended the reign of the dark-suited DJ was when he stopped working in dance halls and concentrated on spinning records.

"I was general manager with a dance hall and I started playing records on stage because I could see everything that happened from there, which was my excuse because I liked playing records better than managing," he told me.

LOPSIDED

"After winning every possible award for management and earning £3,000 a year in the halls and £30,000 on my day off I decided it was too lopsided. So I gave up controlling the 50 ballrooms and became a full-time disc-jockey".

Sounds easy doesn't it? But that's probably just another example of his lack of seriousness. He's made it and providing



he's enjoying himself that's all that matters.

Jimmy Savile is a glittering personality; a character even. Perhaps he was born an age too late. He certainly wouldn't have been out of place in a Fleet Street coffee house during the eighteenth century.

"I Take What I Want" died away and again the animals started roaring and Jim delivered his quick fire dialogue.

While he had been answering my questions he had grabbed one of the visiting students and primed him to say "Hello" on the programme. Now it was his big moment, and quietly Jim guided him through the microphone routine.

Another record commenced and he turned to thank him.

With Jimmy Savile it's all ad-lib. There's never any script, it's restricting and takes time to put together—time he cannot spare.

I asked him about the preaching. "It's not really preaching" he said, fishing in his brief case for a newspaper clipping. "They're more like sermonettes".

I glanced at the cutting. It showed a photograph of him sitting back talking to two priests and there was a description of his sermonette underneath.

"I like religion", he went on, "it gives me great comfort. Besides I've got a lot to say".

The programme was drawing to a close so I asked him to sum up his philosophy. "I think life is marvellous", he said, "and I never have any preconceived ideas about anyone. Advice? To succeed you should start working when you open your eyes and keep working until you close them—so long as it's as near pleasure as possible. That way Monday morning is never a problem".

My verdict was that he's a very sincere person operating under a cautious veneer of fireball flippancy. Perhaps some day, someone will get underneath but really I hope not.

TALK about rhythm 'n' blues and you must, inevitably, talk about Fats Domino.

True, some folk think he's more bluesy, some more rhythmic, some more in the rock 'n' roll idiom. But talk about him you simply must. And in these days of fast interchange of artists between America and Britain, one thing stands out.

Fats Domino has never been to Britain. He's never given a show here. A gov'nor figure of some sixteen tons . . . well, STONES—though he looks positively massive on stage . . . he could pack theatres and ballrooms here with no trouble at all.

MONEY ?

So the question is: Why on earth has this seller of some fifty million records never made the trip? Usual theory is that there just isn't enough money in any promoter's bank-account to tempt him. I dunno about that. There was enough money here to get over Cassius Clay, heavyweight of boxing. There must be enough to get Fats Domino, heavyweight of beat.

Presley is the only other American big-timer who hasn't been to Britain. Maybe that's because he has left it too late. Maybe anything that could happen here could be an anti-climax. Something like the sad, sorry saga of Bill Haley who delayed—then came and did rather less than conquer.

INSULTED

But Fats is different. Fats is just a great man of the R and B scene who apparently doesn't care much about whether a record is in the charts or not. He's a legend, sure. But he also has visited Germany and performed wildly and well at the Star Club in Hamburg. So why not in Britain? . . .

I believe it isn't the money. I talked to Lee Dorsey, who is a great mate of Fats—and

FATS DOMINO



'Heavyweight of Beat'

Lee said: "Fats has fought hard to get where he is. Money isn't the prime problem with him. It's the way he is asked. I happen to know that some British promoters have invited him to tour and they've been rather insulting in the way they talked to him. All this bit about him not having a record in the charts and therefore they are doing him a favour and they imply that Fats should be glad to

jump at a visit to Britain simply because it will do him a lot of good. Well—that's ridiculous. You know something?—Fats has topped at a rock show at the Paramount Theatre, Brooklyn, and he took 200,000 dollars".

Which is a lot of money, judged even by Presley's money-conscious standards.

So, meantime, we've been robbed. Robbed of seeing a star who has impressed him-

self so solidly on the scene that he is up there with the handful of all-time greats.

Let's delve a little. Fats (Antoine) Domino kicked off his Gold Disc trail back in 1948 when he released "The Fat Man" . . . a song dedicated to his own particular shape. He wrote this epic with Dave Bartholomew, of Imperial Records and this teaming was to prove a massive success in song-writing. In fact, "The Fat Man" took the best part of five years to sell a million, but the Gold Disc still rests on the mantelpiece in Fats' home in New Orleans.

It's possible to say that Fats is a married man, but that simple description doesn't really click here. He's an ULTRA-married man—he has eight children, all of them with a name that starts with the letter "A". And he has one son who is already a great performer on piano and drums.

RHYTHM & BLUES

Fats is totally dedicated to furthering the name of New Orleans in music. He's proud, insatiably proud, of coming from the place that produced Louis Armstrong, Kid Ory and Jelly Roll Morton. He'll just argue a little when you come to discussing exactly what music he plays.

Fats says simply: "When people said I was leading the rock and roll cult, I simply said: 'Oh yeah'. Like I was perfectly aware of what I was doing. But it was rhythm and blues really—that's what I'd always been playing and it had started back in New Orleans some twenty years earlier. It has the same beat as Dixieland jazz, with the strong beat that's made it popular now in a kind of exaggerated way. You see, these jazz men tried to progress so far they lost touch with what they were doing, so the beat started to disappear. This isn't any good for the kids. They had to have something to dance to. Call it rhythm 'n' blues."

Fats realised early on that he couldn't find the right sort of material among the existing songs. He started writing

for himself and up came songs, mostly with day-to-day conversational titles, like: "Ain't That A Shame", "Poor Me", "Don't Blame It On Me", or "I'm In Love Again". "Anything people'll say, could make a hit song title", he says over and over again. And he adds: "You'll never catch me not listening to somebody. I just never know when I'm gonna hear something that will be a million-seller or something".

GOLDEN SUCCESS

Anyway, no matter how it all happened, fact is that Domino has gone on and on creating his own golden-disc sounds. According to the fine new "Daily Mail Book of Golden Discs", the ones following "The Fat Man" were: "Goin' Home", "Going To The River", "You Said You Loved Me", "Please Don't Leave Me", "I Lived My Life", "Love Me", "Don't Leave Me This Way", "Thinking Of You", "Ain't That A Shame", "All By Myself", "I Can't Go On", "Bo Weevil", "I'm In Love Again", "Blueberry Hill",

"Blue Monday", "I'm Walkin'", "It's You I Love", "I Still Love You", "Be My Guest", "Walkin' To New Orleans" B/W "Don't Come Knockin'".

It's a staggering list. For a start, half-a-dozen of these were created before the good Elvis Presley even came on the scene. For a second course, he apparently comes third to Elvis and the Beatles for the actual number of million-selling discs (22). He is also top of the list of the most million sellers for songwriters with 21—and it's interesting to note that Dave Bartholomew is only one short of that title. Credit given, then, for a first-rate team. It tops, dare I say it, even Messrs. Lennon and McCartney.

Trouble is that facts and figures give only half the story. Fats, on stage, is a sensational performer. Less histrionics than you'd think—often he sits on two piano stools on the grounds that the "overlap" is too great otherwise. That's how he was situated when filming his parts for "The Girl Can't

Help It", a movie which did a lot to help Fats (and Gene Vincent) in Britain. He played "Blue Monday". And played and sang it very well indeed.

Fats has had a rather erratic record release set-up in Britain. Ironically, he switched to Mercury in September, 1965, and came out with a version of "I Left My Heart In San Francisco" and did Tony Bennett a great favour! Fats took it at a slow deliberate tempo and it rather dragged along, lacking his usual fireworks. But it was well-plugged. Folk seemed to remember that it had already been a hit for T. Bennett, rushed out and bought the balladeer's version—and whipped it back in the charts.

Tony Bennett came over for a Royal Variety Performance. Fats Domino remained in America.

VIOLINIST FATHER

Fats talks proudly about his family. He was born on February 26 in 1928 and was, to say the least, a chubby fellow at birth. He was the only one of nine children to

show an interest in music, but the family was quite musical via his father, a violinist, and his uncle, Harry Veretee, who played with Kid Ory and Oscar Celestin . . . two top New Orleans' bands.

"Never had no trouble with learning music", said Fats. "Had more trouble learning to write my own name. But we had this upright, old-fashioned piano going at home and I found I could just teach myself to pick out little melodies on it. I was still in short pants and believe me, seeing my fat old legs coming out of short pants was really something. When I left school, I earned a few dimes working in honky-tonks, but mostly I had to get my money by working in a factory which made bed-springs. You don't make too much out of that. . . ."

So Fats goes on making his highly individualistic way in beat music.

And British fans go without the chance of seeing and hearing him. Can't some enterprising promoter do something about it?

PETE GOODMAN.

Being the Drummer's friend

AS Professional Promotions Manager for Premier Drums I spend my time keeping in touch with what's going on as far as drummers are concerned. I have to keep an eye on all aspects of music from beat and jazz to orchestral drumming.

In my spare time I drum with a group, so I couldn't be in a more interesting job—even though it does get very hectic.

Today some of my best friends are people I never thought I'd meet—let alone get to know well. For instance I know the whole Duke Ellington band, and drummer Sam Woodyard is a great guy.

ADAPTABLE

In this job you have to be able to jump from one type of music to another very quickly, depending on the player you are talking to. It's rather like being a session man, you have to adapt to fit in with what is going on around you.

I'll explain what I mean by describing a typical working day.

First of all I answer the mail that comes into the office, then I get down to the business at hand.

Bobby Elliott is on the line. He want me to arrange for him to pick up some new drums in New York. I arrange to meet him at the EMI studios at 7 that evening.



By Phil Franklin

Then at 2 p.m. I'm at Ready Steady Go for a talk with Tony Mansfield of the Dakotas. He's bubbling over with enthusiasm for his new tom-tom because he finds it gives him a great deal more scope.

While I'm there I snatch a few words with Stan Barratt of the studio orchestra and then start chatting with Gary Leeds about snare drums.

On the way out I bump into Roy Fewins, the stage manager, who gets me talking about studio equipment, and by the time I look at my watch it's 4.30—and I realise I haven't had any lunch.

I grab a quick snack and call the office to find a whole host of drummers have been trying to get hold of me, and that I've been fixed up to meet Viv Prince at 6 p.m.

I make it with seconds to spare and finally get to EMI just in time to hear the Hollies in action before talking to Bobby Elliott as arranged.

And that's it—the end of another day. As I said before it's a hectic life, but it's worth it when you realise that you're helping to get all those great drummers just what they want.

At 11 a.m. I have a date with Gus Johnson and Sam Woodyard at their hotel to discuss new kits for them.

I sort out what they want, and arrange to take Gus to our Leicester factory to pick up his drums in time for the opening concert at Birmingham in two days' time.

WHERE IS EVERYBODY

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

THE ALAN PRICE SET

June: 25th Central School of Arts and Crafts, LONDON; 26th The Place, Hanley, STOKE-ON-TRENT; 27th Keele University, STOKE-ON-TRENT; 28th Dorothy Ballroom, CAMBRIDGE; 29th Locarno, STEVENAGE; 30th Locarno, BURNLEY.

July: 1st Majestic Ballroom, WELLINGTON; 2nd Dreamland Ballroom, MARGATE; 3rd Winter Gardens, BOURNEMOUTH; 4th Spinning Disc, LEEDS; 5th Marquee, LONDON; 7th Ramjam Club, BRIXTON; 8th California Ballroom, DUNSTABLE; 11th Gay Towers Ballroom, BIRMINGHAM; 15th Princess & Domino Club, MANCHESTER; 16th Marcam Hall, CAMBRIDGE-SHIRE; 22nd Playing Fields, Gedney, LINGS; 23rd Bowes-Lyon House, STEVENAGE and Corn Exchange, HERTFORD.

CHRIS FARLOWE

AND THE THUNDERBIRDS

June: 25th Roadcentre, BISHOP'S STORTFORD and Marquee, LONDON; 26th Black Prince, BEXLEY; 27th Manor House, IPSWICH; 30th Ritz Ballroom, SKEWEN.

July: 1st Gaiety Ballroom, GRIMSBY; 2nd Spa Ballroom, BRIDLINGTON; 3rd Country Club, KIRKLEVINGTON; 4th Top Rank Ballroom, WOLVERHAMPTON; 6th BROMLEY Court Hotel; 8th Portland Buildings University, NOTTINGHAM; 9th Dreamland MARGATE; 10th Agincourt Hotel, CAMBERLEY; 13th Top Rank Ballroom, DONCASTER; 14th Mayfair Ballroom, NEWCASTLE; 16th Gaiety Ballroom, RAMSEY.

THE ARTWOODS

June: 25th St. Gabriel's College, CAMBERWELL; 26th EEL PIE ISLAND, 28th 100 Club, Oxford Street, LONDON.

July: 1st Il Rondo, LEICESTER; 2nd Elizabethan, GLASGOW; 3rd Maryland, GLASGOW; 4th Quaintways, CHESTER; 8th Continental, EASTBOURNE; 9th MANSFIELD; 10th NOTTINGHAM; 11th IPSWICH; 12th 100 Club, Oxford Street, LONDON; 16th STAMFORD.

GEORGIE FAME

AND THE BLUE FLAMES

June: 25th Ricky Tick, WINDSOR; 28th SWEDEN.

July: 8th Manor House, LONDON; 10th Carousel Club, FARNBOROUGH; 21st Ramjam Club, BRIXTON; 24th Garrick, LEIGH and Towers Club, WARRINGTON (for one week).

ZOOT MONEY

July: 2nd Ricky Tick, WINDSOR; 3rd Mojo Club, SHEFFIELD; 4th Manor House, IPSWICH; 6th Town Hall, FARNBOROUGH; 8th Starlite Ballroom, WEMBLEY; 9th Ramjam Club, BRIXTON; 10th Black Prince, BEXLEY; 11th Supreme Ballroom, RAMSGATE; 12th Klooks Kleek, WEST HAMPSTEAD; 13th Orford Jazz Cellar, NORWICH; 15th Manor House, LONDON; 16th Continental, EASTBOURNE; 17th Pier Ballroom, HASTINGS; 18th Majestic Ballroom, READING; 19th Youth Centre, WEDNESBURY; 20th Bromley Court Hotel, BROMLEY; 22nd California Ballroom, DUNSTABLE; 23rd Zambezie, HOUNSLOW; 24th Central Hotel, GILLINGHAM.

MANFRED MANN

June: 25th Keswick Training College, NORWICH; 27th St. Luke's College, EXETER.

July: 3rd South Pier, BLACKPOOL; 6th Hillside Ballroom, HEREFORD; 9th Spa Ballroom, BRIDLINGTON; 10th South Pier, BLACKPOOL; 12th Marquee, LONDON; 17th South Pier, BLACKPOOL; 23rd Villa Marina, ISLE OF MAN; 24th South Pier, BLACKPOOL.

KINKS

June: 25th California Ballroom, DUNSTABLE and Corn Exchange, HERTFORD; 30th Pier Ballroom, WORTHING.

July: 1st Municipal Hall, PONTYPRIDD; 2nd Civic Hall, BARNSLEY; 4th Bath; 12th Floral Hall, MALVERN; 14th Dreamland, MARGATE.

SMALL FACES

June: 25th Pavilion Ballroom, BUXTON; 26th PARIS; 28th Marquee, LONDON; 29th Orchid Ballroom, PURLEY.

July: 1st-5th GERMANY; 6th Locarno, STEVENAGE; 7th Dorchester Hotel, LONDON; 8th Skyline Ballroom, HULL; 9th Floral Hall, SOUTHPORT; 14th Palace Ballroom, ISLE OF MAN; 15th Palace Ballroom, MARYPORT; 16th Star Royal Hall, BRIDLINGTON; 17th Mojo Club, SHEFFIELD; 21st Public Hall, BARROW-ON-FURNESS; 22nd St. George's Ballroom, GUERNSEY.

GENO WASHINGTON

AND THE RAMJAM BAND

June: 25th Ramjam Club, BRIXTON; 26th Beachcomber, NOTTINGHAM; 27th Woodhall Community Centre, WELWYN GARDEN CITY; 28th Civic Hall, Grays, ESSEX; 29th Orford Jazz Cellar, NORWICH; 30th Club A Go Go, NEWCASTLE.

July: 1st Corn Exchange, NEWBURY; 2nd Marcam Hall, CAMBRIDGESHIRE; 3rd Black Prince, BEXLEY; 5th Odeon, Holywell Cross, CHESTERFIELD; 6th Corn Exchange, KING'S LYNN; 7th Civic Hall, GUILDFORD; 8th Ramjam Club, BRIXTON and Flamingo, LONDON; 9th Burtons Ballroom, UXBRIDGE; 10th Iron Curtain, ST. MARY'S CRAY; 11th Court Youth Centre, SOUTH OCKENDON; 12th BRISTOL UNIVERSITY; 14th Ricky Tick, WINDSOR; 15th California Ballroom, DUNSTABLE; 16th Flamingo, LONDON; 17th Tavern Ballroom, EAST DEREHAM; 18th Atlanta Ballroom, WOKING; 19th Town Hall, HIGH WYCOMBE; 21st Stoke Hotel, GUILDFORD; 22nd Stanford-le-Hope, Youth Centre ESSEX; 23rd Tofts, FOLKESTONE; 24th Agincourt, CAMBERLEY.

JIMMY JAMES

AND THE VAGABONDS

June: 25th Blue Moon, CHELTENHAM; 27th Wall City J.C., CHESTER; 28th American School, Hilton Hotel, LONDON; 29th READING University; 30th BIRMINGHAM University.

July: 1st Mr. McCoys, MIDDLESBROUGH; 2nd Gliderdrome, BOSTON; 4th Marquee, LONDON; 5th Concord, SOUTHAMPTON; 6th Orford Jazz Cellar, NORWICH; 8th Masonic Hall, HORNCHURCH; 9th Jigsaw, MANCHESTER; 10th Mojo Club, SHEFFIELD; 12th BRISTOL University; 15th Birdcage, PORTSMOUTH; 16th Porchester Hall, LONDON; 17th White Lion, Edgware, LONDON; 18th Shoreline Club, BOGNOR REGIS; 22nd Mr. McCoys MIDDLESBROUGH; 23rd Mojo Club, SHEFFIELD; 24th Country Club, KIRKLEVINGTON.

THE TROGGS

June: 25th Guildhall, CHARD; 26th Princess Theatre, TORQUAY; 27th Top Rank Ballroom, SOUTHAMPTON; 29th Seven Club, SHREWSBURY; 30th Public Hall, BARROW.

July: 1st Co-op Hall, GRAVESEND.

SOUNDS INCORPORATED

June: 25th Tofts, FOLKESTONE; 27th St. Lukes, EXETER; 30th Harper Adam College, NEWPORT.

July: 1st Training College, MATLOCK; 3rd-10th Franchi, JARROW and Fiesta, STOCKTON; 15th Parkside Hall, AMPTHILL; 16th Butterfly Grange SWANWICK; 21st R.A.F. BINBROOKE; 23rd Town Hall, CLACTON.

CLIFF BENNETT

AND THE REBEL ROUSERS

June: 28th Town Hall, CRAWFORD.

July: 2nd Burtons Ballroom, UXBRIDGE; 3rd Airmans U.S.A.F., BENTWATERS; 6th Grafton Rooms, LIVERPOOL; 7th West Midland Training College, WALSALL; 9th Britannia Club, NOTTINGHAM.

MOODY BLUES

June: 25th Technical College, LUTON; 26th Winter Gardens, MARGATE; 27th Keele University, STAFFORD; 29th Pavilion, HEMEL HEMPSTEAD; 30th BIRMINGHAM Technical College.

July: 1st Training College, NOTTINGHAM; 7th Public Hall, BARROW-IN-FURNESS; 9th Riverside Dancing Club, TENBURY WELLS; 10th Starlite Ballroom, GREENFORD; 11th Gay Towers, EDGBASTON; 15th Majestic Ballroom, WELLINGTON; 16th Royal Lido Ballroom, PRESTATYN; 17th Working Men's Club, KETTERING; 21st SCOTLAND.

YARDBIRDS

June: 25th Palais, BURY; 29th Brommel Club, BROMLEY.

July: 1st CHISLEHURST CAVES; 2nd Barry, GLAMORGAN; 5th Winter Gardens, MALVERN; 10th Pier Pavilion, HASTINGS; 14th Town Hall, KIDDERMINSTER; 20th STOURBRIDGE; 22nd Co-op Hall GRAVESEND; 25th Pavilion, BATH.

THE WHO

June: 25th CHICHESTER University; 26th Britannia Pier, GREAT YARMOUTH; 29th SHEFFIELD University.

July: 1st Winter Gardens, EASTBOURNE; 2nd DERBY; 3rd Britannia Pier, GREAT YARMOUTH; 4th Supreme Ballroom, RAMSGATE; 7th Locarno, STREATHAM; 8th Top Rank Suite, CARDIFF; 9th WESTMINSTER College; 10th Britannia Pier, GREAT YARMOUTH; 15th Tiles, Oxford Street, LONDON; 16th ARNSLEY; 17th Britannia Pier, GREAT YARMOUTH; 19th-21st SCOTLAND; 22nd Floral Hall, MORECAMBE; 23rd Spa, BRIDLINGTON; 24th Britannia Pier, GREAT YARMOUTH.

COUNTRY BOY LOOKS LIKE CITY GENT

If you happen to be wearing a sharp-cut mohair suit when you meet up with Florida-born Lawrence Hankins Locklin (alias Country singer Hank Locklin), you'd better not expect immediate friendly conversation from him. It takes time for him to thaw out when faced with what he regards as a city-slicker type!

He explained this to me when he was last whistle-stopping through Britain and Europe. "It's not that we Southern folk are suspicious exactly. But we stick pretty much together and we feel that the city folk are out-thinking us all the way 'long the line. We don't feel inferior—far from it! Just kinda out of place. . . ."

In fact, Hank is a pretty big man back home in Milton, Florida. He was Mayor of McLellan, has big civic duties as a member of the Ruritan Club, is on the executive of the Parent-Teacher Association, a big-wig in the Masonic Lodge, and is secretary to the Florida Peace Officers' Association. "I work, anyway I can, to help the civic authorities to beautify and build North-West Florida", he said. "This takes up a lot of time, specially as I'm involved with the Grand Ole Opry touring company and I like to fit in visits to England and to Ireland and Germany . . . I figure the fans who buy so many records in those places should be treated with respect and loyalty".

SURPRISES

A slow-talker, Hank. Actually one of the nicest characters in the Country field, and something of an oddity, too, in that every so often one of his singles suddenly zooms right out of the normal sales field and becomes a big all-round pop hit. Like the record "I Feel A Cry Coming On". And the previous "Please

Help Me I'm Fallin'", or "Send Me The Pillow You Dream On" . . . which Hank wrote and which was also a massive hit for Dean Martin and Johnny Tillotson.

AWARENESS

Hank himself says: "It's all a matter of finding the right tune. My friend Eddy Arnold was a tremendous success in America and built up a tidy little fortune from his record sales. Then up came 'Make The World Go Away' and suddenly a few million other people are aware of his talents. People think of Country entertainers as being part of a special clique, but it isn't true. We are simply . . . entertainers".

He also made the interesting point that youth is NOT everything when it comes to selling a sentimental Country song. It's the sound that matters, he stressed. Not arm or leg or hip movements!

He lives, comfortably, on the "Singin' L Ranch" back home. It took him about two years to build his personal swimming pool. And about the same time to stock his personal lake with bream and



trout. He said: "When I get away from all the touring, I just relax there. I'm keen on cattle-breeding, specially Black Angus, and right through the woods on my estate are quail and doves and deer. Do a little hunting when I feel like it, just to keep the numbers down". There are also two handsome Palominos for his wife, Wella, and himself to ride.

FARM LAD

So it's a country-gentleman sort of life for the hit-maker. "Wasn't always so", he said, frowning a little as he remembered the old days. "I came up through the farm life, but I bought me a guitar when I was just ten years old. Payments were a dollar-and-a-half a month but I couldn't keep up with them, so the guitar had to go back. Even as a kid I tried to raise a few cents by hoeing and chopping cotton on a vast field . . . and the gratifying thing is that that field is now part of my own ranch.

"My Ma and Pa helped me out on the musical side. They sang country-style, but not for money—just for kicks. I guess I knew a couple of hundred songs by the time I was 14. We didn't have enough cash for me to act the playboy, you understand. Even when I started on radio in Pensacola, I didn't earn enough so I had to sweat it out on a road gang, in the local shipyard, oh—anywhere!"

One gets the impression that nothing in the world could upset the calm of Hank Locklin. He takes everything at walking pace. He's a competent guitarist but worries little about practising. He gets animated mainly when talking about his home . . . "turned it from a scrub-oak farm into a real ranch. We have air-conditioning, I have a work-shop and my own office and my own recording studio. Plus pretty lavish accommodation for the horses. . . ."

continued on foot of facing page

A MINDBENDING SESSION

A weird and wonderful Indian sitar effect struck my ears as soon as I walked into the Philips studios to look in on the Mindbenders LP session. Peering through the glass window of the control room and round a sound screen I located the source. There was Eric Stewart sitting on a stool lovingly fingering a black Gibson Les Paul Custom three pick-up job which was going through a Fuzz box. Indian passage at an end, bass player Bob Lang came in with a solid thumping bass figure and the three of them swung away on an instrumental which they later called "Rockin' Jaybee".

After that they came through into the control room to listen to their efforts over the speakers. A & R man Jack Bayerstock looked a little worried as the speakers



The Mindbenders from L. to R. Rick Rothwell, Eric Stewart, and Bob Lang

poured forth. The Mindbenders sat around, heads bowed. "I think it needs a bit more", said Eric. Jack suggested another bass line and a driving tambourine. . . . "Yes", said Eric, "and I think I'd like to do my first lead break again and leave the second one out altogether." "O.K." said Jack, "We'll put the bass and tam-

bourine on first". The group went back to the studio. Drummer Rick Rothwell, picked up a tambourine and waited, Bob Lang fiddled with the settings on his bass. "Give me more of a click, could you Bob?" said Jack. Bob obliged. "O.K. the track's coming through now." Off they went. Rick waited until the

number really took off before he came in with the tambourine. Later Eric added a new improved break and also strengthened the basic riff. That track was pretty well completed except for "raving piano from the hands of Mr. B." as Eric put it, so they decided to move on.

Next was a ballad called "You Don't Know About Love", which Eric had written. On this one Jack Bayerstock was called upon again to play piano. The boys seemed to delight in referring to him as "Mr. Rock and Roll" and generally sending him up but the genial Mr. B. laughed along with them and gave as good as he took. "These boys are wonderful", he confided later, "They work very hard. I enjoy recording them more than anyone".

GREAT MATES

From what I saw of the session I can see where the enjoyment comes in. They're good mates, the three Mancunians and the relaxed A & R man. While I was there he said to me, "It's strange to think I've been recording these boys three years". Evidently he feels as if he's known them for much longer than that. The Mindbenders all possess a very sharp sense of humour and they use it to good advantage in the studio. The inhabitants of the control room were treated to short plays, spontaneous character acting, snatches of opera, voices from the dead, and dance routines. Even if this LP sells only five copies they've had a load of fun making it.

HANK LOCKLIN

continued

He might just raise a quizzical eyebrow if you offered a word of criticism about the Irish people. He's proud of his Irish ancestry, prouder of the way the Irish buy his records. He said: "Chet Atkins couldn't get over what happened last time I visited Ireland. I came right back and couldn't get the accent out of my head. We were making an LP called 'Irish Songs, Country Style' and in no time I had even

that Nashvillian Chet talking all the begorrahs and such. Soon it seemed to me that the whole of Nashville was trying to put on the Irish accent".

Harking back to his music, Hank said: "Country music is essentially the music of the people and it has to be simple and melodic. Then people in other forms of music figure it must be easy. Easy to perform. Well, all I can say is that I've never found it easy yet. I still get those old butterflies before I go on stage—and sometimes we play to audi-

ences of 30,000 people".

Hank is totally UN-pop in image. He really is more like a businessman than a Gold Disc winner. He knows little about what happens in the rest of the Top Twenty. One wonders what on earth he'd talk about if he came face to face with the Beatles or the Stones.

But then, being a real country gentleman, he'd probably make out. Even get 'em interested in squirrels, or deer, or Palomino ponies.

PETE GOODMAN

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STEVE CROPPER

LEGENDARY MEMPHIS SOUL GIANT

By CROTUS PIKE

IF there are people who don't know the name, there must be very few who have not heard his guitar sounds on record. For Steve Cropper is the guitarist on practically all the records produced by that soulful Stax-Volt Company of Memphis. However, guitar playing is only one of the many activities revealed to "B.I." in an exclusive interview in Memphis with Steve Cropper.

In addition to being lead guitarist of two groups—The Mar-Keys and Booker T. and the M.G.'s—Steve is the A & R man who actually produces the records of artistes like Rufus and Carla Thomas, Otis Redding, The Mad Lads, and William Bell. What's more, he has written, or helped to write, a great many songs, the most successful being The Mar-Keys "Last Night", "In The Midnight Hour" with Wilson Pickett, "Can Your Monkey Do The Dog" for Rufus Thomas, and "Mr. Pitiful" with Otis Redding.

STARTED ON ACOUSTIC

Steve was born at Willow Spring, Missouri, in 1941, and moved to Memphis in 1951. While attending the local High School there he bought his first acoustic guitar, and began taking lessons. A year later he bought his first electric model.

"I have never had any real influences on playing the guitar as I like all types of guitar music. My favourites are Albert King, Wes Montgomery, B. B. King, Kenny Burrell, Charlie Byrd and various country guitar players, like Buck Graves with Lester Flatt and Earl Scruggs.

"I have a variety of Fender guitars. An Esquire was used on most of the earlier Stax Records including 'Green Onions', 'Walking The Dog', 'Did You Ever Love A Woman', the 'Green Onions' LP, etc. I have two



Telecasters, on which I use different string set-ups for various sounds, and I also use a Stratocaster, which I tune vassapoo in the key of C for different effects. You can hear this on the Carla Thomas 'Stop! Look What You're Doing', and the flip. I'm talking to several guitar manufacturers right now about making a guitar to fit my needs, with the thought of some day putting it on the market."

MAR-KEYS

Steve's first big success was with the Mar-Keys, whose first record "Last Night" sold over a million copies in the States. Although the combo has changed recently, the group is still together and their last record "Philly Dog" made the Hot Hundred.

"The new line-up on the Mar-Keys is Al Jackson, Isaac Hayes, Andrew Love, Gene Parker, Joe Arnold, Wayne Jackson, Duck Dunn, Floyd Newman and myself, which is made up from the staff band, as was the original group.

Variations were made for the road band, which is no longer together. Due to the amount of work in the studio, we can't get away for public appearances, and we'll probably have to form a new road band."

Most of the records he produces, Steve explained, feature backings by various combinations of the M.G.'s—Mar-Keys Group. As a session guitarist, he himself is in great demand.

"As you know, I play behind all the artistes on Stax and Volt, but I have also played recording dates with Wilson Pickett, Don Covay, Tarheel Slim and Little Ann, Al 'TNT' Braggs, Bobby Darin, James Carr, The Packers, Danny White, Ted Taylor and various unestablished artistes."

SATISFACTION

One of the more controversial hit records made by Steve Cropper was Otis Redding's version of "Satisfaction". Was it made as some kind of a joke?

"The simplest answer I can give is money. Let me explain. When producing an LP in the States it's a good policy to do as many top 10 tunes as possible, and this particular song seemed to have R & B roots because of juke box playing in coloured clubs and restaurants. For this reason we decided to record it on Otis. As you can see, we did not copy the original arrangement. However, it was never intended to be a single, but due to nationwide calls in the States, radio play and album sales, we were forced to pull it for a single. As to being a joke, the record went pretty high on the National charts."

Currently, "Hold On I'm Coming" by Sam & Dave, "My Lover's Prayer" by Otis Redding and "Ninety-Nine And A Half" by Wilson Pickett are all going very well in America for Mr. Cropper.

Within the next few months Otis Redding should be arriving in England for a tour, and don't be surprised if Steve Cropper comes along too. In the meantime he sends this message to his friends in England:

"I'd like to thank everyone so much for all the fan letters I have received, and forgive me for not being able to answer all of them. Also, many thanks for buying the records I have written and produced. Be on the look out for my new album, which will be released in the next few months".

THERE is no doubt that Keith Moon of the Who is the uncrowned king of wild, wild drumming. His pile-driving assaults on a kit are often considered as the furious acts of a lunatic. But although he runs through drum kits faster than most guitarists change their top E strings, it is pure, calculated showmanship that prompts him to do it—there's not one ounce of lunacy in the whole act.

"I'm a natural extrovert", he explained, "and I like being labelled a showman. When I first started playing I didn't break up my drums consciously but people began talking about my antics so I did it more and more, and now I deliberately ruin them."

"On one occasion just recently, I kicked the whole kit off the rostrum. It did me good and it was very spectacular."

Keith has had no formal drum tuition but taught himself just over three years ago. He believes this is an advantage because it has enabled him to develop a more natural and individual style. Nonetheless he believes tuition can be beneficial.

"I think any drummer should let his own style develop for the first few years and then when he feels he's settled down, take tuition."

"I'd like some training in about a year, but not from just one person. It's necessary to learn from three or four people because one merely tries to put across his style and it is important to get a broad knowledge."

FEW FAVOURITES

"I used to pick up hints from a lot of people but many of them seemed to be copying the ones I liked best so now I only listen to my own favourites—people who have acquired a fixed style by which they can be recognised."

Among the drummers he favours are Brian Bennett, Rufus Jones, Bobby Elliott and Ginger Baker, stixmen who in the main seem to think along the same lines as Keith although he doesn't believe they have had an influence on his own playing.

He also likes the drummer with Count Basie, although he is not a jazz fan. "Jazz is a little too subtle and contrived for me, but I do like big bands."

"In fact I'd like to play in a big band", he decided. "I might well form my own in

KEITH MOON— HAPPY EXTROVERT



the future, although in two years from now I may have changed my mind."

I asked him what he preferred to use, sticks, brushes or mallets.

"Sledge-hammers", he replied. "I can't use brushes to save my life so I use sticks all the time."

During a concert Keith uses four sticks—two in each hand.

"It gives me wider scope", he explained. "I use the right hand for cymbal and snare which gives me a two-hand sound with one hand, and the other I use for tom-tom and

the other cymbal. With the bass drum this means I hit five at once instead of only three."

"I've just added a second bass drum to my kit but I'm not really satisfied with the sound yet. I want to get my left foot moving as fast as my right and I'd like to get them both faster still."

Keith's whole playing style is based on variations between bass and snare drums, with quite a bit of in-between work on lead cymbal.

"It's the cymbals that go first", he said. "I've tried loads of them but I break them

more than anything else. Two weeks, that's the average life of my main cymbal."

At present he uses felt beaters on his bass drum but he wants to get hold of four wooden beaters, because after trying them he found he liked the heavier sound.

How does he feel about his own drumming?

"Sometimes I'm in a world of my own and I get carried away. This usually depends on how I feel and how the music is going."

GETS STALE

"When you're playing seven nights a week you tend to get stale. I like time off because a week away from the group means you can come back fresh and it's all new—like getting out of the rut."

"This is particularly true with the Who where there is a lot of aggravation and tension because we don't get on too well. If a group gets on it's fine. But when it's an effort it begins to tell because you don't relax off stage. You're tensed up 24-hours a day."

"I have a fight with someone, have a few stitches and get a few days off."

Just lately Keith has been augmenting his drumming with harmony work. He takes top harmony on a couple of numbers and does lead vocal on "Barbara Ann". But it's not a sign of things to come.

"My voice isn't really good enough", he admitted, "and I've no ambitions to be a singer".

His style of drumming inevitably brings comments from other musicians.

"I think it's mainly a matter of jealousy", he said. "It's a natural reaction when they're only earning about £30 a night."

What of the future? Would unrest in the Who lead to Keith quitting?

"I think we'll stick together, despite our differences", he said. "Unless one of us is murdered on stage."

"But for the next twelve months I just want to progress along the same lines."

And maybe start on that tuition.

MIKE CROFTS

WHAT is echo? Well, according to the Concise Oxford Dictionary it is "The repetition of sound by reflection of sound waves". That's all very well, but there are so many forms and so many applications that everyone has a different idea of what it is. One bloke might think of the echo he gets when he shouts in a quarry, another might think of the "empty studio" sound achieved by Holly and Vincent, another back to the early Shadows records. But everyone knows how much better their voice can sound when they sing in the bathroom—that's echo in its simplest form.

A few years ago no self-respecting group would be seen on stage without their little magic echo box. They stuck echo on the voices and the guitars and many of them managed to get a horrible, distorted, muzzy, sound. The reason? Overindulgence as far as the controls went. Too many groups believed that they would be O.K. just as long as everything was full-on. Very wrong, of course, and this attitude led to a great deal of frustration and distrust of echo units.

BEATLES

When the Beatles arrived they did a lot to get rid of the heavy echo effect. The Tornados sound, which had pleased the ears of countless space-age popsters, was slowly but surely replaced by the rough and ready, solid, no nonsense sound supplied by the down-to-earth Liverpoolians. Echo was fading and even the Shadows, who had to a great extent started the echo boom, cut down the airy content of their records.

This was the end of the echo boom as such, but the more sensible groups realised that echo was very necessary

REPEATED SUCCESS!

By *ALEX HAYES*

to give voices a lift. They were quite right. Echo doesn't have to resemble the immortal magic voice which our friend Sparky lost in the mountain, it can be subdued, unsensational and right.

ALWAYS WITH US

Echo has always been with us and always will be. It's used on TV, radio, in large halls. On records too, every voice is given a spot of echo to bring extra presence to it.

Methods of obtaining echo vary. A B.B.C. spokesman told "B.I." "The original conception of an echo chamber was, as the name suggests, just a room with a mike and a speaker in it. Signals are fed through the speaker and the room supplies the natural ring". He explained, "In fact we have several studios which work on exactly this principle. In other studios", he went on, "we employ electrical methods. We use several large metal plates measuring 6' x 4'. At one side of the plate, where the impulse from the mike enters, there is a small electronic unit, called a transducer, which pushes the signal across the plate. The

signal is dispersed and can be taken off at other points on the plate depending on how long the sound engineer wants to delay the signal". Of "Pop" shows he said, "On these shows we give a great amount of echo simply because everybody loves it".

Recording studios use different echo units for different effects. They usually have the plates which have already been mentioned, a tape unit or an electronic reverb unit. Some studios have their own small echo room in which they get a completely natural effect.

USE ON STAGE

This is all very well, but we are really interested in the use of echo on stage. First of all, no matter what type of unit you are going to use, take note of these words of advice from a foremost designer of echo units. "When the echo unit is made", he explained, "the manufacturers make allowance for a great deal of echo so that you have plenty to spare even on a poor amp with hardly any gain. If you are going to use the unit with anything like a

good amp you must use your common sense as far as settings go. Don't turn the unit full on and then adjust your amp. Get your amp volume first, forget about the unit. Later you can bring in the volume and amount of echo you require".

TAPE UNITS

Usually when echo is mentioned one's thoughts turn to tape units—the first units to bring that wide open studio sound to groups on stage. Selmer, Vox and Watkins all make very good economical units and the Watkins Copicat in particular is still selling well here and bringing home nice bread from abroad. These units work on the principle of a tape-recorder with several recording heads and separate heads for playback and the whole system of producing echo can be likened to a tape recording which is recorded and played back almost instantaneously.

MAGNETIC DISCS

In foreign and American units the tapes are sometimes replaced by magnetic discs which revolve within the circle of heads. Recently a completely different approach was perfected by Arbiter, who introduced Soundimension.

Inside the unit there is a drum coated with a metal oxide. This replaces the tape and doesn't at any point touch the actual playing heads—in fact there is a gap between the heads and tapes which measures 4/1000ths of an inch. This obviates any wear caused by contact and Arbiter say that their unit will never need replacing.

So there you are. Echo's nowhere near dying out and British manufacturers are producing a variety of equipment wide enough to satisfy the most demanding instrumentalist. The rest is up to you.

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THE NASHVILLE SOUND



NASHVILLE, Tennessee. The city that music built. As legendary as the artists that record there, the story of its development is quite incredible. From one small radio station, Nashville is now the undisputed capital of Country and Western music. It produces nearly as many hit records as either New York or Hollywood, which, considering its size, is a fantastic achievement.

STARTED AS WSM

In 1925, Nashville's first radio station began broadcasting under the name WSM. A bearded old violinist introduced the first programme, an hour's-worth of reels, jigs, and parlour songs. This man, reputedly called Uncle Jimmy Thompson, asked for listeners to send in their requests. The

response was fantastic. The show, later to be re-named "The Grand Ole Opry", was an instant success, and today, some 41 years later, is heard by ten million listeners every week.

This show was the start of it all. The programme was extended to four-and-a-half hours, and recorded with "live" artists instead of just records. C & W stars that owe their success to "The Grand Ole Opry" include Hank Snow,



Chet Atkins

Roy Acuff, Flatt and Scruggs, Eddy Arnold, and a young session guitarist—Chet Atkins.

During the early 1950's, Rock 'n' Roll was born. This was largely a product of the meeting of white Country singers with Negro Rhythm and Blues. Many of the early rockers—such as Elvis Presley, Bill Haley, Carl Perkins, Buddy Holly, and the Everly Brothers—started as C & W singers, so what better place to record than Nashville?

The first recording studio in Nashville began in the spring

of 1945, when Decca Records decided C & W could be classed as commercial. Prior to this, everyone had to go to either New York, Chicago, or the local studios in Atlanta, Dallas, and Charlotte. Today, every major recording company in America has a studio in Nashville, and the main street—called either Record Row or Music City Boulevard—is a gleaming road of new studios and music publishers. Only last year, RCA Victor built a brand-new 750,000



Don Everly

Nashville is now classed as one of the U.S.A.'s tourist attractions, and millions come every year.

One sad thing about Nashville though, is its attitude to racial prejudice. Negro stars very rarely have the opportunity to record there, and when they do, it is only at the personal request of one of the really big names. Chet Atkins is one of these. His very latest album—"More Of That Country Guitar"—shows a photograph of the young guitar star beside a Negro harmonica-player. This photograph is a historic one for any Nashville-produced record.

The hit-parade success of C & W stars such as Roger Miller and Eddy Arnold is once again proving that Country music is not just for the minority, but the majority as well. This music has been the starting-point for nearly every form of commercial music today, and while there are still C & W fans left, then Nashville, Tennessee will continue to be the Music Capital of the World.

TONY WEBSTER



Phil Everly

dollar studio, and Columbia Records opened a new 500,000 dollar addition.

Very few musicians actually live in Nashville. Those that do include Chet Atkins, Floyd Kramer, and the Jordonaires. To them it's a necessity. They are in great demand for nearly every session, and consequently have to always be on hand. It's not an unusual sight to see the Everlys, Elvis, or Brenda Lee walking through the town. This is one of the few places left where they can enjoy their freedom and get away from the public eye. But of course there are the tourists.



Eddy Arnold



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INSTRUMENTAL NEWS

NEW REGENT SOUND STUDIO

Regent Sound's new studio A is situated in the Clark Brothers University of Show Business, and visitors to the studio will be able to enjoy such facilities as steam baths, gymnasium, coffee bar, massage, showers as well as getting the very best results from recordings on a four track machine. Also on the new Regent Sound premises there is a rehearsal room and a studio in which groups can make video tapes, so that they can work out presentation. Recording cost is £10 an hour, reduction £8, rehearsal £5, and video-taping £10 an hour with no extra cost for the tape unless it is purchased. All the other facilities are free. The full address is Regent Sound Studio A, 164-168, Tottenham Court Road, W.C.1.

BASS AND LEAD AMPS

After repeated requests, Rose-Morris have introduced 100-watt versions of their bass and lead Marshall amplifier units. Previously available in 50-watt form, the new models sell at 100-gns. each.

MYSTERY PIC



?

Can you name him?

CLUE: He's a member of a popular group.

But when this photo was taken, he was a little-known American artist recording for a small label in the States. Got it? You can check your guess against the answer at the bottom of the opposite page.

NEW EYE

The Eyes, who turned pro a couple of months back, have a new lead guitarist. His name is Steve Valentine and he operates on a two pickup Les Paul and a Vox A.C.30. He replaces Phil Heatley. At present Steve lives in Heston, Middlesex, but hopes to move up to the city with the others.

ST. GILES SALES

St. Giles Music Centre continue to do extremely good business with their range of Hammond organs. Looks like Small Face "Mac" will be relieving them of an M.102 pretty soon and the Art Woods have bought an L.100 and a Leslie tone cabinet.

A lesser known group which has bought an M.100 at the centre is the Soul Survivors. The organist is the nephew of Max Bacon the well known comedian-drummer.

CASTAWAYS complete line-up

Tony Rivers and the Castaways have completed their Fender line-up with the recent addition of a second Showman amplifier. Their equipment now includes a Bassman as well as the two Showman amps, Stratocaster, Jazzmaster and Precision Bass guitars.

NEW LABEL STARTS WITH FOLK

Reality—that's the name of a new record label launched recently by Livingston Organs. So far releases are confined to folk, but it is planned to extend the range to cover all types of music.

The company previously made religious records and the idea of the new label is to provide internationally known artists with a chance to choose the material they most want to record, and be able to have a say in the way it is recorded.

First issues include albums by Cy Grant, Steve Benbow and Nadia Cattouse.



New Telecaster Bass

Arbiter announce that they are now handling a new Fender bass. It costs 147 gns and has a Telecaster type body. Interest has been shown in it by many top group bass men.

Pictured is the Fender Kingsman, the new Fender acoustic. This model is also available in sunburst finish.

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CARTER AND KENNEDY TEAM

Ex-Ivy League member John Carter has joined forces with Terry Kennedy, who records the group. They sing together on one called "Doesn't Anybody Like Short Movies Anymore". Release date is June 17th.

NEW SONICS

The new Baldwin-Burns Sonic amps are attracting a great deal of attention from top session men. Models in this range are the Sonic 25, 35 and 55. Their prices are 55 gns., 69 gns., and 103 gns. respectively and they all come in a choice of 10 colours. A special feature on these and the brand new Orbit 75 amp is a facility which B.B. say will make it possible to change the characteristics of the amp rather than just its tone. This means that users of the Sonic will be able to get sounds which aren't necessarily exclusive to Baldwin-Burns amps.

AMP AND ORGAN WAIT FOR SHOW

Next month's British Musical Instrument Trade Fair should see some surprises. A single manual organ from Arbiter will make its first appearance along with a new Fender P.A. system giving an output of 110/112 watts, which is distortion free. Everything is hush-hush at the moment, and no details of price etc. were available at press-time.

New Instruments for Fair

Hohner will be introducing three new instruments in time for the British Musical Instrument Trade Fair next month.

The three instruments—trumpet, cornet and trombone—have a special construction which, it is claimed, makes it easier for the player to get a smooth tone without the problems of friction.

As yet no prices for the Silver Colibri range have been fixed, but a company spokesman told "B.I.": "They will be competitive".

NEW AMP ON MARKET

The long-awaited Baldwin-Burns Stage Three amplifier is at last on the market. It's a pretty revolutionary set-up and can take up to 16 speakers in four columns of four.

It has six channels and the built-in echo unit can be used on one or all of them. It also has a built-in automatic power control which provides a safeguard and prevents excessive power going through. This eliminates distortion.

There are six volume controls—one for each microphone—and there is a master volume switch which can be used to take the whole thing up.

It retails at 139-gns.

COAST TO COAST STRING SALES

Following a recent tour of America, Mr. A. Stein, managing director of General Music Strings, tells us the company has gained coast-to-coast distribution for their Picato and Red Dragon strings.

MULTI-COLOURED DRUMS

A new range of drum kits is being introduced by Sonor. They're called Multi-Brilliant and it's the finish that has earned them this name.

They come in seven different colours and the pattern is designed to catch the light in such a way that it appears as though you can see into the drum finish. This range has been introduced for drummers who believe in showmanship, and a complete kit costs £262.

3 NEW GUITARS

Three new Rotosound guitars have been introduced by James How. The Student model, costing 10-gns., is designed as the name suggests for people beginning to learn the instrument. It has laminated construction with birch and beach neck and a rosewood finger-board.

Next in the range comes the Classic Spanish with cedar neck, ebony fingerboard and rosewood bridges. It has rolled machine heads, and costs 22-gns.

The last is the Blue Grass Jumbo Guitar. Like the others, this is a six-string model. It has a mahogany body with spruce top and rosewood finger-board. There is also a high tensile steel adjustable truss-rod. The cost of this model is 33 gns.



Mick

NEW RANGE OF SEMI-ACOUSTICS

First opportunity to see one of the new range of Fender semi-acoustic guitars was on Top of the Pops recently. Dave Dee, Dozy, Beaky, Mick and Tich used a thin line body two pick-up model—price 225 gns.—for their appearance. Mick has a Ludwig kit now, and Dozy is playing a Fender Jazz Bass.

P.R.O. is Pro. Organist

New member of the Hammond promotion team is Roy Jevons, formerly a professional organist around the Midlands.

Guitar Sales Boom

I understand from Rosetti that their Tatra Classic range of folk guitars is selling better now than when folk was at its boom.

THE MOODY BLUES and all who sail in her . . .

Meet the Moody Blues—no, not the group, but a boat! It's a 35-ft cabin cruiser made from glass fibre by a firm of Norfolk boatbuilders, and the members of The Moody Blues were asked if they minded giving their name to the craft.

They were delighted—especially when they were asked to do the launching. The five boys made the trip up to Reedham where Denny Laine did the honours with the traditional champagne.

They all climbed aboard and motored up the river to Norwich in time for an evening gig.

The boat is available for hire, and first customer was Radio London DJ Mark Roman.



MYSTERY PIC, ANSWER: SCOTT ENGEL

BRING YOUR RECORDS TO LIFE!

By ALEX HAYES

THE first time anyone listens to a play-back in the control room of a well equipped recording studio, they are always very impressed with the wonderful sound which comes out through the speakers. But, later on, when they play either

the tape or acetate cut from it on their own record player at home, they are terribly disappointed. Those incredible resonating bass tones and clear trebles have all disappeared to be replaced by the usual thin sound.

What's happened? Aren't

GET MORE FROM YOUR DISCS BY PLAYING THEM THROUGH A

JORDAN WATTS

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Perhaps you can't have your favourite record and radio stars in the room with you—but you CAN have superb reproduction of their performances through the Jordan-Watts Jumbo loudspeaker.

It's small, gives true high fidelity response, reproduces the sound of individual instruments like no other, yet sells at only

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We can send you a technical leaflet, but the real test is to hear it in performance. Pop round to your nearest Hi-Fi Dealer and insist on hearing your favourite disc played through a Jordan-Watts Jumbo.

Further information from

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the same sounds that they heard in the studio still on the tape. Yes, of course, but you can't expect to hear them reproduced in the same way through a small record player with something like a 4" speaker.

There are, however, many people who do manage to get a recording studio sound in their own homes. People who move in the world of High Fidelity or Hi-Fi to give it its common term.

It is possible for an ordinary instrumentalist or record enthusiast to get the same sound that the Hi-Fi enthusiast seems to achieve without entering upon a concentrated study course for the next year, so as to master those knobs, dials, circuits, valves, etc., etc.

You don't have to be an England class player to enjoy a game of football or a cabinet maker to put up a shelf in your bedroom, so there is no reason at all why anyone should not be able to gather the simple knowledge required to set up the basic gear necessary to give you good sound reproduction.

I don't want to try and turn you into a complete "Hi-Fi bug"—although you may end up being that. With the never-ending quest for perfection the Hi-Fi enthusiast worries about every infinitesimal detail, listens for the slightest impurity in reproduction and is never satisfied with the equipment he has got. He'll talk about "woofers", "tweeters", "transcription decks" and many other strange things, until your head reels.

BASIC AIMS

All I am going to do is to give you a list of the basic equipment you need and then tell you how to set it up in your own home. I am going to aim at spending about £100 altogether. Remember that most of the shops will start you off with a quarter of the money as a deposit, so the initial outlay will be about £25.

I am not going to give you a complete list of manufacturers and the equipment that they all produce. There

are far too many. Once you know the type of equipment that you need then I think the best thing for you to do is to go to a good shop in your own area which concentrates on High-Fidelity equipment and ask them to recommend some suitable gear within the price range that you are prepared to spend.

The basic components which make up the normal Hi-Fi set-up are a turntable plus playing arm, a cartridge, which is the complete housing for whichever needle you want to use, an amplifier and two speakers.

PLAYING DECK

Let's start with the turntable on which you put the records or the playing deck to give it its Hi-Fi name. There are hundreds of decks to choose from so let's try and cut down the field a little. Ask yourself what type of deck you want. Autochange or single play? Most enthusiasts abhor autochange. The reasons aren't immediately obvious, but they make sense once stated. You have to go back again to this question of perfection. The Hi-Fi "bugs" say that if you attach any form of automatics to the arm then you get "side-drag". This is the term used for the action of the arm being in some way held back so that it isn't travelling across the record at exactly the right speed. This of course, is feasible but shouldn't worry you to anything like the extent that it worries the Hi-Fi man who is really hooked.

Another argument which the "bug" offers is this. When the manufacturer distributes his playing arm he states exactly how it should be balanced to give the best results and also what weight it should be, or what pressure it exerts on the record. These figures are worked out taking the height of only one record into account. With autochange the records build up. Just say that on the first record you are exerting a pressure of 3 grammes (about $\frac{1}{10}$ ounce). Down comes the next record and the next and of course a greater pressure

builds up. There is also the needle to consider. As the pile builds up so the needle is forced back into the cartridge. It is playing at an entirely different angle and a different surface is worn both on the needle and the record. Still, here again this is a case of going into intricacies, and needn't bother you unless you are really going to get fanatical about the whole thing. Of course if you intend to play LPs only, you won't have much use for autochange. It's up to you. A deck will cost anything from £8 upwards.

If you decide to stick to a single deck you are fast becoming a specialist and must take into account the weight and balance of your pick-up arm. This is the point at which the salesman must step in and help you. You'll find that any salesman dealing with Hi-Fi gear is an enthusiast and that he will spend a lot of time to put you straight on the points which you are not too sure of. Don't think that he regards you as a peasant just because he sells very dear set-ups to very knowledgeable "bugs". He'll be delighted to demonstrate different equipment and explain their good and bad points.

CARTRIDGES

It must be stressed that these decks and pick-up arms come without any cartridge. This can be bought separately when you decide which amp you are going to use. Obviously when you move away from the "all in one" record player you must be careful to ensure that every piece of equipment is matched to the other. Here again the bloke in the shop will help you out. You can buy either a stereo or a mono cartridge and it's right here that the stereo or mono question starts. Even if you decide to buy only one speaker it's best to buy a stereo cartridge and wire it for mono until you get another. Cartridges start at about 25/- and after that they go up and up in price right into the £30 region. As with most things, you get what you pay for.



Next in line comes the amplifier and the first rule is, forget all your group ideas of big wattages, booming, ear-splitting sounds, wildly distorting soul noises. You are in the world of Hi-Fi now and you need quality of amplification and reproduction rather than big power. The most you'll need is 30 watts and even then you won't want to use half that at home.

There are many neat powerful units on the market. Don't expect great big

cabinets because you will learn that the manufacturers of Hi-Fi gear try to give good looks as well as good performance.

On the normal Hi-Fi unit you will be amazed at its compactness and the many facilities which it incorporates. First of all there'll be an input as on guitar amplifiers, but you will probably have a switch to select the best matching for radio, tape recorder and record pickup. Then there will be an overall

volume control, the usual bass and treble controls and also a control for balancing the volume on the speakers. Refinements take the form of filters which cut out irritating surplus noises such as rumbling or hissing. Other facilities you'll probably find are earphone output sockets with a control for cutting out the speakers and a direct tape recording output.

Units prices vary a great deal. A sophisticated 30 watt job will cost round £40 or £50 but there are many extremely good little jobs below this price. If you wish you can get an amp with a much lower wattage than 30 watts.

SPEAKERS

Here again you must put all your group beliefs out of your head. You no longer need to throw sound to the back of a great big hall and consequently you don't need a cabinet the size of a house to give you good bass reproduction. Don't turn your nose up when you are shown small speaker cabinets which are designed to fit neatly into a bookcase.

Next month I'll talk about setting your gear up and how to get the best results from it.

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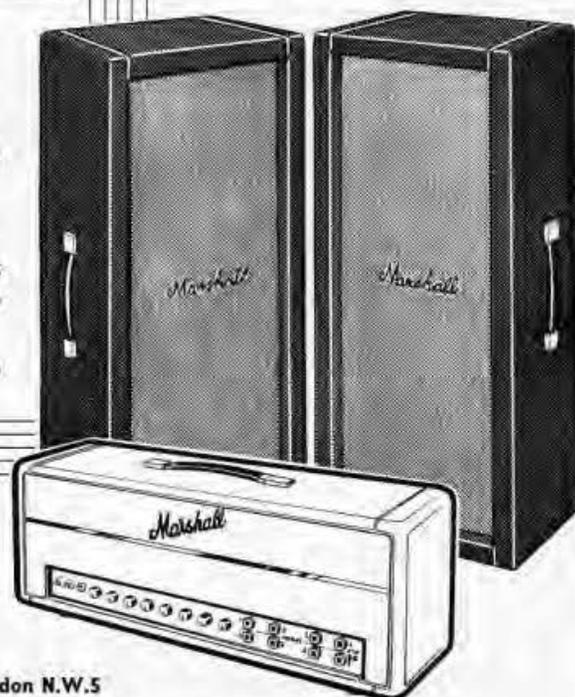
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'FIREBALL' MAN IS ALL-ROUNDER

A LOT of people have contractual difficulties, but not many people say they're glad. Don Spencer is one of the few.

"Not making records meant that I had to do other things", he said, "and that was good because I would never have done them otherwise". Those other things included cabaret work, being a compere and telling jokes, and they've made him a real all-rounder.

He's a genial Australian whose first record sold the best part of a quarter of a million copies without him realising it.

It all started with the TV series "Fireball XL5". He was invited to do the demonstration record of the title song and was told to sing like Elvis.

"I thought they must be joking", he said, "so I sang it my way. I was so sure they wouldn't like it, that I packed my bags and went to Canada. A bit later I heard it had sold over 200,000 copies in Britain alone, which was a nice surprise".

EMBARRASSED

It seems certain that anyone coming up with this kind of song must be prepared to be laughed at, but Don wasn't even ribbed.

"Nevertheless", he added, "I was so embarrassed I didn't even send a copy to my mother".

In his case the biggest problem was what to do next.

"That type of record puts you in a non-existent area I mean, how do you follow it? It's still being played on family programmes and kiddies shows".



After "Fireball", Don ran into problems with his contract.

"The fellow I signed with wanted me to record rubbish—stupid songs—and I said no. I did one or two and then gave up and went abroad". He came back though, and although he didn't make a record for a year he became

compere on a weekly television programme in Newcastle—a date he still keeps now.

He enjoys this kind of work as much as singing, and says that he'd like to carry on doing both.

In fact he is considering the next single right now and there's a strong possibility it will be a Troggs number called "Jingle Jangle". Anyway he's been spending a lot of time in the studios since the release of "In My Life".

NO EASY WAY

"It was the only one on the album no one else had done", he explained, "and I didn't really want to do a Beatle song. I thought people would say I was looking for the easy way out and I don't believe there is any easy way".

However, he does feel that the current scene is a lot stronger than when he left Britain.

"Today records stand more on merit and you can get a hit with your fifth or sixth record providing it's good. You don't automatically get a hit either, just because you've had one previously. It's very healthy, and there's room for all types of music.

"I think people tend to underrate the whole thing. It's a difficult business, and although you may get a lucky break you have to keep up with it and you need talent for that".

Mr. Spencer has the talent, perhaps the Troggs will give him the luck.

KIRWAN BARRY



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YOUR QUERIES ANSWERED

BASS PRICE

Dear Sir,

I have just acquired a Guyatone Bass Guitar second hand, and I would be grateful if you could tell me its price when new. It has on the neck the letters E B - 4, and it resembles the shape of the Fender Jaguar. It has one pick-up.

R. WATKINS,
Bridgend, Glamorgan.

ANSWER:—A spokesman from Arbiter who used to handle these guitars says that the E. B. 4 tag was probably affixed to your guitar by mistake because the one pick-up model is the E. B. 1, which costs £27 when new.

OWN DESIGN

Dear Sir,

Do you know of a company which would make a scratchplate from a pattern? How much would it cost?

S. WHITEHEAD,
Gloucester.

ANSWER:—Emile Grimshaw & Son are always ready to do jobs like this. Price will depend on materials used and the type of pattern which you submit. Their address is 37 Great Pulteney Street, London, W.1.

TRUSS-ROD QUERY

Dear Sir,

Most solid electric guitars have a truss-rod running through the neck. I know that this is to keep the neck in true, but can you explain how this is achieved?

N. SIMMONS,
Tamworth.

ANSWER:—The rod which runs through the neck has a slight bend in it. It is secured at the top of the neck near the nut, but at the other end there is an adjustable nut. As the rod is bent towards the back of the neck, when the nut is tightened the rod straightens and counteracts the tendency of the neck to bend the other way with the pressure of the strings.

TONE CABINETS

Dear Sir,

Could you please tell me if Hammond do their own Tone Cabinets? If so what are their wattages and their prices?

B. HUTTON,

Stockton-on-Tees, Co. Durham.

ANSWER:—Hammond do two cabinets: the P.R. 40 and the P.R. 200. The

latter being very suitable for large installations. The 40 watt model costs 224 gns in walnut finish. Hammond are soon to bring out a 15 watt extension speaker-cabinet, which will cost 59 gns.

For full details go to your local Hammond dealer—John Burdon and Sons, 52 Yarm Lane, Stockton-on-Tees, Co. Durham.

DOBRO

Dear Sir,

On certain records in my Country and Western collection there is an American guitar called a Dobro.

I have tried to produce the sound of this guitar on an ordinary acoustic, but I have failed to do so.

Could you please give me any information on this type of guitar, also, is it possible to purchase one in Great Britain?

R. B. HAYWARD,
Langworth, Lincoln.

ANSWER:—The Dobro is a wooden bodied guitar which has a resonating metal plate over its sound hole. It is very rare now and I doubt if you will be able to pick one up.

SAX CARE

Dear Sir,

Can you give a couple of tips on keeping a sax in good condition?

P. CROWTHER,
Ipswich.

ANSWER:—You can clean the sax with a clean cloth but don't use any form of polish or abrasive which will attack the lacquer. Oil the rods and pivot joints with proper instrument oil when they need it but don't overdo it in case you ruin the pads. Clean the mouthpiece after performances and grease the cork with any animal grease to prevent it from getting dry and cracking.

DENVER GUITAR

Dear Sir,

Can you tell me the make and price of the semi-acoustic guitars I have seen Karl Denver and Mike Hurst using?

A. BARNES,
Wigan, Lancs.

ANSWER:—It's a Martin "Dreadnought" 29 E. Price is £297.10.0. Dec Cluskey now plays Mike's Martin.

Instrumental Corner

FIRST AID BOX

It's your big chance. You've landed a very important booking and it's five minutes to strike-up time. You are in tune, confident and all set to go when a bull-like bouncer comes on stage to tell you something, treads on a guitar lead and rips it away from the amp leaving the jack in the input. If you haven't a spare lead, you're in trouble.

Have a quick check. What have you got in the line of quick repair gear and spares? Have you a proper tool box or are your bits and pieces contained in about four different biscuit tins—one of which you always manage to leave behind when you go to bookings?

Get organised. It's no good having hundreds of quids' worth of gear and getting laughed off the stage because you are short of a threepenny fuse. Always have spares for everything, leads, jacks, even guitars if poss. Buy or make yourself a proper tool box with several small compartments and stuff it with anything you might need. Think of each piece of gear which you use and look at things in a pessimistic frame of mind. If something is going to go wrong what will it be? What spares would you need? What tools would you have to have to do the job? Don't stop at stocking the obvious things like spare jacks. Cram the box with any little thing which could be useful, hairclips, clothes-pegs, silver paper. You never know! A magnet can also be a very handy thing to have. You will realise why when you remember the last time you lost a screw down the back of an amp.

Basic gear should include a small electric soldering iron, solder, wire strippers, several different-sized screwdrivers, pliers, small adjustable spanner, razor-sharp knife, electricians tape and on top of these, accessories such as needle and thread, string, bottle opener and plasticine.

And there's one more thing. You'll find a box of plasters very useful for the drummer who raps his fingers on the rim of his snare or for the clumsy guitarist who drops his plectrum and has to play with his fingers.



ANIMAL'S



TALK..



"THAT'S new isn't it?" I enquired of a sunny-faced Hilton Valentine. I was referring to a sparkling white Fender Telecaster which he was clutching as he made his way out of B.B.C.'s No. 2 studio, Shepherd's Bush. "Yes," he answered, "very nice, great for lead breaks. The only trouble is that it's hard to get a soft smooth tone out of it for things like 'Don't Let Me Be Misunderstood'." He played it as he was talking, slurring the strings now and again. They seemed to be of very light gauge. I mentioned it. "Yes I got them in the States", said Hilton. "They are Fender Rock 'n' Roll strings. I used to put three firsts on but there's no need to mess about with these, I just stuck them on as they came." With that he marched off in search of a coffee.

STOLEN BASSES

The next Animal I bumped into was the mighty Chas Chandler. He was loaded with a Gibson. Greetings exchanged, I remarked that I hadn't seen him with any of his other basses recently. "They've all been stolen", he told me. "This is the only one I've got left now. Still I'm very happy with it—the action suits me. I have pretty big hands and all I have to do with this is form a sort of chord, keeping my hand in one position, then work from there. I have a Gibson Jumbo, and that's the only guitar in my collection." I next asked Chas for his views on the "pop" programme scene. "On the whole it's good and I like doing the programmes" he answered. "But let's face it, there are one or two which are absolutely dreadful." Just at this point he mentioned one of the nation's supposedly utterly ravey programmes. "That programme is so bad", he said, shaking his head in anguish. "The ideas are hopeless, the organisers couldn't be original to save

by Kevin Swift

their lives. And if anyone tries to suggest some improvements they go mad. It's silly because if anyone knows how to get across to an audience it's the groups themselves, yet they are insulted if they try to put any fresh ideas forward. After our last appearance on that programme we decided we'd never do it again."

Happily enough, Chas admitted that British pop shows were better than those anywhere else in the world. "They knock spots off most of the American shows", he said. "They don't seem to have the idea. They can't get off the big setting kick, you know, scenery swinging about over your heads. You're standing playing, and it's quite on the cards that they'll move a piece of your platform away. You have to follow it wherever it goes. About the best programme we've appeared on over there was called, 'Where The Action Is'. What they do for that is to take everyone who's

going to be on the show for that day to some big event. Just say there was a very big base-ball game on, well they'd take the entire crew and artists down there and probably do the show either before it starts or in the interval. Once they had us on a California beach with some surfing championship going on in the background."

LESS SCREAMING

Eric Burdon, dressed in denim and a sun tan joined us and the conversation turned to audience reaction past and present, a subject very dear to the Animals. Eric had this to say, "We're getting less and less screamers now, the kids really appreciate us, I think. The American University audiences really are something though. The 'gig' we did at Harvard was wonderful, I'll remember that for a long time. The audience clapped after solos and they were altogether great".

"We couldn't do a thing wrong that night", said Chas. "We gave 'em about five numbers we'd never tried before, we even got Dave doing the Jimmy Smith version of 'Mojo'."

At home too, the Animals get very good receptions from Universities, their favourite "gigs". Applause from the ladies and gents at these seats of learning can be regarded as a status symbol because it's a well-known fact that any group which is less than great is washed from the stage by a wave of derision. Perhaps the Animals' success and reputation for a quality performance can be attributed to their insistence on keeping the volume down. "We try to keep the sound solid, but not loud", said Eric, flicking through the pages of a sketchbook he had brought along. "It's a very common failing with groups. They seem to think that if a number's loud then it's exciting. That's ridiculous. They also seem to think that if they speed a number up it'll add excitement. Just look at any cover versions of American originals like 'What'd I Say' some groups have done them at twice the speed they were originally".

GETTING WISER

The subject changed quickly when Eric told me that he had seen "B.I." in the States. "Lots of the groups were reading it", he said, "and the kids often came up to us and asked us to sign their copies. I think they must get them through pen-pals."

"Because of magazines like yours and a couple of others which have found their way over there the American kids are getting wiser. Before, all they had was their stupid fan mags. With 'B.I.' they can read about the group's aims and feelings. They like this, it helps them to appreciate the music as well as the groups' personalities".

At this point there was a call for the Animals and Chas and Eric took their leave, Chas clutching his Gibson and Eric still holding his sketchbook. Reflecting on what Eric had told me and feeling like a saviour of American youth I awarded myself a coffee.

SONG- WRITER'S COLUMN

IT took one afternoon—that's all—for Gordon Mills to get the idea, write the tune and put the words together for "Not Responsible". When he'd finished he phoned A & R man Peter Sullivan at A.I.R., and sang it to him. Peter went for it straight away and the next thing was to get into the studio. . . . Originally it sounded like "It's Not Unusual", but an altered bass figure changed that.

There was a bit of trouble at the session and the boys were only satisfied after nine takes.

Mick Jagger's hard at it right now, working on something special for Chris Farlowe. Don't know what it is yet, but it should be interesting.

"Hideaway", the current Dave Dee single, started out as a track from their LP—just out. It was written by Ken Howard and Alan Blaikley the same afternoon they wrote "Hold Tight". In fact it was on the same demo as that song.

A & R man Steve Rowland made the single to a background of Arabian folk music, and joined in with the boys on the vocal.

That third song-writing Beatle, George Harrison, is getting quite prolific these days. Three of his songs are being used on the forthcoming LP, and on one he's using an Indian tabla player for the session.

Cilla Black's current "Don't Answer Me" was part of a batch of Italian songs brought back to this country by Cyril Shane, managing director of Shapiro Bernstein the music publishers. Peter Callendar heard it and after a few sleepless nights came up with the lyrics. Now it's been recorded by Matt Munro, Julie Rogers, Lulu and Diahann Carroll.

The Shadows are making preparations for another single and they're writing a lot of material at the moment. Their next one will probably be another original.

EVERYBODY needs piano sometimes, and when Sounds Orchestral—that sweet revolution—was formed, Johnny Pearson was at the keyboard. In fact he practically IS Sounds Orchestral—he not only plays piano, but conducts the rest of the band and writes the numbers with A & R man John Schroeder.

There's a new album out by SO which gives Mr. Pearson a chance to live up to the reputation he's gained for that superb technique. Don't be put off by the fact that it's basically a classical record—there's a lot of swing on it. Particularly on one of the Pearson-arranged Tchaikovsky tracks.

But if Johnny Pearson is Sounds Orchestral, the band is only another branch of his development. He's done many things since his fingers began gliding over the keys at the tender age of seven.

He was a bit of a child protégé, and a scholarship—taken when he was only nine—landed him at the London Academy of Music and Dramatic Art.

"I spent five years there, studying under one of the masters of piano", he said, "and two of those were spent doing nothing but scales.

"In those days I planned to be a concert pianist and I gave a recital at Westminster Central Hall when I was 11".

Since then the Pearson piano has produced countless originals, as well as providing accompaniment to artistes like Lena Horne, Shirley Bassey, Cilla Black, and Dusty Springfield.

It was the Johnny Pearson sound that came across with such taste on "Anyone Who Had A Heart" and "You're My World".

It's taste that forms the foundation of all he does, whether it's a sugared string sound or a funky jazz passage.

"I like to play jazz", he admitted, "but I'm a bit of a perfectionist and I know my limitations. If I were to concentrate on playing this kind of music I'd have to be up to the standard of the greats and I know I'm not. I admire people like George Shearing, Art Tatum and Erroll Garner".

Every week Johnny Pearson drives from his home at Orpington to the Associated Rediffusion studios at Wembley for his stint on "Ready Steady Go".

"I don't play at all", he explained, "it's a conducting date, and it's complete chaos. Somehow, though, it all works out in the end".

Like so many of today's instrumentalists he served his musical apprenticeship in the army. He was called up and joined the Royal Artillery Band where he stayed for eighteen months.

"It was amazing the amount of people in that band who have become very well known since those days. I remember working with Julian Bream, the guitarist. That band did me a great deal of good".

Come de-mob, Johnny Pearson became a founder-member of the Malcolm Mitchell Trio where he stayed for six years. That led to a BBC series called



THE SESSION MEN

No. 11 Johnny Pearson

"Music for Sweethearts" which ran until Johnny began to work with Michael Holliday.

"Then one Saturday afternoon I did a show with Cyril Stapleton. It was just piano and strings and this turned out to be the embryo for Sounds Orchestral".

All the time this was going on he was still making records and doing session work. Today he is kept very busy. As a pianist he is very much in demand, and as arranger and conductor he is never short of work.

When he isn't working he spends a good part of the time composing, and the latest stage in his career is writer of theme music for television programmes. One of the current series to carry the Pearson stamp is "Seven Deadly Sins".

"Although I like being busy there is one thing I miss, and that's my two to three hours daily practice.

"Practice is vital because, although it's never too late to learn, there's no easy way if you're going to play the piano properly", he said.

The IKE & TINA TALE

By CROTUS PIKE

"RIVER Deep-Mountain High" in glorious Spectorama has hit the best sellers! Phil Spector has been around some time, but his latest "discovery", Ike Turner, has had an even longer musical career.

Ike was born in November 1934, in Clarksdale, Mississippi, which is the home town of so many blues men. John Lee Hooker, Muddy Waters, Charley Patton, and Son House are Clarksdalites. And so a very young Ike Turner was singing blues like "Heartbroken and Worried" for Chess in the late forties. He also played piano on Howling Wolf's first known recording session.

While still in his teens Ike Turner formed the "Kings of Rhythm". He recorded in the fifties for RPM and Flair record companies—now long defunct—and backed other artists, like The Trojans, Johnny Wright and Richard Berry—who was later to write the big hit "Louie Louie".

Ike is a superb guitarist, and most of the sides he made at this time were up-tempo-type instrumentals, like "Cuban Get Away" and "Loosely".



Tina and Ike work on an arrangement with Phil Spector

For the past few years the Ike & Tina Turner Revue has been a strong draw for crowds and the show has toured all over America.

Part of the Revue is "The Ikettes". Ike wrote, produced, and played piano on "I'm Blue" for the group, and this was a top 20 hit in America. "The Ikettes" recorded for Atco, Innis, Teena (Ike's own company) and most recently Modern, for whom they have done pretty well with "Peaches and Cream" and "I'm So Thankful".

Tina is 24, and from Nashville. She is now married to Ike and has four children. She handles most of the vocals, Ike plays piano or guitar, arranges the sessions, and writes a lot of the material.

In the U.S.A. "A Fool In Love", "It's

Gonna Work Out Fine", "I Idolize You", and "Tra la la la la" were all quite big records for the duo, and all made for Juggy Murray, their personal manager and owner of Sue Records in America. Most of these came out on British Sue, and sold in moderate quantities.

Ike and Tina later recorded for Sonja, Kent, and Loma—a subsidiary of Warner Bros.—who produced a fine "live" LP, which was released in Britain, but was quickly withdrawn when Pye took over distribution.

... All of which brings us to a few months ago, when Ike & Tina Turner were signed up by Phil Spector, no doubt to replace The Righteous Brothers, who seemed to depart in a cloud of dust. So far they seem to be doing O.K.—even if Ike did get lost in the Spector maze called "Arrangement".

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JAGGER ANTICS

TODAY Mick Jagger is the High Priest of visual presentation. The girls just wither at his shattering movements. They're hip-notic, those movements, and their effect is as devastating as a 100-megaton bomb on Stones fans.

Not that Mick Jagger would agree. He doesn't admit that he knows what the reaction will be every time he launches his stream of Jaggerisms. . . . The arms thrown out like a sun-worshipper—the screams echoing screams as he pivots wildly on one leg, thrusting the microphone forward like a relay-runner's baton.

But it's true . . . the fans expect it and he's far too

shrewd not to give them what they want.

He's the perfect foil for the other Stones—or at least, they're perfect foils for him. While he moves about the stage, they're spread out, almost motionless—the ideal contrasts.

His presence can be felt by everyone—and those jerking gyrations fascinate some of the most unexpected people. But has he always had this presence? It's difficult to get a straight answer from him on this subject. . . .

"If I have it at all", he says carefully, "I suppose I've acquired it. I used to be terrible. When we did clubs I got drunk and just stood there".

He gives the impression that he doesn't take it seriously—that all the Jagger antics are just a laugh.

TONGUE IN CHEEK

Certainly he treats the whole thing with tongue in cheek in the dressing room. But when he gets on stage he's in deadly earnest and every inch of movement is designed to bait the audience. And it does.

In the early days his technique seemed to be to keep out of time. The foot twisting, hand-clapping Jagger was happy to counter the music . . . now it's different. He tends to follow the beat more, and he knows the moves he's going to make. And once he's started, they progress, get wilder, and finally develop to a not-always logical conclusion.



Even on television he's exciting. But before a live audience he runs the whole gamut of body-weaving self-expression. . . .

A quick twirl, gradually sinking lower and lower to the stage, the microphone following him in a sly arc. . . .

A leap into the air, hair exploding and mouth wide to shriek the words. . . .

Another turn, bottom wriggling at the front rows, hands slapping and feet tying themselves in weird patterns. . . .

"The whole thing's a bit stupid really. I just jump about when I feel like it, following the general rhythm of the song".

On television he watches the monitor intently through every number. As soon as the camera is on him he plays to it as though it were an enraptured fan . . . snarling at it, lips curling, pointing an accusing finger as he balances on the balls of his feet. . . .

"I don't always watch the playbacks", he said, "I just go on, do it, and go home".

Yet he does admit that sometimes his approach is

more rehearsed than at other times.

"If I'm somewhere like the Olympia I'll do anything that comes into my head. All the things I do, though, are unrehearsed. It's just that I've done most of them before and I know what's coming next".

There's no doubt that Mick has been influenced by many other ravers, but he is still the master of wild stage technique.

There's no doubt too, that a lot of people have been influenced by him—or just copied him.

"That was a couple of years ago", he said, "I don't see them anymore. They gradually worked out little things of their own. . . ."

Mick says his own act is not worked out to any pre-arranged pattern. Nonetheless I suspect it isn't purely spontaneous. The whole image from the wild-eyed scowling to the shirt and trousers that end up wrinkled and torn, or the discarded jacket lying by the footlights, is coolly calculated.

But it's still not predictable, and it's great showmanship.



ANY profile of Sandie Shaw must necessarily be angular. There isn't a spare ounce of fat on her tall, willowy frame and it is a fair bet that she could earn a bomb from modelling whenever she chooses to give up the unshod and UN-shoddy singing which currently takes her round the world.

Trouble with Sandie is that the gimmicky side of her career has possibly overshadowed the artistic side. She IS a first-rate singer of pop songs but she's also become an object of caricature because of singing bare-foot and because of the way she constantly refers to her

shortsightedness. A good laugh for any comedian is to pull his hair down fringe-style, take off his shoes, stumble forward myopically . . . and launch into any one of Sandie's so-consistent hits!

Sandie cares not. "My career has been like a fairy-story with the only difference being that it's true. It WAS only two days after my 17th birthday that Adam Faith heard me singing backstage at a Hammersmith cinema. He was my Prince Charming. I was called the Barefoot Princess. It sounds a bit far-fetched but that's how it happened".

In fact, Sandie hit the top with "Always Something There To Remind

Me", then came "Girl Don't Come" and "Long Live Love" and every single thing she's made has got high into the charts.

Says Sandie: "People make me seem complicated and way-out. In fact, I'm dead simple and straightforward and I'm scared stiff before I go on stage at any important date. I like Chris Andrews' songs because he mostly writes them for me. We're a team . . . that's my manager Eve Taylor, and Chris, and my musical director Kenny Woodman and my Mum, who happens to run my fan-club".

A line or two of quotes from Chris Andrews helps understand the true Sandie profile. "In the recording studio, she has an intuitive feeling about what's right and what's wrong. She'll argue for hours about something if it's just remotely wrong. In fact, she looks for a perfection that just can't be there for any artiste".

The French folk took to Sandie in a big way when she starred at the Olympia Theatre. So did the Germans when she was there for TV dates. She says: "I did cabaret at the Savoy Hotel in London and spent ages, simply ages, picking splinters out of my feet—the stage was in very bad condition. But even if I have bunions all over my feet, I positively insist on not wearing shoes. I just like feeling my toes moving around".

Dusty, Cilla and Sandie have the girlie bit just about sewn up in this country. But not one of them will say a word against the others. Specially Sandie who comments: "I hate all this vendetta business. Like those headlines: 'Sandie Slams Sugar' or whatever it is. We all want to stay in the business and the best way to stay is to be as matey with people as you can".

Still with a strong Dagenham, Essex, accent, Sandie was born Sandra Goodrich, on February 26, 1947, and was educated at Robert Clark Technical School, in Dagenham. She now rents a flat in the West End of London, but hurries off to her Essex "real" home just as soon as she gets a few minutes.

Sandie is actually a very shy person. "I put on an act of bravado just to impress people", she says, "but inside I'm probably quaking".

Not quite as tall as she appears on television, Sandie nevertheless contorts her shape so as to appear even less tall. "Boys don't like girls towering over them", she says.

But with Sandie it's mostly the TALENT that towers over other people. And she's only just starting as a top-class singer.



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. STReamham 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.

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

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MUSIC TEACHERS

The cost of having your name printed in this column is £5.50 for one year or £2.15.0 for six months.

A VIBRANT KINK!



DAVE Davies, brother of the much publicised Ray is an outstanding character in his own right. He is a vibrant Kink, a shaker of locks, a basher of guitars and yet he told "B.I.", "I don't mind in the least that we have stopped recording very loud stuff, it's a great strain recording at volume because if you are trying to get a live sound you have to really throw yourself into it. Any attempt at a live sound which doesn't quite come off is terrible. It's a relaxation to be able to sit in the studio just jogging along, playing quietly. On "Sunny Afternoon" I used the Guild and the Vox A.C.30, about the only thing I did which meant a change for me was to alter the stringing on my guitar. As a rule I have it understrung, starting at the 6th with an A and working up. I found that I couldn't get a full enough sound so I swapped over to normal stringing".

SOUND EFFECTS

Was Dave pleased with the "Sunny" recording? "Great", he said. "We did 'Sunny Afternoon' on a big session for the new LP, the whole thing was marvellous. I especially like the sound effects on the LP and the

bits which Shel Talmy has left in between tracks where he says things like, 'O.K. boys, let's try that once again'. Those sound effects are really something, they stopped us getting too carried away because we'd be coming to the end of a track and were rambling on, and then all of a sudden a big crash of thunder or something would come in and wake us up".

RAY'S INSPIRATION

The only composition by D. Davies which has found its way onto the LP is "Party Line". "I had three", he said "and Ray thought that was the best". All the other tracks on this new Kink offering are by Ray Davies but the other boys are very philosophical about the whole thing. They feel that they have had a part in forming Ray's songs simply because they are always there as inspiration. "People try to stir up trouble by suggesting that Ray has become 'the Kinks', but they are misguided because he always makes his songs a group concern". Dave told me, "If Ray writes a song and we don't like it, he's upset, everyone tries to put him out front as the key Kink but he always keeps us in mind no matter what he does".

It's the same on stage of course, if Ray didn't keep the other Kinks in mind there would be an unholy mess-up.

"We're all individualists on stage", said Dave, "but things seem to stem from what I'm doing. We'll all go mad but it's Ray that shouts 'O.K. let's wind it up'".

I asked Dave if he felt that they had been forced into changing their musical policy because of cool receptions from audiences who were offered nothing but hard beat. "You're joking", he replied, "whenever we do a live performance, we give 'em nothing but the ravers and they still go down a bomb. It's only for recording purposes that we have quietened down".

FOUR JACK LEAD

Perhaps this can be borne out by the fact that Dave uses two Vox A.C.30s on stage, and they are pretty well always turned up to full blast. Dave explained his set-up: "I've got a lead which splits up into four jacks", he said, "two go into two inputs on one, and two go into two inputs on the other. I stick one amp on full treble the other on full bass—it gives a good thick sound". When asked why he chose to put two jacks in each amp he said, "Well, I figure that if I stick everything I can into everything I see, I just can't go wrong". How's that for a choice piece of Kink philosophy? But with Dave in the driver's seat it certainly works!



YOUR LETTERS

Dear Sir,

We've heard nothing but sitar for months and months now, and it seems as though everyone's gone RAVING mad. Personally I think the whole thing's a ridiculous fad, and as such won't last too long—which is good. There seem to be constant arguments as to who was first and who copied who, which just shows how sick some of these people are. If we must borrow sounds from all manner of places just to supplement our own music what on earth does it matter who plays what?

The thing that worries me is what's going to come along next? I understand you can get a pretty good sound by blowing into a conch shell. . . .

David Fletcher,
Streatham, London.

Dear Sir,

I moved down to Devon some months ago from the Liverpool area, where I played drums for various groups. There are a lot of good semi-pro outfits down here and I thought it would be easy to get in on the scene. However, to my dismay, I have been unable to find another group.

I have done everything—advertised in local papers, phoned or written to agencies, music directors, promoters, the Musicians' Union, etc. Yet I still cannot find anything. It isn't a case of "not wanting to know"—everybody is very helpful but they just don't know of a group needing a drummer.

It is extremely frustrating because I am very keen indeed. I have even spoken to

groups themselves, who said they thought it would have been easy to find someone. I own a fairly good drum kit, made up mostly of Premier parts, and I also play guitar.

I wonder if you could offer any suggestions. Just what does a musician do when he finds himself in a mess like this?

John Pilkington.

*How about it readers?
Here's John's address,*

**"Barn Close",
Broadway Road,
Kingsteignton,
Newton Abbot,
South Devon.**

Dear Sir,

I've been a rock 'n' roll fan for over ten years, and I don't know if this makes me a purist or not, but I just dig original style hard rock. And this covers a wide field, from early Presley to the Platters, from Jack Scott to Fats Domino. I know that if half the rock discs of the 1950's were put on now, the rock snobs you refer to in your R 'n' R Cult article would

scream: "It's not rock!" maybe even louder than the mods.

Still, I hope you're right and the good rock 'n' roll does come back, 'cause I can't take too much of today's stuff, which is nothing but rock 'n' crap.

Yours till you call it blues,
Paul "Legs" Barrat,
Glamorgan.

See feature on page 14.

Dear Sir,

I wonder how many readers have noticed the Jekyll and Hyde characters practically every recording artist appears to have? According to which music weekly you read Paul McCartney can be a quietly spoken gentleman, or a hard-bitten cynic. Mick Jagger an illiterate who likes cornflakes, or an intellectual who eats nothing but steak, and Sandie Shaw a shy homeloving girl or a temperamental schoolgirl.

Where are we? Thank goodness there's "B.I." to bring a little sanity to a crazy world.

C. S. Powell,
Hyde Cheshire.



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Jimmy Powell, a big, big voice from a surprisingly small person

NORTHERN STAR COMES SOUTH

JIMMY Powell is much better known in the north of England than he is down here in the south. Nevertheless that six-foot two-inch voice is beginning to be noticed in the big bad city.

Although, to be fair, there are a number of people who remember Jim from a few years back when he did the clubs with artists like the late Cyril Davies.

Today he is back with a five-piece group called the Dimensions, and they are producing what might be called pretentiously "an authentic coloured sound". Yet the negro influence IS very strong and it's surprising to find that Mr. Powell is not very big, very white, and doesn't speak with a particularly deep voice.

"It's not intentional that we sound like a coloured group", he told me, "I've always had this kind of voice".

GREAT OPPORTUNITY

It is true that his pianist is coloured, but that's more of a coincidence than anything else.

The present Dimensions have been together for twelve months and "I Can Go Down" was their first record. Not so with the leader. He'd had a couple of issues some time back before he joined Strike.

"That record was a great opportunity", said Jimmy, veteran singer of ten years and many campaigns, "not only for me, but because it gave the rest of the boys a sense of achievement.

"It's a wonderfully happy set-up and we manage to stay relaxed most of the time. We don't get anyone in the group pulling moodies either, which is a good thing because nothing can ruin it more easily than that".

He's very conscious of the group

and thinks it is vitally important for them to be content. He feels the same way about audiences, and it's in front of a live audience that the group really comes across.

SAMARITAN

Quite often at bookings in the north Jimmy has issued tickets to people who have been unable to get in at the door. It's paid too. Both his public and the promoters have a high regard for the gravel-voiced Samaritan.

"When we're playing on stage we all strive for personal contact with the people who come to see us. We'll do anything that comes into our heads—go down and dance with them—go stark-staring mad if necessary.

"We often have a riot between ourselves as well and the audience loves that. I'll go up to our pianist—his name's Frank really, but we all call him Coughdrop—and start talking to him in a coloured voice. It's great because he'll start taking the mickey out of my Brummy accent.

"There's no malice and we end up by dancing around while the other blokes carry on playing. That really gets the audience going".

As you may have realised Jimmy Powell and the Dimensions are very very visual and they can't really be appreciated until they've been seen in action.

That appearance will undergo a change soon when they get their new stage uniforms.

"The boys will wear black roll-neck sweaters, wide white belts, black flared trousers and white boots. I'll wear something contrasting and we'll all sit on very high stools raving", he said.

They'll have to get off to dance though. . . .

TOP TWENTY—FIVE YEARS AGO

(AMALGAM OF THE CHARTS FOR THE FIRST TWO WEEKS OF JULY, 1961)

- | | |
|--------------------------------------|---------------------------|
| 1. Temptation | Everly Brothers |
| 2. A Girl Like You | Cliff Richard |
| 3. Runaway | Del Shannon |
| 4. Well I Ask You | Eden Kane |
| 5. Hello Mary Lou | Ricky Nelson |
| 6. Halfway To Paradise | Billy Fury |
| 7. Pasadena | Temperance Seven |
| 8. Surrender | Elvis Presley |
| 9. You Don't Know | Helen Shapiro |
| 10. Pop Goes The Weasel | Anthony Newley |
| 11. You Always Hurt The One You Love | Clarence Frogman Henry |
| 12. Runnin' Scared | Roy Orbison |
| 13. Romeo | Petula Clark |
| 14. Time | Craig Douglas |
| 15. Old Smokie | Johnny and the Hurricanes |
| 16. Baby I Don't Care | Buddy Holly |
| 17. Ring of Fire | Duane Eddy |
| 18. Moody River | Pat Boone |
| 19. But I Do | Clarence Frogman Henry |
| 20. Week-End | Eddie Cochran |

Records entering the Top Twenty during the last two weeks of July, 1961

- | | |
|----------------------|----------------|
| Don't You Know It | Adam Faith |
| Quarter To Three | U.S. Bonds |
| Marcheta | Karl Denver |
| That's My Home | Mr. Acker Bilk |
| Johnny Remember Me | John Leyton |
| Climb Every Mountain | Shirley Bassey |

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