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BEAT INSTRUMENTAL

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BEAT INSTRUMENTAL

NO. 44

DECEMBER, 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

Votes have been arriving thick and fast for our 1966 Gold Star Poll to elect the top artists and instrumentalists of the year. The closing date for the poll is 10th December so, if you haven't sent your voting slip in yet, do get it into the post straight away.

We've got another great competition for you this month. The prize is that all-important item of group equipment, an amplifier. It's a £150 job and I am sure that every group, and guitarist for that matter, will want to enter for this special Christmas competition. Full details of how to enter are on page 19.

There's a tremendous lot of talk at the moment as to whether some of the top groups will stay together much longer. The Beatles, particularly, have come in for a lot of word-pounding on this subject. Will they, or won't they? Personally, I think it's a darn sight too soon for anyone to predict. In fact, the whole thing becomes a storm in a teacup when you talk to John, George, Paul and Ringo about their future plans. Of course they are thinking about what to do next. They've always discussed things in their own individual ways. But if anyone suggests that they are going to stop writing songs, making records or influencing the scene for a long time to come, they must be crazy.

What's happening, of course, is that the Beatles and Stones, etc., can no longer claim to completely dominate the group scene. New faces are coming in and somewhere amongst all these faces are the all-important top stars of tomorrow.

Who are they? Right at this moment in time, no one's quite sure, but an awful lot of people are looking, watching and listening very hard. If the present stars have done nothing else, they have made the record companies of this country realise that all the talent they need is right on their own doorstep, if only they can recognise it.

The Editor.

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MICHAEL MILES TOOK HIS PICK!

GIANNINI



When it comes to selecting the prizes for television's famous quiz programme—"Take Your Pick"—there's no one more discriminating than Michael Miles. He chose the Giannini Guitar which was won by Miss Anna Sharpe of 27 Gaywood Close, Tulse Hill, London—a recent contestant in his programme.

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THE B-SIDED SHADS!

By
**PETE
GOODMAN**

OF course Brian Bennett is one of the newer fellows in the Shadows—he's only been with them five years and a couple of months! Rawest recruit is John Rostill, with only three years in service. Pondering on the incredible year-to-year poll-winning successes of the Shads.

They have a refreshing attitude to the pop industry. Take their last single. Copies for dee-jays and reviewers were sent out as usual, but not with the orthodox big letter "A" to show the plug side. Nope—the Shads had theirs sent out with a massive letter "B" on both sides!

I bypassed the founder-members, Messrs. Marvin and Welch, and called up Brian to answer a few questions.

Main point to sort out was this: how do the Shads go on, from strength to strength, despite being virtually gimmick-less in an era of long-haired, wildly-clothed, psychedelic gimmickry.

HAVEN'T BOTHERED

Said Brian: "I know a lot of chaps on the scene make it their business to go round looking strange. It's fine. Don't want to say anything against them. But we've just never bothered with it. We just go for the playing side . . . letting the music attract the attention.

"Speaking personally, I don't want to be a sensation. I have a few giggles at the stories of musicians who are off to a monastery or something—all the strain. But we are honestly in a unique position. We are paid for something we like

doing—and we have lots of work, writing songs and scores and playing concerts and making records. When I get time, I still go to a professor of music in Hampstead, studying. Music for me is a way of life".

When I met Brian, the boys were finishing off the score, with 18 songs, for "Cinderella", Cliff Richard's pantomime at the London Palladium—the THIRD full show written for this theatre by the Shads. Show-writing means discipline. Brian explained:

"We meet, say at John's new house, about ten in the morning. He makes the tea. Then we talk for half-an-hour, deciding which song we'll go for. Maybe I'll play a theme on the piano. Maybe Bruce or Hank will work something out on a guitar. And almost surely John will come up with some lyrics. He's absolutely brilliant on lyrics. At lunch-time we pop down to a local cafe in Radlett. Usually the day ends with us arguing about music. . . .

"Sometimes we wonder how four such separate individuals can have such empathy. We all have totally different tastes in music, yet we work together so well. John has built a sort of studio at his house—there is a piano, organ, guitars and recording machine. It works well".

But Brian stressed the Shadows wouldn't cut out personal appearances. "We did a week in cabaret at Sunderland recently. We did capacity business and really enjoyed it. We put in some extra vocals. We're not a rock act now, there's already



plenty of light and shade. Just turn the volume down for cabaret!

"No, we don't really rehearse much, as such. Except for new records. But they really take care over the tuning and the equipment—often they'll spend two hours getting the guitars just right. Bruce has got a sense of perfect pitch over this.

"But what we are working on is a really long stage act. We want one of about an hour and a half, for concerts. At that cabaret date we were doing about an hour and the customers told us it seemed only like 20 minutes, so we weren't boring anybody. We think we're right now to do this concert field".

SOLO L.P.

Now the pantomime is out of the way, the Shads are working on their musical version of "Tom Brown's Schooldays". This is a long-time ambition and they've done a lot of research into the subject. They've found the golden touch on this writing side and there are several other ideas being kicked around.

Brian himself is planning an LP on his own. He said: "I've got a lot of theories buzzing round in my mind, but it's something that doesn't really fit into the general pattern of Shadow music. I want to use lots of percussion instruments and electronic things—gadgets. Whenever I get a few hours off, I work out some arrangements for it. Probably start recording in January."

The Shads are, to a man, extremely modest about their achievements. But I find it quite incredible that they should go on from strength to strength year by year. Consider the original Shadows: ponder on how two of them left in one fell swoop—and in terms of audience-rating Messrs. Jet Harris and Tony Meehan were very strong indeed, as they proved with subsequent hits under their own two names.

But I believe the Shadows are stronger, musically, now than they have ever been before.



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PLAYER OF THE MONTH

PETE GREEN

HE'S not yet had the pleasure of being in a chart-jumping group nor has he played with any of the very big names. But, nevertheless, he has a large following and so deserves to be our "Player of the Month". Although he's only been with John Mayall for a short time he's already proving to be a big "drawing factor" for them.

His guitar-playing days started when he was 11. "It all began with the inevitable 'old Spanish guitar,'" says Peter. "But I never took it seriously. All the same it gave me a start. I didn't begin playing properly until I was about 15, when I took up the bass.

"I remember going to see the Yardbirds in their early days to watch Paul Samwell Smith. Can't say that I took much notice of Eric Clapton: he was doing a Chuck Berry at that time. I learned the bass and then realised that 'Sam' wasn't doing anything so fantastic after all. It was after this that I got bored. I played bass in a few groups but, after a while, I found myself criticising the lead guitarist's breaks and thinking 'I can do better than that'. I wanted to go on to lead guitar.

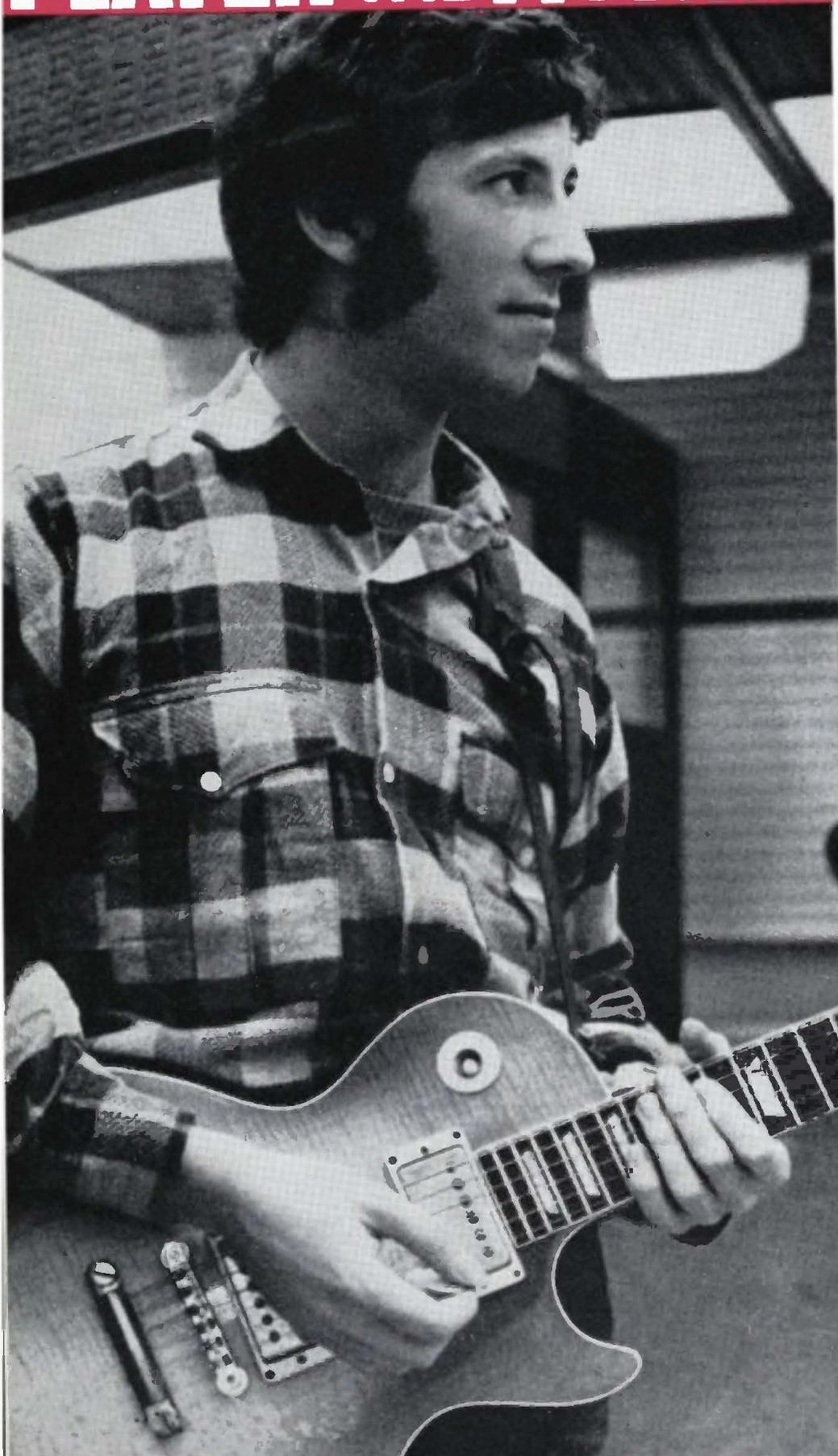
"The break from bass came at the same time as I went pro on my own. One day I had a stinking row with the foreman at work and just walked out. I decided that I may as well make a clean start so I started to learn lead guitar. I just stayed at home and practised on an old Harmony Meteor, which I had bought from a rhythm guitarist I had played with. I had originally converted it into a bass but, when I made the break, I switched it back. At the end of my 'practice period' I read that John Mayall wanted a new guitarist so I immediately got in touch with him. Fortunately, he'd heard me play and said that I was the best thing he'd seen since Clapton. I went round to his place and we started running through numbers. Then the phone went. It was Eric, he wanted to come back into the group. He'd just got back from Egypt. Naturally John said O.K. but he gave me a week with him. That did me a lot of good prestige-wise.

"Peter Bardens heard that I was free and asked me to join his group. I was with them for just under a year, but I couldn't really play what I wanted. When Eric went for good and John asked me back I was very happy because I was getting an outlet for the type of stuff I really wanted to play".

On the subject of replacing Eric Clapton Pete says, "I just wish people would stop comparing me with Eric. I'd just like them to accept me as Pete Green not 'Clapton's Replacement'. I've felt terribly conscious of this on stage. I can feel them listening for special phrases. They want to see how I compare with Eric. It makes my job tougher, because, just lately, I've been really trying hard all the time. Sometimes I try too hard and overplay. If I make a mistake when I'm doing this I'm spoiled for the rest of the evening".

But Pete is holding his own admirably, and he is still only 20.

KEVIN SWIFT



THE in-crowd like Superman. The inner-crowd go for Spiderman. If you're finding it a struggle to keep up with what's in, too much Cream perhaps, and you have a spare £200 or so for fare, why not take a trip to Chicago? It's one of the wildest music scenes you can find, and a visit may place you streets ahead in the rat-race of in-crowdsmanship!

One of the best things about Chicago is its clubs. And, one of the best things about its clubs is that most of them are free. Slow, poor, drinkers have been known to spend an evening over a 30-cent beer—all the while to the accompaniment of choice R & B.

The South side of the Windy City offers too many clubs to cover in one night. Muddy Waters and his band may be at Pepper's, Howlin' Wolf at Sylvio's, Otis Rush and Magic Sam at Curley's, and so on. Buddy Guy often plays at a bar called Theresa's—sometimes literally to a handful of people. If the club's takings are anything to go by, he is playing for next to nothing. The King of the blues guitar explains it this way: "I can play just what I want to here. I can try new things, and you might say I just use this place for practice sessions". Whatever the



Skip James

The Chicago Blues Scene

By CROTUS PIKE



Muddy Waters

reason, it's Buddy Guy at his most uninhibited!

The other collection of clubs is in "Old Town". Old Town Chicago is the quieter equivalent of New York's Greenwich Village or our own Hampstead in London. Many of the clubs here—"Plugged Nickel", "Old Town Gate", or "Mother Blues"—bring in to the city big name jazz stars, like Miles Davis, Sonny Stitt and Herbie Mann.

"Big John's", however, has presented most of the Chicago blues stars and has been instrumental in the success of white or racially-mixed blues

groups, like those of Paul Butterfield and Barry Goldberg. "Big John's", incidentally, is a few blocks of Wells Street away from the Sheldon Recording Studios—where Bo Diddley, Chuck Berry, Dale Hawkins and many others have done a lot of their recording.

Michigan Avenue, for some reason, has many of the offices and studios of Chicago's record companies. Chess used to be there at 2120 (remember the early Stones title) before they moved to East 21st Street.

There are also a host of



Chuck Berry

small companies turning out records. Occasionally they get their hits, like the Four Brothers label, with G. L. Crockett's "It's A Man Down There".

SMALL LABELS

A few of the small Independent labels have recently been set up by white enthusiasts of the music, like Bob Koester (Delmark) and Pete Welding (Testament). In the main, they have specialised in recording older and sometimes re-discovered blues singers, like Big Joe Williams, Sleepy John Estes and Yank Rachell.

The University of Chicago, sometimes under the guidance of Pete Welding, often puts on some good blues shows. Usually, a local band like Little Walter's represents the city blues, and Mississippi John Hurt or Skip James, who are enormously popular with the campus audiences, play the country style.

Saturday night at the Regal Theatre caters for the more commercially minded, and presents many of the artistes with current hit records. Chicago's Regal is like New York's Apollo, and you can be sure that if anyone is popular they'll soon be appearing there.

MARKET VISIT

Sunday in Chicago. And if the Swan Silvertones, the Swanee Quintet or the Five Blind Boys, or whoever is in town playing the local churches, are not to your taste, take a trip down Maxwell Street.

Maxwell Street is a market with a difference; it sells clothes, food, old records—even mojos. This, and the street musicians who play there draw a large crowd.

James Brewer sits on the street accompanying a gospel group on his electric guitar—the lead from his amplifier disappearing into a house window. Blind Arvella Gray plays and sings, and tries to sell his own records on the Gray label. Maxwell Street Jimmy is another of the regular singers here. Some of his work can be heard on an LP released here by Bounty.

There is no greater city for blues and R & B.



PAUL'S MUSIC BOX

THE McCartney residence in St. John's Wood is hidden away in one of those spots which you are quite sure isn't there until somebody points it out. The street is about a 100 yards long, fairly wide, with lots of large trees hiding the big Victorian houses. Paul's house is half-way down on the left, coming out of town. You can spot it by the big black gates. If you can't find the gates, then just look for the bunch of fans, patiently waiting in the hope of getting one of Britain's famous signatures in their autograph books.

Once you have rung the bell and been passed as a *bona fide* visitor by a faint Irish voice, and allowed into the courtyard in front of the house, you are struck by the unchanged exterior of the Victorian building before you. Most of the work that Paul has had done on his house, during the past year, has been done inside.

A different-looking, moustached Paul stood waiting in the hall to greet me. He was in his favourite casual dress of light trousers and plain fawn jumper. "Come and look at the music room", he said, and we mounted two storeys, clutching on to the mahogany banister, whilst we trod up the thick wall-to-wall stair-carpeting, into his specially-designed music box.

All the Beatle homes have a lot of browns, blacks, reds and greys in them, and Paul's room is no exception. But,

instead of a large and varied selection of guitars, jumbled up with strings, odd drums, percussion instruments, that I had expected, there was one little mini-piano, sitting in the middle of the room, opposite Solo. Perhaps I should explain that Solo is a piece of metal sculpture, which sits against one wall and looks like a five-foot high letter "H". The tops of each column are made up of what appeared to be motor-cycle engines, with their filled-in valves looking at you. The whole effect is of a metal monster with four eyes. Solo stares straight at the mini-piano and Paul plays, staring straight back at Solo.

'POP ART' PIANO

The piano is extraordinary. It's painted with an incredible pop-art design using about every colour of the rainbow. The three guys who helped Paul to design and work out the rest of the other rooms of the house were also responsible for painting the piano. The room is L-shaped and the piano and Solo take up the bottom part of the "L". Behind Paul is a series of shelves and cupboards, housing his singles, LPs, tapes, tape-recorder, etc., and on the wall, to the right of Paul—not hung yet—is a triple portrait of a girl—yes, that's right—with red hair.

Near to Paul, his piano and Solo, is a cupboard, the contents of which were: one bass, one tuba and large piles of guitar strings.

Paul McCartney can't resist any instrument. Immediately he entered the music room the piano was too much for him. And when I asked him to play a tune, he was in the chair doing just that in one tenth of a second.

The McCartney piano technique is different. It's mostly designed to eliminate the

use of the thumb. But the dexterity of the other fingers, which move in a system calculated to bring horror to the eyes of any piano teacher, produce sounds which would justify 15 years of concentrated practice. He plays naturally. And with feeling.

PAUL'S MEDLEY

His opening number was not "A Hard Day's Night", "Eleanor Rigby" or any other Beatles' tune, but "Tea For Two". This was followed by a long repertoire of songs that no one has ever heard, belonging to the past. "This one", he said, swinging into a Nelson Riddle rhythm, "I wrote during my Sinatra period." And he went through many other old tunes that obviously brought back memories. Paul told me that, as he sits at the piano and plays, other instruments automatically come into his head and take over parts of the melody. He played some of the theme music that John and he are writing for the new Hayley Mills film, "All in Good Time". And, whilst he played the accompaniment on the piano, his voice immediately became a French horn. It's a neat trick, but Paul is one of the world's great mimics. He has a tremendous facility to search for, and find, exactly the right sort of note that he wants in his voice.

We started discussing today's Top Ten.

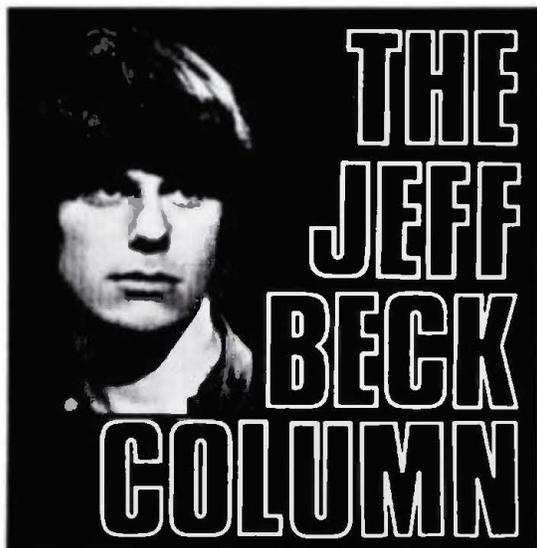
"Do you think, for example, the Beach Boys have copied anything from you?" I asked him. "Certainly", he said, "and we've taken lots of bits from their stuff, too. Everyone does it."

FUTURE TOUR

"Do you think you will be doing another British tour, or for that matter, any tours in the near future?" "It's very difficult to say at the moment", he said, "because there are so many things that have got to be done, and the most important one really is to get the next film right. We are all very interested in that."

"And what about your immediate plans?" "I am going on holiday myself for a few weeks, that's why I have grown this moustache. Sort of a disguise. I don't know whether I'll keep it or not, as I don't particularly want any photographs taken at the moment. When I come back from holiday I'll decide whether I want to make it permanent or not."

Paul is obviously concentrating hard on songwriting. The Beatles have done everything over the past four years; records, films, tours, television, radio; you name it, they've done it, and now, more and more, they are starting to only do those things which they really want to do. Anyone who spends a short time with Paul, in his "music box", realises very quickly that there's no need for Beatle fans to fear that Paul is going to stop writing songs. I've seen him strumming away on guitars in dressing-rooms and in corners of theatres, film studios, working on material on pianos in hotels and underneath stages, and now he's got his own personally-designed little thinking-room, into which he can retire and work on songs, many of which will undoubtedly be sung by millions all round the world. S.O'M.



As I said last month, I went through several different stages of musical appreciation. I met up with my real love a few years back, at the start of the Rolling Stones era to be exact. It was old Stew, their road manager who really started things off for me. As you probably know, he is a fair blues pianist and he has been on the blues kick longer than any of the people you hear raving about the blues today.

I remember going out to the Crawdaddy and Eel Pie Island and hearing Stew sitting in with the group that was playing at the time. I remember Bill Wyman started coming down to see what Stew was up to and after a while he started to get up there with his bass. Jimmy Page was there as well, in fact, quite a lot of the blokes who are big on the scene now started off their interest in the blues down there. I used to see Stew off stage as well and he was the one who introduced me to people like Buddy Guy, Otis Rush, B. B. King and the guitarists who used bottleneck.

You'll probably remember that I used to feature bottleneck quite a lot earlier on. Now I don't bother much because the Gibson Les Paul isn't really suitable. It's got a very low action and if you are going to use a bottleneck you've got to have a high action. Really I need two guitars, the Les Paul and some old warped thing with a high action for bottleneck numbers. There's nothing like the feeling you get as you slide the bottleneck up a good stiff action.

Jimmy Page was also a great help—still is of course—because we were able to get together, work out ideas we had, and play blues records. He has exactly the same tastes as me. We sort of progressed through the blues together. When we started to catch on to the Indian sound it was together. He had a sitar years ago, just goes to show that the phrase, "There's nothing really new in this world", is true.

JEFF

BASS GUITAR

by THE TUTOR

Let's take a look at that important lefthand. The third finger is the weakest and needs the most attention. The exercise below is designed to use the third finger in varied sequence; in scale steps, in chromatic (half-tone) steps and in passages with "hammer" and "pull-off" slurs. Typical 12 bar blues stuff to maintain your interest. In the second bar the F natural uses the third finger twice whilst the B/B flat slur can either be "hammered" or taken by sliding the first finger from the first note of the triplet to the second. This slur is marked (x) and the two methods of playing also apply to the other slur marked (x) in the sixth bar.

The slurs marked (y) in the sixth and tenth bars are made by holding down the two notes affected and pulling the third finger sideways to "snap" the note.

In the eighth and eleventh bars you have chromatic (half-tone) steps; don't finger these "a note at a time". Put your first finger on the B and hold it there. In the same way try to hold down both the B and C as you play the C sharp. Hold all three down when you play the D with the fourth finger. If this is a strain change to the open D. Cultivate this habit of putting your fingers down and holding them in position and you will soon notice a big difference in your left-hand development. The same applies in a descending chromatic passage; put the required fingers down simultaneously and lift them one by one.

When you can play this in a steady tempo "double up" the notes in bars like one, three, etc., where you have four quarter notes only; play them GG, BB, DD, EE . . . eight to the bar. To do this at speed practise alternate picking with first and second fingers of the right hand and remember not to "hook" the strings.



Strictly speaking the above should have been written in bass clef but the treble seems easier to read for most of the boys. Read it as if it were written for 6-string guitar. Reverting to session work the up and coming boys would make more rapid progress if they had more chance to hear the experienced players. In this connection BBC TV did a great job by featuring the Judd Proctor quartet on the Val Doonican programme. Proctor's fabulous relaxed technique is a real education.



HOLLIES MYSTICISM

YOU form a group. You start off with a reasonably big-selling record. You go on to create a strong position in the industry. Fine: BUT which is best for your long-term prospects? To roar into an unassailable position right at the top of the pile? Or to be just behind the leaders but consistent over a long period?

I'd go for the latter. And so would the Hollies. In total agreement, then, Hollie Graham Nash (sporting his dapper new-style beard and an admitted hangover) talked over this question of the Hollies' Mystique . . . a title which could be summed up as: "How To Stay At The Top Without The Usual Problems".

BEST SOUND

We pored over back copies of this 'n' that to set up the official facts about this group that I admit freely I regard as being THE best, sound-wise, of the lot. Let's look at the singles, for a start. "Ain't That Just Like Me" got to number ten; "Searchin'" to number eight; "Stay" to number seven; "Just One Look", number two; "Here I Go Again", number five; "We're Through", number eight; "Yes I Will", number nine; "I'm Alive", number ONE; "Look Through Any Window", number two; "If I Needed Someone", number ten; "I Can't Let Go", number ONE; "Bus Stop", number three. And, of course, the massive "Stop Stop Stop".

Two number ones, then. The Beatles and the Stones keep on a-getting to that top spot, but the Hollies are content, and I DO mean "content", to make the Top Twenty. They can top bills in

stage shows, or on television, but by not being THE top group they find all the usual pressures pass them by.

In other words, if the Hollies fail to get in the number one spot, nobody writes that they are slipping. If they don't, by chance, top a bill, nobody writes or suggests that they are losing their grip . . . they simply score (often) by being hailed as better than the top of the bill act.

But listen to Graham Nash. He said: "What we've gone for, all the way, is the sound. We've tried to stick to a Hollies' sound first and foremost, then worried about the problems of what song to sing, or how to arrange it. If I have to put a finger on it, our sound is basically the blend between the voices of Allan Clark and myself. But there is really a lot more. . . .

"We've always been recorded by Ron

Richards. He understands what we're trying to do. I remember a discussion we had a long time ago when we said to each other: 'How do we want to develop'. And the answer, from everybody, was that we wanted to create a sound, not a picture . . . a sound that could be heard on radio, with no announcement, and have everybody say immediately 'That's the Hollies!'.

HIGH VOICE

"There's no point in being silly and refusing to talk about my own voice. It IS high. It IS easy to recognise. I've heard about these Australians, the Easybeats, and was told they had a very high-voiced character. So I listened to the record, wondering whether I was going to be outdone. But no, he didn't hit the same sort of range. But with us it HAS to be the blend of the voices.

"When I feel a bit down, I look at the pile of singles we've made, and the five albums and the . . . oh, six, EP's! I look at them and I think that they represent the very best we could produce at the time. We've developed, but we've always tried to give out with our maximum. If people don't like our records, all right. But we've done what we could, to the limit, in the studio.

FIRST RECORD

"I'll never forget when our first record came out. It seemed like an eternity to us before it was actually in the shops. We can't just look on making discs as a routine business . . . simply because each record is different and each is that big bit more important to us".

Graham paused for breath, shook hands with a dozen well-wishers, stroked



Tony picked "I Can't Let Go"



Graham—"We go for the sound"

his beard and led off again. "It wasn't until about six months ago that we realised that we were quite big in the business. I'm not being mock-modest, but I mean we looked at our bank balances and we realised what we were worth and we suddenly had a bit of re-thinking. Right the way through we'd never big-timed anybody. We turned up and we played and we enjoyed it. But now we have got a bit more of the star billing thing.

"We've decided to go on scarcity value. We just won't be available all the time, to do anything anyone suggests. It's just a realisation that we are a bit more important than we thought. It stems from complete confidence inside our own set-up. We have somehow got this knack of picking out, from a new song, whether it'll be a hit inside say four bars. Tony Hicks walked into a publisher and played some of 'I Can't Let Go' and knew it'd be a hit . . . and it was a number one. He

knew, and we knew, that 'California Dreamin'' would be big, long before it was.

"Somebody sent us a letter criticising us for going on as the Hollies when one of our members had left. Other groups were also knocked. But there are now four of us in the company. The change we made has actually strengthened us, because Bern plays piano and organ as well as bass. We haven't changed . . . merely advanced.

POP HAS ALTERED

"But what interests us is the way pop music has altered so much over recent months. It's almost getting into the classical vein. I was listening to some of the old Rick Nelson and Elvis Presley numbers . . . and comparing them to what is going on today. It's incredible how the music has advanced, in performance and style and arrangement and sound.

"We try to keep up with all this change. But because we've never been in the position of hogging the whole spotlight, like the Beatles, we're in a good position. I think we get a sense of urgency in our music, but that's something else.

NEW GENERATION

"What is important is that we can keep going without all the usual problems. You see, we go out on a job. The fans hammering away at the limousine are eleven-year-olds and in that age bracket. Now this is interesting. Four years ago, there were the teeny-boppers yelling for the Stones or somebody else. They get older and change their views.

"Their kid sisters don't go for the Stones . . . simply because they regard their sisters as being a bit past it. So we get this new generation, going for us, because we've not been in this position of being THE top group. All we have to do is watch for changes in the scene and go along with them. I

mean, Bobby Elliott is definitely one of the best drummers on the scene and the things he gets going with Tony are quite incredible".

The Hollies also haven't got involved in the film scene to any great extent. They've concentrated simply on keeping that distinctive sound and on making good records. They were depressed, I know, at one time because they didn't seem to be breaking through in the States. They had a faint nibble on "Just One Look", which got around the forty mark, and their biggest came long afterwards with "Bus Stop", written for them by Graham Gouldman.

Now they are writing more material for themselves—and this, I bet, helps them keep their ridiculously long run of consistency. Of popularity polls, the boys are convinced it is much better to be in fourth or fifth place for years on end than to be number one in one year and out of the running the next.

THEIR STYLE

I've personally dug the Hollies' music since the start. Their LP's "Stay With The Hollies", "In The Hollies Style", "Hollies", "Would You Believe", "For Certain Because" show clearly how their style has stayed the same, yet changed—if that makes sense! It's a matter of musical development.

In fact, the only flop associated with the Hollies thus far was the single they made with Peter Sellers, "After The Fox". Graham doesn't hide his disappointment with the sound of this one—and he didn't think Peter S. contributed all that much. Everywhere else it's been a matter of consistent, yet not chart-topping, success all the way.

And now the boys themselves have realised how important they are to the scene, comparatively speaking, I reckon they're booked for even bigger successes. I'll vote for them, anyway!

P.G.

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CAT TALK

CAT STEVENS is a friendly young man, easy to get along with and quick to smile. He appears to be older than his 18 years, but he explained recently, "I was born and bred in the heart of London and even at a very early age I had a gang which toured Soho. You're in amongst the lot here, you can't help but show it when you get older".

This gang developed into a group, which didn't quite come off. It was agreed that they should all get different instruments and start a group. Cat went out, bought his guitar, a Hagstrom six-string, but the others developed "cold feet" and he was left as solo artist through no fault of his own. "I decided that now I had the guitar I'd use it," Cat told me. "I went on the folk kick. After a while I thought I was very good and played in various clubs. Trouble was that I didn't go down at all



well. I was playing stuff which I'd written whereas the audience wanted pure folk. I had a friend who used to go to the back of the hall and circulate, picking up the odd comment here and there. He used to tell me that people were saying, 'When is he going to get on to something good?'"

I asked Cat if he'd like to be able to play other instruments. "I've always wanted to play piano", he replied, "The runs and chords in classical pieces are beautiful, wish I could play the style. I find piano a great help in my composing. If you get stale on guitar and move onto piano it's amazing the new outlook you get. You can do things on the piano which you would never dream of doing on the guitar". C.S.



PAUL BUTTERFIELD

ONE of the big package tours here last month involved Georgie Fame, Chris Farlowe and Eric Burdon. The show also introduced Paul Butterfield's Blues Band to English audiences.

How far is the Blues Band true to its name? Paul Butterfield, vocalist and harmonica player of the group, explains:

"We play a lot of blues, a couple of pop numbers—like 'Get Out Of My Life Woman' and Marvin Gaye's 'One More Heartache'—and a little bit of jazz. But it's all pretty close to the Blues.

"We formed the group about two years ago, with Elvin Bishop on guitar, Jerome Arnold on bass, and Sam Lay on drums. Later, Mike Bloomfield, another guitarist joined—I'd played with Mike before—and then Mark Naftalin on organ. When Sam was ill with pleurisy Billy Davenport took over on drums".

Although he sings on most numbers, Paul Butterfield's heart is obviously in his harmonica.

He explained how, living in Chicago, it was easy enough to get to hear the master harp-players. "I started playing harmonica when I was about 16. I sat in with, and listened to, Little Walter, James Cotton, Junior Wells and people like that. I followed Little Walter the closest".

Before setting up the group Butterfield had gained his experience from playing the Chicago club scene. For a while he was with the band of Earl

Hooker and then Smokey Smothers—a guitarist he respects a great deal.

"His real name's Abraham Smothers, and he plays a great guitar—something like B. B. King. I played on some things he did for the Federal label".

Today the B.B.B. is developing all the time, and trying out new ideas. Lead guitarist Mike Bloomfield employs increasing amounts of feedback and reverb on his Les Paul Gibson. Paul says "We try to use the amplifier as an instrument. Sometimes we use the two guitars playing together like a horn section and put the piano and organ on top as the lead instruments".

UNHAPPY

Unfortunately, on the Fame-Farlowe tour the group had to use other people's equipment, and said they weren't too happy about some of the sounds the gear provided.

Paul recalls the tour and begins to pick himself a new band:

"I think Georgie Fame's a very good singer . . . and I like the piano player with Eric Burdon. The guitarist with Chris Farlowe's group—Albert—he's very good".

About a week ago, after some club and discotheque dates here, the Butterfields returned to the States. First date there was a concert at New York's Town Hall, with Dionne Warwick. Following this the group are busy promoting a new single, just released, called "Come On In", written by the three Bs of the band—Bishop, Bloomfield and, of course, Butterfield. C.P.

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TO SAY that everything is happening for the Beach Boys is the understatement of 1966. Their tour of Britain was a sell-out success, they nicked World Vocal Group honours from the Beatles in a recent national popularity poll, their records sell million after million, the intriguing "Good Vibrations" was described by hardened critics as "revolutionary pop to the point of perfection".

Yet Brian Wilson, presiding genius of Beach Boy affairs, feels there is plenty yet to happen. And he is prepared to drive himself into the ground to make sure it all DOES happen. . . .

WORLD LEADERS

Consider, for just one paragraph, how long these boys have been building up to world domination. Three of the four Beatles were playing and singing together in 1958. But in 1961 four of the five original Beach Boys couldn't even play an instrument. In less than a year, they'd taught themselves sufficiently to tack on guitar, drums and sax for their singing style on "Surfin' Safari", their first disc. Of that first disc, Brian told me: "We just went to the studios with a song and a dream. We felt like, and sounded like, five green idiots fresh from the beaches of California. . . ."

Now the image of Brian Wilson is gold-plated, not green. Take "Good

BEACHBOYS . . . USED THERIMIN FOR SUCCESS!

Vibrations". You know it took months to make, but join me on a short technical trip backstage and you'll understand something of the dedication this man employs on every phase of a record.

He started in April. Wrote it in three days, completed an instrumental track at Western Recorders, then felt the vocals weren't coming out right. He shelved the idea. On to July. He pulled his "vibrations" together, started again. Six sessions later, he abandoned it again. Then he decided, weeks later, to take drastic (and expensive) action. In order to get the proper sound for each phase of the recording, he used not only Western Recorders, but also Gold Star (home of the Phil Spector and Herb Alpert sounds), and Columbia and Sunset Sound Recorders. He reintroduced the "therimin", an electronic instrument first used in the movie "Spellbound".

He overlaid track after track of Beach Boy singing—Al and Bruce on one; Carl, Dennis and himself on another; Mike on a third; double tracked the whole lot; then came up

with a chorus. Then he started with Carl and himself; then Bruce, Al and Carl; then Mike and Bruce again.

Sounded fine to everyone but himself. He threatened to chuck out the lot and play all the instruments himself. Eventually it was ready for the lead vocal. Should have been drummer Dennis, but he could hardly speak with laryngitis. Panic and much shouting in rage from Brian. So lead guitarist Carl took over the vocal. In the morning, after 90 hours, that single, breathtaking track was complete.

NEW ALBUM

Brian took a leisurely breakfast. And went straight back to dream up ideas for a new album, due in the New Year—and to be called either "Smile" or "Dumb Angel".

But where will it all end for Brian? Will he develop so far ahead that he'll go out of sight? Or is his personality strong enough, like the Pied Piper, to take the fans along his musical path? Well, consider this recent quote: "I'd like to make all song lyrics completely free-form. By

that I mean, anything goes . . . you don't get hung up on looking for words that rhyme. And I want to write hymns . . . yeah, real hymns but ones which will appeal to the kids. My dad gave me a pipe-organ as a birthday present, just to get the hymnal atmosphere".

Or this: "You haven't heard the last of us using the theremin. Mike uses it on stage . . . a small electronic box which can sound like a girl's voice, or a musical saw, or like nothing on earth. It's groovy and it has a place in pop music".

Or this: "Wilson is growing, I hope, as a producer. I don't see any end to the experiments. Take 'Norwegian Wood'. I dig the Beatles, love their songs. But they get by with stark simplicity—I've experimented with 'Norwegian Wood', putting in orchestral sounds and lots of voices. Good fun—groovy".

OLD-STYLE POP IS OUT

Or this: "Psychedelic music will cover the face of the world and colour the whole music scene. Anybody happening is psychedelic—you just burn all the roots of old-style popular music".

His relationship with the rest of the Beach Boys is weird. He stirs them to sessions of violent anger, cajoling and bullying them into doing exactly as he wants, even if they don't understand what he's getting at. Says Al Jardine: "He tells us something. You can almost see the rest of us looking at each other and shrugging our shoulders, baffled. We don't understand until we hear it all played back. Then it clicks".

This restless man-of-music Brian Wilson believes that pop music will develop to a stage where the starkest of squares won't be able to say it's necessarily a lesser art form than classical music. But in his moments of deepest seriousness, he also says: "Unfortunately breaking through is a difficult business. Of all the pop records released, about eighty per cent is blatant rubbish. Sure it's easy to understand after just one hearing. But that's not what real music is all about".

Will he over-reach himself and find himself stranded over the bounds of understanding? I think it's too early to say. Maybe by the December of NEXT year, we'll all know. P.G.

SINGLE FOR JANSCH?

BERT Jansch means a great deal to those who enjoy folk music, and his albums have been good sellers. But the odd fact is he's never had a single released. Why?

"I'd like to release a single," he told me recently at his Primrose Hill flat, "but to be quite honest I don't think it would get the exposure and publicity which would be necessary. I know I could do a good job on the musical side but, if you have nothing behind a record, then it's not worth recording it. I'd like a single in the charts because it would give me a wider audience. But, at the moment, I'm sticking to albums. There will be another one out at Christmas and I'll be breaking away from the guitars-only format. I'll use a lot more instruments but I'm not sure yet what they'll be".

I asked the quietly-spoken Mr. Jansch if he could define his style of music. How much of his playing was blues-influenced? How much folk? He seemed puzzled by the question but answered, "My style, I should say, has been influenced by everything I've ever heard. There are some hints of jazz in it, some hints of a lot of styles, even 'pop'. I've found that I'm taking much more

interest in the charts now". I asked if this was because he was now less of a purist. He was noticeably offended, "I never was a purist," he replied "I like some of the 'pop' music which is about today, although most of it is rubbish".

I asked him what qualities he thought the struggling folk singer should possess if he wants a successful career. Once again he smiled. "I don't think that folk singers struggle," he said, "at least I don't remember seeing any struggling. I think that the true folk singer, one who has a message, has a lot of experience and has been around for some years, is the one who really has something to say and will be able to put it across." I asked him for his impressions of the hundreds of young folksters who wander around in denim caps. Did they have a message? Bert flinched noticeably when I said "Denim caps". He wanted to make a point but there again, didn't want to be offensive. "Surely it doesn't matter what these people wear. That isn't a relevant point. Firstly my reaction is, well they are extremely young but I think if anybody amongst them has any message at all they'll stick at it and will eventually emerge".

I asked him if he thought that this aura of "the message" made people wary of the folk singer. "I suppose to some extent they do feel uneasy about people like me, but on the other hand perhaps they also think to themselves, 'Poor bloke, all he has is a guitar and a message. He must be awfully lonely'".

Are people ready to receive thoughts through songs? "I don't know if everybody is ready," said Bert, "But the way I look at it is this; if out of a crowd of thousands just one person has thought to himself, 'Ah! there's a point here,' when I sing and play, then my job is worth while". K.S.



THERE'S nothing unusual about a young couple going to live with either his or her parents after their marriage: but in the case of Mickie Most's marriage things were a little complicated. He married a young South African girl and left his native England to go and live with her parents over there. After such an unsettling start it's possible to imagine him shrugging his shoulders and settling down as a clerk in some little-known South African firm. But no, in '62 back he came to these shores. He had some cash saved up and he was filled with the ambition to be a singer.

RECORDED HIMSELF

He recorded independently. "Mr. Porter" and "Money Honey" were his records but unfortunately they didn't do a thing for him. After a while, he decided that he was washed up as a singer and decided to get behind the control panel and record some of the talent which had so far been keeping him out of the charts. He looked around and came across a Newcastle group, the Animals. "They grabbed me right from the start", he told me, "I saw them once and said to myself, 'This is it, they are great'. I always say that you must have utmost faith and interest in a product if you are going to sell it to other people and, believe me, with the Animals it was easy to have this faith. I decided that I'd work on them, and give them a separate identity. There were so, so many groups about at that time it was ridiculous. They had to build up a cult of their own to stand out. This earthy thing was a must with a name like the Animals so I worked on it. In the studios I made sure that the sounds I was getting would be different. Before, the organ was always kept as a fill-in instrument on groups' records, so I brought it out, right to the fore. I decided that the bass had to be more cutting so I gave it more treble. When a record goes out it is played on hundreds of different record players. Only the best will give full bass reproduction, so I decided that with more treble the excitement of the bass would get across to everybody".

I asked Mickie what he considered to be his most memorable achievement, his finest hour. "My finest hour," he replied was when 'House Of The Rising Sun' got to number one in the charts. 'Baby Let Me Take You Home'

MR. MOST MUST HAVE FAITH

hadn't done a great deal in the charts but it had established the group. We had already recorded 'House' for an album but I thought it was strong enough to be a single. The boys disagreed, they thought that it would be stupid to take a gamble, after all they could have lost the prestige they had found already if it was a flop. They just didn't want to gamble. I went ahead and put it out and when it got to number one I was the happiest man in Britain".

But surely Mickie Most has had his upsets too. He told me, "I was very, very disappointed when Barry St. John's 'Come Away Melinda' didn't make it. That, in my opinion was a marvellous record. I think I'll give it a while longer and put it out again, even though it was banned last time because it was about a little child who was asking her mother about nuclear war".

MONEY SPINNERS

Now Mickie's big money spinners are Herman and Donovan. "Herman and the Hermits are all very nice blokes, I'm proud of 'em". He said "They have that certain magic quality about them which sells records, in the States especially. They have never given me any problems at all on the recording side and, what's more, when they get a hit they always remember to compliment me. It's altogether a great relationship. Donovan has a great deal of talent, he's grown up a lot and has hundreds of really wonderful plans. People have been saying stupid things about him, but I know that he's going to come out with some very big ideas. It's this question of confidence again".

Obviously Mickie has had session men on some of his sessions from time to time. I asked him who he liked best. "I used to get Jimmy Page quite often," he replied, "but now, of course he's just not available. Big Jim Sullivan, John Paul Jones, Andy White and Alan



Weighell, are all my 'regulars'. They've worked with me so often that they know exactly what I want now. I find that they contribute to the session rather than just fitting in. If they listen to a playback and think that they could do better, then they say so and they do it again". I mentioned that the British session men usually came in for the criticism and the Americans for the praise. Mickie shook his head, "No," he said, "I think our session men are the best. I was not at all impressed by the Americans, they are the clock-watchers if you ask me, not our guys".

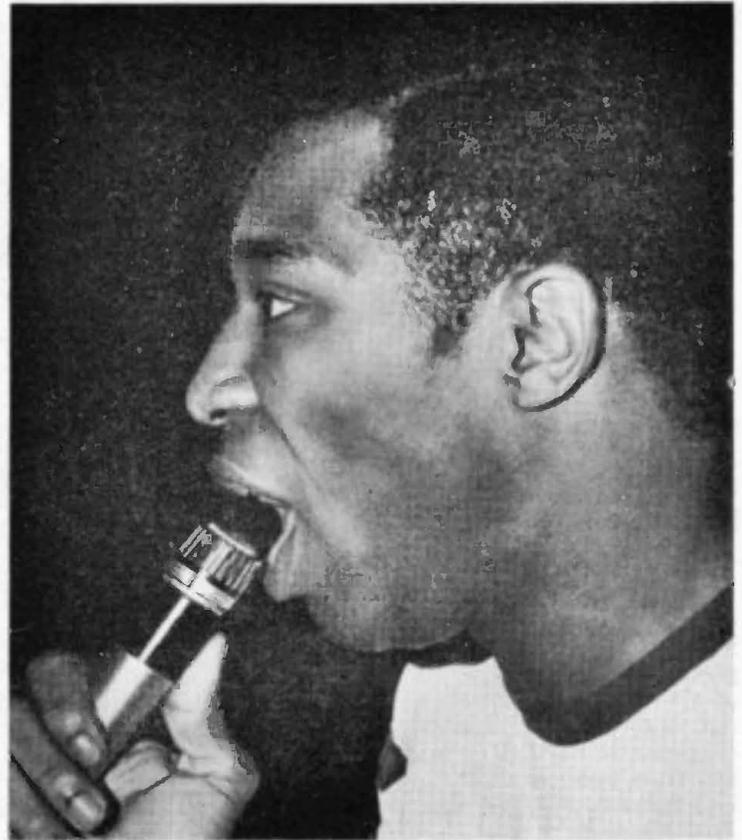
Which studios does Mickie use? "I've used Lansdowne very often," he told me, "but I've also been to quite a few of the other studios around the London area. I find that there are different sounds to be had from different studios. You find, for instance, that some have more top on their speakers. This is the type of factor which makes one different from the others". Different or not, the studios of London and America have produced some very big sellers for Mickie Most, the amount of money which has entered the Most coffers is a subject for Mickie and his accountant only, but he told me, "It's hard to believe the amount of money which is coming in". Perhaps his early effort "Money Honey" was a pointer to the future not just a flop. K.S.

ONE NIGHTER ✱



With GENO WASHINGTON and the RAMJAM BAND

Organist Jeff Wright reports



I SUPPOSE the best booking we have done recently was the Majestic, Reading. It's one of our regular "gigs" and we always get a good crowd. But the last time we went there the whole scene was bigger than on any other occasion. Funny thing was that it started off as a bad night.

We had to travel to Reading from Hitchin, where we'd been measured up for some suits. We didn't get away on time and we knew we were going to be a bit late. As it happened we weren't too bad, but when we got to the Majestic there was no queue as there usually is. We thought the worst, either everybody had turned up and gone home again or they just hadn't turned up at all. It was a great relief when we got round to the main doors and saw that the "House Full" sign was up. Everybody had already gone in. We went through the outside doors with Geno following behind and all of a sudden one of the bouncers came up to us and said, "Not a chance lads, there's no more room". He didn't recognise us. No one ever does! Just then Geno came bouncing up and explained who we were.

We had to go through the packed ballroom to get to the stage, that was heavy going. Just as we got to round about the middle of the hall they played "Que Sera" over the speakers and a big cheer went up. Then they spotted Geno and decided to make sure that if we were going to go on they'd find some good vantage points. They pulled out tables and chairs from the wall and installed themselves. After a quick change we went on to do our spot. The gear was already set up because our road manager had arrived a couple of

hours before.

We started off with "Last Night" and everybody began to clap along with it. I looked out into the audience and all I could see was a mass of hands clapping in time with the beat, quite a sound. After the last of our numbers, "Beach Bash" we introduced Dave Cash, who had come along to meet and introduce Geno. He came on stage. Everyone knew what was coming so they frantically tried to get even better spots. Dave didn't waste any time and Geno came storming on. The scene was quite fantastic, people were falling from their places on chairs, tables, other people's shoulders and the whole crowd was surging to and fro, great sections of it collapsing now and again.

COULDN'T HEAR

We did four numbers in quick succession and then paused. All the time the crowd was crushing against the stage and shouting out for their own favourites. Geno must have had a terrible job hearing what he was saying and singing. It's bad enough for us and we are not stuck out in the front like he is. We used to be purists in the sense that we had to have the very best sound available. We'd wince if the saxes sounded a little reedy or if the drums weren't crisp on one particular night. Just lately it's been so that we just can't hear ourselves play. It would be ridiculous to try and pick out faults. The main thing, as far as I can see, is that everybody enjoys themselves.

At every point of the performance there were people shouting for "Que Sera" and after we'd done some of our usuals we played it. The crowd gave us a fantastic

round of applause for this one. This is the most popular record we've ever done judging by audience reaction.

Geno eventually announced that the next number was to be the last. The crowd went mad. They shouted for more so we gave them another one. After that people started clambering on to the stage so we did yet another song so they'd get off again. We had to do yet another but when we finished that, we rushed off. We were really tired out. We made straight for the bar but when we reached it there was a disappointment waiting for us, there was no draught bitter left. The demand had been so great that it had been drained to the last drop. We settled for a lager each and sat down for a rest. We got talking to two policemen, who were off duty but had come to check that everything was going smoothly, they were very nice guys.

Meanwhile Geno had got together with Dave Cash and they were chatting together in American slang and "hip talk". They really are hilarious when they start. There was a big crowd of girls around them hanging on to every word.

It had been a great night for us from all angles. Although I know it's pretty mercenary of me to say it, the money was good because we were on a percentage that night as we usually are when the booking is an established stronghold. Also we were told that we had beaten Georgie's attendance record, that takes some doing. On top of all this it was obvious that everybody liked the record more than all the others and last but by no means least, we got home safely after the gig and got bed before dawn, that's something which certainly doesn't happen very often.

J.W.

On the one hand, Bobby Darin is one of the true "greats" of popular music, a pioneer who has been much-copied and who has injected constant originality into the business. On the other hand, Bobby Darin is regarded as being a loud-mouth, a line-shooter, a braggart who can't always live up to his promises. If I had a **THIRD** hand to offer, I'd say he's a mixture of both schools of thought.

TORNADO

Certainly, in the old days, he was a man-in-a-hurry, giving a very good imitation of a tornado tearing through the entertainment business. He was in Britain around five years ago and he left in a huff because of the receptions British audiences gave him. I talked to him during that trip, watched one of the shows when pennies were showered on him from hands that were otherwise engaged in the slow hand-clap.

What went wrong? Well, Bobby had been quoted as saying he was going to be bigger than Sinatra, bigger than everybody. He probably didn't say it as strongly as that, but the effect had caught on. This fine-swinging star made a mistake, too, in choice of material for British fans. He expected kids who'd gone to rave-up a little with Duane Eddy to sit back and listen to cabaret-type work-overs, Darin-style, of songs like "Funny Valentine".

CHILDHOOD

But let's dig back a bit deeper into the Darin history-book. He was born Robert Walden Cassotto, on May 14, 1936. The event took place in a slum in the Bronx—in a room which sat at the top of a mountainous flight of stairs. Bobby's father died two months before he was born. Brought up, with little money to spare, by his mother and older sister Nina, Bobby recalled to me: "They kept

BOBBY DARIN



Bobby Darin in his "Dreem Lover" days

LOUDMOUTH OR GREAT!

* * * * *

telling me how my crib was a cut-out paper-box. They couldn't afford the trimmings. And my first memories were of dirt, and filth, and fighting. That sort of thing can colour your whole life".

Bobby explained that he always had a feeling he'd be an entertainer one day. He learned to sing, to tell jokes. He entertained his friends. If they didn't want to listen, he just entertained himself. And the memory of his earliest childhood forced him into a mad gallop to start earning

money. He formed a group at school, learning to play drums passably well in just three weeks.

Just for the record, he went on to teach himself to dance, play piano, guitar and trumpet—and to write songs. And in 1962 he set up a record for Hollywood by becoming the first actor ever to star in **FOUR** films in one year . . . for the memory, they were "Too Late Blues", "Hell Is For Heroes", "State Fair" and "Pressure Point".

He told me: "People said I

was an overnight success and that just shows how much some people really know. I went to a drama school for a while. Then I worked with a publisher friend, Donnie Kirschner, turning out radio commercials—I sang and wrote, Donnie sold 'em. I got a record contract but nothing happened. I left after a year. I joined another company. Nothing happened and I gave them a year before leaving".

LUCK CHANGED

Overnight success? Well, it was a longer night than even the Eskimos have! But one day his luck changed. Working on a title suggested by a pal's mother, Bobby sat down and, in twelve minutes, came up with "Splish Splash". It sold a million. Four more hits came along . . . and then it was "Mack The Knife" time. Bobby successfully changed over from teenage idol to cabaret entertainer. And that was the number, from "Threepenny Opera", that labelled Bobby as one of the biggest-swinging talents in the business.

He won every available award, pushing his annual salary up to around \$1,500,000 a year. In January 1962, he made one of his now-regular comebacks . . . appearing in public for the first time in a year at the Flamingo, Las Vegas, and tearing the gamblers up so successfully that he was signed to a four-year contract there for a million bucks. The hits continued with "Multiplication", "What'd I Say", "Things". By the end of 1962, he came out with "If A Man Answers", having signed then to Capitol. Said Bobby: "It's an important record for me. It is the theme from a film of the same name . . . first film I've made with my wife, Sandra Dee".

ROUGH SPELLS

It wasn't a very big seller. In fact, Bobby has since gone through one of his roughest spells. His marriage with Sandra is over. He was absent from the charts for several years. The come-back one was "If I Were A Carpenter", a very unusual

song, especially coming from Bobby.

Musically, I suppose Bobby has just about gone full circle. Those records like "Queen Of The Hop", "Mighty Mightyman", "Dream Lover", "Early In The Morning", "Plain Jane" were really rockers. When he went sophisticated, he had the above-mentioned string of biggies. In between, he tried recording orchestral LP's, with himself as conductor. He tried piano records. He once confided to a friend, who promptly sold the quote to a newspaper: "I tell people, and I believed it once, that I'd be a legend by the time I was 25. Then I got to be 25, got behind schedule kind of, and had to start running all over again".

IRRESPONSIBLE

He admits to being irresponsible, sometimes rude, often inconsiderate. But he stems from the violence of the rock era and his presence



Bobby pictured in London recently

is still felt, via the many followers of his style.

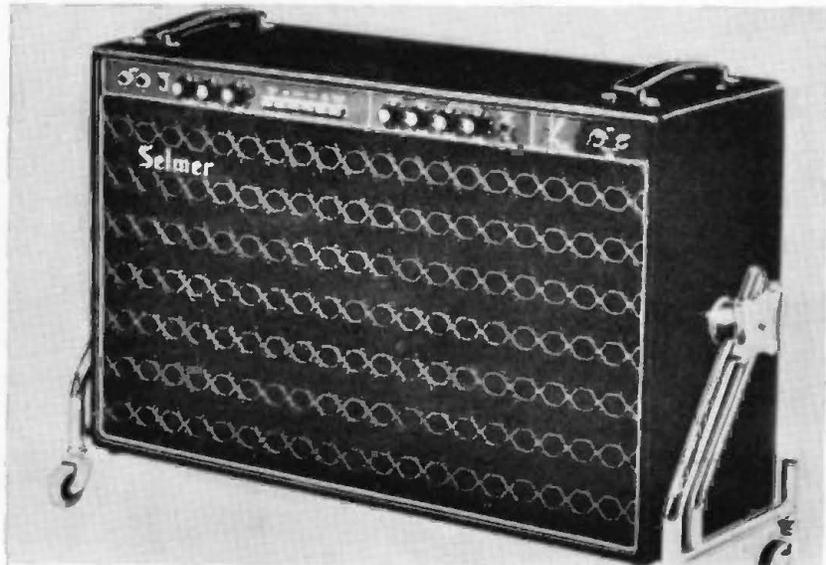
Publicity is not ALWAYS good, especially for an outspoken star like the pint-sized B. Darin. He's had many setbacks and disappointments. But his contributions to pop music, even the current rock-revivalist scene, is tremendous.

In a sense, he is a living legend, even now. But I've a feeling there's a great deal yet to come from the original Mr. Versatility.

P.J.

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There have been some really great and distinctive records released during 1966. In fact, many people have suggested that this year's charts have contained better recordings than any chart for any other year. We would like you to compile a long-player of ten titles, released during 1966, which you would be able to play in, say five years' time, to illustrate the 1966 mood and music scene.

TO ENTER:

1. List all the ten records you would choose for your Ideal 1966 LP on a postcard (or on our special reply card) and just in case any two people send in identical lists, put them in your order of preference, making No. 1 the record which you consider to be the most outstanding record of 1966, No. 2 the second most outstanding, and so on, until you have listed all ten of your album of the year.
2. Send your entry to: Beat Instrumental December Competition, 36-38 Westbourne Grove, London, W.2 (or just stick a stamp on the reply card if you are using it), to arrive not later than 31st December, 1966.
3. Only one entry is allowed for each person.
4. The Judges' decision is absolutely final and no correspondence can be entered into after the results have been announced.
5. The winner of the £150 amp will be announced in "Beat Instrumental" No. 46, which will be on sale on 25th January, 1967.

THE MANFREDS MINUS VOCALS

THERE was a time, not so long ago, when journalists felt they had to gird on their armour before going to interview Manfred Mann. He had a reputation for being a bit "tricky" and there was all that bit about "we are a group working under only one name—each one is important, each one must be quoted". And there were exaggerated stories of how violently the boys reacted when they read the finished articles.

Now Manfred has found a serene, relaxed attitude to life. He's sometimes painfully self-critical but his approach to music remains unaltered. "Progress is vital," says he. "To go backwards is disaster".

RIGHT STEP

He believes that the time has come for the group to make instrumental singles, producing rather more of that inborn jazz instinct the group has always had. His new EP "Instrumental Assassination" is a step in the right direction, with its compelling treatments, sans vocal, of numbers like "Wild Thing". Said Manfred: "What sometimes worries me is the interpretation put on some of our motives. Our efforts to put out . . . well, jazz-TINGED instrumentals don't mean we aim to change public tastes. We may find a new market, but we don't expect jazz fans to rally round us. Or pop fans to go off us. All we are trying to do is present our abilities to the widest limits. So naturally we hope for instrumental singles before long—after all, the radio people don't really give plugs to EP's or tracks from LP's. We get a kick out of playing AROUND with hit pop songs and it's other people, not us, who insist on putting every item into a special category".

CRITICISM

Manfred has been (a) praised and (b) criticised for the group's new LP "As Is", which contains 10 titles written by the boys. The praise is for the originality of the material; the criticism is for somehow sounding like



a thousand other purveyors of typical pop music. Says Manfred: "Again, it's a matter of personal taste. We've had several years of finding the best possible material from other writers. We've tried to learn about this writing business and we think we are improving. In fact, there are a couple of numbers now in the can which could have been an 'A' side, even instead of 'Semi-Detached Suburban Mr. James'".

"Which choice, of course, also caused criticism. I admit I don't like lyrics which suggest that an artist is sneering at half the population. But this is a song, a pop song, not a deliberate quote from a performer. It's a line of thought, sung by a bloke who has lost his girlfriend. But what we found hurtful was that some of the critics tied up knocks at the song with knocks at the group because we'd had a change of singers. The suggestions that the magic had gone because we'd switched really cut deep.

"I don't want to get involved in another long discussion on this but I would just say that the fans, the ones who support us at shows, don't seem to care

about what went before. They go for Mike d'Abo, who is young and enthusiastic and improving all the time. The proof of the pudding and all that—we had a very big hit with 'Semi-Detached' and that means simply that the record-buyers liked it".

NO BOREDOM

Manfred also said that a personnel change often improved a group simply because it prevented boredom. When things happened smoothly, the edge was lost. Bringing someone else in meant a re-arrangement of policy and sometimes style and that kept everyone on their toes.

But being on his toes was not, for Manfred, a matter of trying to make himself bigger in the business. He felt, he said, that he was essentially a background boy in the group on stage—"People always go for the man out front," he reckoned, "that's the way it is and I don't mind at all. For instance, I worry a bit about interviews simply because I have the feeling that I've said it all before and can't give out anything startlingly new".

But I should add that the

visual impact of Manfred has hardly lessened in recent months. White cricket boots, old corduroy trousers, a military jacket and a T-shirt straight out of the archives of Private Eye—that was his lurching-in-the-West End clobber. He also carries handkerchiefs embroidered with the Stars and Stripes. He wondered whether he was suitably dressed for the first-class section of the 24,000 ton P & O liner *Chusan*. Said: "Doesn't really worry me if eyebrows are raised at me". And they weren't: the boys went on to a highly-successful three-week tour to the West Indies, along with their wives and children, playing nightly for 1,000 passengers. It was a long-standing engagement and the boys were determined to fulfil it.

Alternate vocal and instrumental singles may be the New Year Resolution of the Manfred Menn. It would be interesting to see if they can maintain chart success with this as a policy.

P.S.—Manfred will be delighted to note that I've not mentioned P - - L J - N - S once in this feature. He finds the subject rather boring. P.J.

VOX HALL OF FAME No.1



BRIAN JONES stylist guitarist, bluesy harmonica-player and fan of way-out rhythm 'n' blues, was born in Cheltenham, Gloucestershire, on February 28, 1944. A "rebel" figure even now, he was suspended from Cheltenham Grammar School for an anti-prefect revolt, but had already started playing traditional jazz before discovering the "freedom" of the old American blues music. Nearly starved in London early on to keep his guitar well strung . . . and earned only a few shillings nightly for sitting-in with groups at clubs. A founder-member of the Rolling Stones, he is a controversial musician, constantly experimenting with different styles and sounds—such as introducing "bottle-neck" guitar stylings in Britain. Quietly-spoken Brian praises VOX equipment; the Stones use all VOX amplification. Brian features a VOX Mk. XII 12-string Guitar as well as the Mando Guitar and the VOX 2-Manual Continental Organ. Together with the VOX research team, Brian created the VOX Bijou Guitar, responsible for that sitar sound of the Stones' latest recording. He says, adamantly: "Sound is all-important to me. And so is progress. VOX gives me 100 per cent progressive sound."

JENNINGS MUSICAL INDUSTRIES LIMITED, DARTFORD, KENT.

IT'S only a personal opinion, mind you, but I'd like to go on record as saying there is a great deal of fatuous rubbish talked about best-selling charts. It's a thorny subject, despised by many artists and respected by many fans, but the whole question of the Hit Parade or Top Thirty or Hot Forty (call it what you will) needs a little fresh air let in on it.

Historically speaking, there has been a "Top Twenty" of records, as opposed to sheet-music (which is a totally different subject), since the autumn of 1948, when Radio Luxembourg started it all off. First newspaper in on the scene was the *New Musical Express*, on November 14, 1952. Since then, there have been charts literally all over the place. Each one claims total accuracy—and some have been elongated to take in the Top Fifty or even the Top Hundred. Variations between these charts is a matter of constant bafflement for everybody concerned.

So where do I stand in all this? Well, a few years ago part of my job was to assemble such a chart. To check the figures and double-check the placings. Monday mornings in those days was a nightmare, work more suited to a chartered accountant than a journalist.

HOW IT WORKED

First, then let's consider what actually went on. Returns of top-selling records came in the post from selected stores all over Britain. Well over a hundred, on this particular paper. Points were awarded in this way: Twenty for a record placed number one, down to one for a record listed in twentieth position. In our particular system, we also added one point for each time a record was included in one of the returns—a mere fobble, but justified because it helped reflect OVERALL popularity as opposed to localised sales.

Then you add up the totals, put them in order—and out comes what you'd expect to be a fair, market-research style rating of the twenty best-selling records in Britain. Along with this expectation went a lot of explanation as to why there were four or five charts prepared that same

day . . . yet all were different to each other in either small or major ways.

Despite the differences, the charts have caught on to an alarming extent. One explanation: pop fans like to see their favourites doing better than their mates' Idols—and like to be able to prove it. There's a sporting connotation. Association football is much more popular than Rugby football . . . because rugger doesn't produce League tables or award points for winning matches. But the Football League charts, or tables, are the SAME in every paper—and that's where the argument falls down.

RETURNS

Why so many pop changes? Easy. Each paper has its own list of retailers who are invited to send in returns. Inevitably there are discrepancies. If you have too many returns from Scotland, you may find Andy Stewart showing surprisingly high in what is a national chart. Again: some groups are very strong in some areas and not so hot in others. Again: some retailers include records bought from wholesalers and include them PRIOR to actual over-the-counter sale. This can't be helped and it CAN help drum up interest in a specific record. There's the human side of it, too. A girl assistant, eye on the clock and waiting to dash off to the local dance-hall . . . well, if it's her job to organise the chart she may hurry a little too much. And if there's a doubt about a placing lower down and her own favourite artist is on the border-line . . . well, what would YOU do?

DIFFERENCES

So you get these differences in ratings. Recent cases have involved the Rolling Stones. "Little Red Rooster" only

WHY DO THE CHARTS DIFFER?



just got into the Twenty in one chart after the first week on sale—yet was a Top Fiver elsewhere. And two other Stone records have failed to make number one in at least one chart—yet topped in the others.

But despite the variations, the charts remain THE big talking point in the business. It's interesting to think WHY this should be, apart from the actual "glorification" of the group. . . .

It's not actual sales of the record. Believe me, when you get to the lower reaches of the Top Fifty, you're not selling many records and, on returns, there's only a few points in it. One return, putting you at Number Fifteen, may be based on actual sales in that shop of only eight or nine copies. You don't get

rich on royalties from that sort of tally.

But a place in the charts DOES draw attention to the group and the record. The aim is: If we can even get in at Number Forty-eight, we'll be talked about and it can prod the public into at least hearing the record in their local disc-shops. And a place in the charts CAN lead to bigger money at the dance-halls and clubs. "Direct from THE CHARTS—the Sensational Coarse Cousins!" It helps, believe me, it helps. A hit, even a minor hit, is a status symbol.

Which leads easily into the question of how easy it is to BUY into the charts. Now this is the thorniest of all questions. I've met at least half-a-dozen managers who claim they know exactly how

to do it. But not one of them would explain how. . . .

However, there are two possible ways. One is to get a list of all the retailers contributing returns to any one paper—and then send out a convoy of representatives buying up records willy-nilly. Risky, though, because you'd also have to find average sales in each shop so as not to buy too many, or too few. You can go TOO far as if the Coarse Cousins bought too many and ended up top of one chart and nowhere in all the others! Expensive, this. And it would be a darned slight more expensive to go round bribing all the people involved in filling in returns!

ONE WAY

One could, I suppose, go to the source of one of the charts—the bloke, like myself of some years back, and offer him loot to make sure so-and-so got in one of the lowly positions. But it seems risky, easy to discover and I can only say I never ran into this sort of offer all the time I worked on what was grandly called The Chart Compilation Department, otherwise known as Me!

And of the suggested ways, there is one basic difficulty. Fixing a record for one week is only half the battle. If it really is fighting a losing cause, plug-less and unwanted you've got to go through the whole routine the following week. Then you're really talking big money.

So chart inaccuracies and the lack of agreement is virtually impossible to sort out. Speed is the essence—no



Stones: Failed to make top recently

good publishing charts weeks after the actual sales. This, then, rules out the idea of having the record companies submit audited figures of actual sales of each of their records. It would take at least a month.

And I doubt if you could get agreement on ONE specific chart for all papers. Suppose each paper got returns from a thousand or so different retailers—covering the whole list of retail shops in the country. Each worked out one section, then the whole lot were added together to make ONE super-chart? It would eliminate argument, but you'd never get it completed in time.

Why do so many people NOT admire the chart-placing system? Mainly because top-class performers, great on stage and stylish on records, get cut out of the reckoning.

We all know the groups who are good on record but bad on stage. With a hit, they still get the recognition on Personal Appearances. What about the group good on stage but bad, in terms of sales, on records? They entertain thousands, but sell only hundreds of records.

SO MANY

So the profusion of charts goes on. *New Musical Express*, *Record Retailer*, *Melody Maker*, *Disc and Music Echo*, BBC-TV (based on an aggregate of all four), "Pick Of The Pops", "Cash-Box", "Billboard" (for American Top 100's)—and there are charts for LP's, EP's, Rhythm 'n' Blues plus the pirate stations and their own lists.

But if the charts are inaccurate, so are the claims made about them. Hear someone say: "We sold 8,000 the day before yesterday" and don't believe them. Maybe 8,000 copies were ordered and delivered from the wholesaler but that doesn't mean over-the-counter sales 5,000 could be left in the shops.

No, the best-selling charts are of dubious value. But they ARE a talking-point, a rough guide, a hint. But when people argue that talent is IN the charts and NON-talent out of them well, I just get hopplin' mad. PETE GOODMAN



Mike Rabin digs the Livingston Sound . . .

"A great combination", says Mike Rabin, who features Livingston's two-manual 'Countess' electronic organ, and the multi-tone 'Tubon' in his Group.

Mike, who favours the "big band" sound with a modern beat, is among the host of progressive groups who have chosen instruments by Livingston Organs—manufacturers of Britain's finest range.

The 'Countess'—now available in two attractive two-tone finishes—represents today's finest value at £225. It features two 37-note keyboards and "big organ" tone combinations—yet is compact enough to fit snugly in a Mini.

The revolutionary Tubon—five or six tones rolled into one compact package—is the big new sound of the Sixties! With double bass, bass guitar, baritone sax, and many other exciting tones, it provides group versatility never before possible!

For full information on these two instruments, complete and return coupon below.

- Please send me illustrated leaflets on the Countess electronic organ and the Tubon.
- I want literature on the Countess only.
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INSTRUMENTAL NEWS

WINWOOD ORGANISED..

After a testing period with his brand new, white Hammond M.102, which he bought from St. Giles Music Centre, Stevie Winwood is reported to be 'very happy indeed' with the new sound in the Davis line-up. He's certainly jumped straight in at the deep end by featuring it on both sides of the single "Give Me Some Lovin'." The only member of the group likely to find Stevie's organ playing anything but an asset is Spencer himself, who says he's being worked very hard in his new role of 3/4-time lead guitarist.



Stevie

FOURMOST 'GEN'

The Fourmost, now getting plenty of airtime with "Aunt Maggie's Remedy", never intended to release the song as a single. "We were doing an LP session", Billy Hatton told us. "We'd finished the set numbers and had a few minutes to spare, so we started thinking of another number to do. We decided to do 'Aunt Maggie's Remedy' because it was a favourite from our early Cavern days. The whole thing got out of hand with whistles and banging and thumping. George Martin was chuffed, and rolled about in the control room, laughing. When we had finished we had a chat and decided that with everyone doing 'Freak Out Father Christmas' and 'Soulful Father Christmas', we'd stick to a happy song for our release."

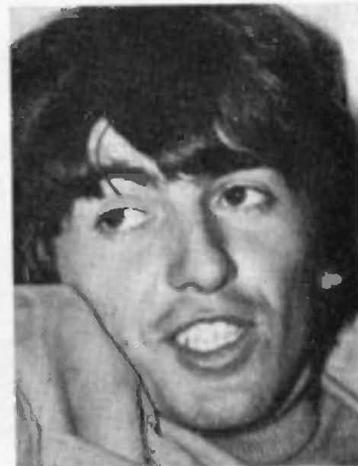
MANFRED BUREAU

Manfred Mann, Tom McGuinness and Mike Hugg have formed an organisation called C.A.P. (Co-operative Artists Plan). This will offer advice and discount schemes for members.

GEORGE STILL LEARNING FROM THE MASTER



Ravi Shankar



A famous follower minus moustache

It was no secret that George was in India studying sitar under its greatest exponents, but the Press and fans were completely unaware that he had returned, and passed through London Airport unrecognised at the end of October. They didn't catch on to George's "new look" until Ravi Shankar flew in at the beginning of November. At the airport was George sporting the moustache which had fooled everybody. He had come to meet his friend.

George has written several more numbers for the next LP, but there is no date set for a Beatle album. The group hope to have a single out in time for Christmas. Could it be a Harrison composition?

PREMIER SNARE

In producing their new 2,000 snare, Premier searched extensively for a metal which would be suitable for their new top-notch creation. They drew blanks at home and abroad until, eventually, their own metallurgists came up with a compound which they christened M.S.27. The M.S. simply stands for metal snare. The 27 denotes the fact that they had tested 26 other metal compounds before they came up with the one that had the lot.

ANKA P.A.

Paul Anka gave "B.I." details of the massive P.A. set-up, which he takes with him everywhere he goes.

"After using so many bad house P.A.s I decided that I just had to get myself a decent sound system", he told us. "After all, some of my shows have got to get across to 10,000 or more people. I knew this guy in New York who worked with the firm which does all the sound for the Broadway shows, so I asked him to make me up a set. This system is really unique, nothing like it in the world. The amp unit itself is about 6 ft. tall and the columns are big, black things all of 5 ft. x 3 ft. I use horns, not sure how many I have in them, though."

EPSTEIN SHOW

Opening Boxing Day, at the Saville Theatre, in London's Shaftesbury Avenue, "Fame In '67", presented by Brian Epstein and starring Georgie Fame, Julie Felix, Sounds Incorporated and Cat Stevens. The show will run for two weeks, and at least two other groups are being negotiated.



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SEARCHERS TO FILM?

The Searchers are being tested in Hollywood to play major parts in a new American spy thriller, to be produced by Joe Pasternak. Says a Searcher spokesman: "We've been put up for the job and we understand it would mean at least three months filming in the States. We're keeping our fingers crossed that we pass the auditions, but this is the sort of work we want to do."

FINNISH SUCCESS

Charles Stewart, a young Manchester semi-pro, decided that if he was going to make it big he had better give himself some training in Finland. He's been over there for a couple of years going down a bomb everywhere he played. But now he's back, and is waiting for his new record (at present, untitled) to give him the same drawing power here. If you want to have a look at him to ascertain his chances he's at the Bent Boot, Birmingham, as a Deejay.

CZECHS WANT MARSHALL

Roy Morris, a director of Rose, Morris & Co. Ltd., has just returned from Czechoslovakia. He reports: "It's one of the most sophisticated of the Iron Curtain countries as far as beat is concerned. Pop and Beat music is encouraged, not just tolerated."

Mr. Morris collected an order for Marshall gear from the government itself, and before Christmas certain Czech group members will be operating with Marshall amps and speakers, and also "Supafuzz" units.

SPIDERS' GEAR Newton Duo

The Japanese group "The Spiders", who have a massive hit in Tokyo and a promising record here called "Sad Sunset", dropped into the "B.I." offices when they were in London recently. They told us that they use equipment they have made themselves although over here and in other parts of the world, besides Tokyo, they have a contract with Vox. The lead guitarist (don't ask me to spell his name) has even made his own 20-string pedal-guitar.

Wayne Newton, who did so well in the Royal Variety Performance, used to have an act with his brother Jerry—they were aged 13 and 15 respectively and played guitars, banjo, and other stringed instruments at hotels in Las Vegas back in 1956. Now Wayne works on his own but he and his brother can play 20 different instruments between them. Wayne says: "I owe my own big break to Bobby Darin, who really believed in me".

SPOONFUL WRITE SOUNDTRACK

The Lovin' Spoonful are to write the sound-track score for a new film, "You're A Big Boy Now", starring Julie Harris, Elizabeth Hartman and Rip Torn. The score will include song and music . . . and follows on the success of the group in the States with their "Rain On The Roof" Top Tenner. Recently they were the subject of a national "quality" magazine article which described them as the "most versatile of the new groups".

TV DEMONSTRATION

Jennings demonstrator, Dave Roberts, is just back from Finland—and he's come back more famous than when he left.

He'd gone with the company's overseas representative, Colin Barratt, to show the Vox guitar/organ at the Helsinki Fair, and he was asked to play on a national TV programme where he was seen by thousands of Finnish viewers.

The Fair went well and Jennings report twice as many sales as ever before.

Now Colin Barratt is making plans for a prolonged Far-Eastern trip to drum up business. Some of the countries he will visit are: Japan, Hong Kong, Singapore, Beirut, and Australia.

FRESH SOUND

Group highly touted in America are the Youngbloods, recently signed to RCA-Victor in New York. Organisation bosses say they are "the freshest new sound to hit the beat-group scene since the Beatles", "a very gifted quartet of musicians". First record in America: "Grizzly Bear", backed with "Tears".



LOUIE BELLSON TRIP

Besson, who handle Rogers drums, inform us that Louie Bellson, the foremost user of these drums and one of America's greatest sticksmen, will be appearing at three demonstration venues during his current British visit.

On Sunday, 27th November, from 2 p.m. to 4 p.m. he's at the Co-operative Hall, 168a, Belgrave Gate, Leicester; on Wednesday, 30th November, from 12.15 p.m. to 2 p.m. The Notre Dame Hall, Leicester Place, London, W.1; and on Saturday, 3rd December, from 2 p.m. to 4 p.m. the Cumberland Suite, Belle Vue, Manchester.

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WORKLESS WALKERS!

“but time to find new sounds!”



THE Walker Brothers have decided to sit it out. In other words, they just ain't goin' home.

In order to satisfy the immigration authorities, they have to spend six months without working in this country. Because they have visible means of support (and how) they are being allowed to stay in Britain while the six months pass, “squatting” in their various plushy pads at Marble Arch, Kensington and rural Middlesex.

WORK ABROAD

First of all, it isn't going to be a full six months. Their tour of Germany and the Continent is likely to last six to eight weeks and their round trip to Australia and the Far East is likely to take up two more months of their time.

So they're left with two and a half months at most to kill.

How to spend it?

Gary Leeds straightened himself from zipping up the black leather boots he had borrowed from Beaky for the Walkers' spot on their tour with Dave Dee, Dozy, said Beaky, Mick and Tich, Troggs, Cloda Rogers, Montanas, Quotations and Don Crockett. Beaky, meanwhile, became accustomed to Gary's size nine suedes.

“First off, we're gonna see some movies,” said Gary. “Lots of things happening we've been missing”.

John Maus tried out a close harmony number with Dave Dee, having secured a loan, at least, of Dave's Gretsch with his usual tactful charm . . . i.e. “Can I have that?”

NEW SOUND

Scott Engels was away in the Walkers No. 1 dressing room—the only Walker who'd been in it long enough to locate

the loo—carrying out running repairs on his make-up.

“Another thing,” said Gary. “We'll be looking for a new sound”.

SEARCHING

I said politely I thought there was nothing much wrong with the old.

“Shucks!” offered Maus, who has a way of hearing what he wants to hear over impossible distances and disturbances.

“Notwithstanding,” said Gary, making it sound like a sentence. “We're not satisfied. We don't even know what we're looking for. All we know is we're going to use this time to find it. When we start working again, we'll be different Walkers even if we're substantially the same”.

“Holy cow!” said Maus between chords.

“If you get my meaning, we're not aiming to lose anything,” added Gary. “There'll still be the Engels operatic bit and Maus's soprano. . . .”

NATURALISATION?

Maus said something that didn't carry the distance.

“. . . But we'll be adding something of value. We hope.”

No America?

“We're not sad. This is our spiritual home. We'd like to live here all the time”.

Naturalisation?

“I don't think it would be a wise step,” said Gary. “Lethal sort of things happen to Americans who get too U.K.”.

He didn't name names but it doesn't take a very long memory.

“No, we'll play it cool like we're permanent tourists and keep asking the way to places. Maybe then we can stake out here”.

So if anybody starts seeing somebody who looks like a Walker brother in an “out” place during the next six months, say nothing. He's just passing through.

PETER TATE



Selling by Day — Playing by Night

London is the capital of Britain's big business and that means that it's the centre of all things bright and musical. The large instrument shops are dotted round the West End, most of them within five minutes' walking distance of Denmark Street, known throughout the world as "Tin Pan Alley".

But whether you walk, drive or taxi to them, when you arrive you'll be given a wide choice of gear, and what's more, good service. Everyone in these shops, with the possible exception of the cleaners, has played or still plays one or more instruments professionally. Which means they know what they are talking about when called upon to offer guidance. The "Sell Them By Day, Play Them By Night" brigade are there to help if you want them to. Now we are starting a series in which you can get to know these blokes before you even set foot inside their shops. This month meet the salesmen of St. Giles and Jennings.

DAVE ROBERTS — Jennings



Dave Roberts started playing guitar when he was ten. He was swallowed up by the skiffle craze but emerged later at the age of 14, playing a banjo in a trad jazz band. He progressed to blue grass style on a five-stringer banjo and did a lot of club work mainly under his own steam.

He joined Jennings six years ago but interrupted his period of service to take up the position of lead guitarist with the Fenmen. He later gave up the guitar and went as the group's road manager, but eventually rejoined Jennings. Now he does a lot of sessions and is frequently called upon to demonstrate the Vox Guitar Organ.

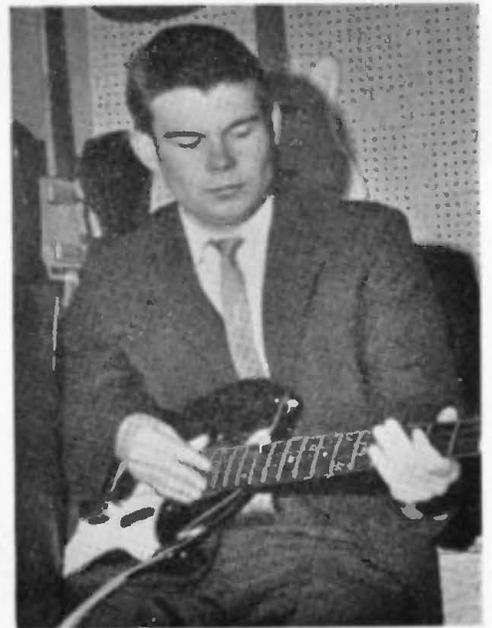
TONY TYLER — St. Giles

A six foot plus scouser Tony is a fingerstyle enthusiast and plays some pretty nifty classical and flamenco guitar. He says that he plays organ badly, bassoon atrociously, and also admits that he'll blow away on alto or baritone sax when he's suitably inebriated. He likes Johann Sebastian Bacharach, Johnny Smith and John Williams. He played the Hamburg scene around the same time as the Beatles and passed nine almost completely foodless months there. Back in Britain he did a lot of work with a sax and organ group called Universal Export and was with them until seven months ago.

He might return to pro life soon but, even so, he'll still be a regular at the shop — as a customer.



TERRY SISLEY — Jennings



Son of well-respected guitarist and teacher Geoff Sisley, Terry plays a very stylish piano. He does any kind of gigs that come his way but prefers doing the standards. He likes the work of Oscar Peterson, Previn and Jimmy Smith. At present he's trying to learn bass as a second instrument.

MARTIN GREEN — St. Giles



Martin is an excellent guitarist in both blues and jazz styles. He owns a Gibson Les Paul Custom and a Guild Duane Eddy De Luxe. He has been with St. Giles ever since it opened. He's never played with a regular band but manages to fit in plenty of sessions. Likes the work of Pete Green (no relation), Eric Clapton and Tal Farlowe in that order.

Going Places ?



Then take a Hammond with you. Like the new M102. Full Hammond performance and quality with new easy transportability. Set up in seconds—Hammond's exclusive design gives quick, positive, accident proof assembly. You know the difference a Hammond can make. Unrivalled versatility and clarity of tone to give a lift to your music. No matter where you play.

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RECORDING Notes

Touch - and - go whether **THE BEATLES** have a new single out for Christmas. The boys' activities are so split and varied right now that nobody could predict, at EMI, whether or not they'd be assembled in the studios in time to add to the special Christmas LP of their earlier hits.

Quote from **CLIFF RICHARD**: "We've done 16 numbers for the new pantomime at the London Palladium—four from myself and 12 from **THE SHADOWS**—and we'll be recording them on LP. But I hope to do two films next year which will have no singing at all in them . . . it's all part of the image."

BRIAN "BEACH BOY" WILSON, working in America on an LP to be called "Smiles", says: "Don't give the impression that I'm the sole guiding light behind the Boys' sounds. Some stories suggest that I'm a dictator—and I'm not. Everybody is given a perfectly fair chance to kick in ideas and many of them are used."

TED HEATH, celebrating 21 years as a bandleader, is the subject of mid-December radio shows, and there will also be a commemorative LP out from Decca. Ted, former street busker, has probably discovered more top British musicians than any other leader.

Ten years ago, **LITTLE LAURIE LONDON** had a massive, million-plus single out called "He's Got The Whole World In His Hands", and he travelled the world as a top attraction. Now, ten years later, he is back on record, dropping the "Little", with a version of "The Bells of St. Mary's".

Is **P. J. PROBY** returning to Britain after all? Latest note from him suggests that he'll be here in February, 1967, and that by then he hopes to have a hit record with "Misty Roses", via the intuitive pen of "If I Were A Carpenter" writer, **TIM HARDIN**, now so much in demand.

View of the Australian recording scene from **THE EASYBEATS**, who made the charts here with

"Friday On My Mind": "They are very commercial-minded in Australia, which means that you simply can't try any ravingly way-out ideas. You work simply for the market. But very good sounds come out of Aussie studios."

If you fancy a giggle: listen to **KENNETH WILLIAMS'** version of "Good Queen Wenceslas", on a special festive season EP. And you should hear this bloke, uncensored, talking about the current pop scene.

NEW VAUDEVILLE BAND, now settled into a regular combination and touring America, include oldies like "Lili Marlene", "Donna Clara" and "Whispering" on their LP, due out immediately before Christmas. But their single, "Shirl", follow-up to "Winchester Cathedral", definitely won't be out in Britain until the New Year.

Another January release: by **THE CREATION**, who deny categorically that they're anything to do with the "freak-out" scene. Choice for the "A" deck rests between "Private Hell, "If I Stop Running" and "Closer Than Close", all penned by the boys themselves.

Worried about record royalties or income tax or how much to pay session musicians? Probably you'll get the answer from Co-operative Artists' Plan, run by those **MANN MEN MANFRED**, **TOM MCGUINNESS** and **MIKE HUGG**. The 'phone number is Regent 8561, and the address, 6, Vigo Street, London, W.1.

Fans of deep-brown voices in the **JIM REEVES'** mould will dig Jim's upcoming "A Christmas Card From Jim", which features titles like "Silent Night" and "Blue Christmas". But a warning note from Jim's widow, Mary: "There'll be a slowing down of releases in future. I believe his fans would rather his popularity lasted over many years."

Years ago, the instrumental-vocal **KING BROTHERS** were hit-makers, and so small, in stature, that they were regarded as being

infant prodigies. Now they hit back at the charts with "Symphony For Susan", an American hit song. Says producer **Larry Page**: "For all this time, they sang in unison. I decided they should go for harmonies. Now I'm convinced they'll go back into the charts." Larry, of Page One records, certainly wasn't wrong about the Troggs.

THE IVY LEAGUE: says **PERRY FORD**: "We're off to the States in February and we'll definitely be making an LP in the studios in New York. We're great fans of the American way of recording—it's something to do with the atmosphere there."

A name to remember: **PETER SHELLEY**. He's now with Decca Records in a special "talent-finding" role—which means looking out for new song-writers and new artists. He learned the business as assistant to that highly-experienced talent-spotter **Norman Newell** at EMI.

And suddenly there's a shudder of enthusiasm in the business for choral records, basking in the unexpected success of **THE MIKE SAMMES' SINGERS** and "Somewhere My Love". Most prolific composer of all group members: **RAY DAVIES**. A week rarely passes when there isn't a recording of one of his numbers.

"Single Girl", the new single from **SANDY POSEY**, who struck it rich here with "Born A Woman", Remember **NOEL HARRISON**? He made records here which didn't sell particularly well. Now he is in a U.S.-TV show, "The Girl From Uncle", shown in Britain.

They said the Christmas-song market was over and done with on the recording scene. In fact, the record companies report there are more than ever. One noted title: **LES REED's** "Good King Went Ridiculous". But **MANFRED MANN** won't join in . . . "Christmas has no special sentiment for me".

SCRIBBLES

Postscript to last month's Stones' article—even though "the old bluesy twelve bars are still creeping in", composers' credits no longer read **Slim Harpo**, **Willie Dixon**, **Chuck Berry**, **Bo Diddley**, etc., but **ALWAYS Jagger-Richard**. . . . **Lou Rawls** big U.S. hit with "Love Is A Hurting Thing". Previously best known for "Tobacco Road"—a hit here for the **Nashville Teens**.

"Ninety Six Tears"—a chart-topper in America—demonstrates that you don't necessarily need a 50-piece orchestra to get a hit record. . . . **Booker T.**'s discs are usually food for thought. . . . 2,000 fans turned out to meet **James Brown** at the airport when he arrived for a recent Buffalo, New York show. . . . **Jacques Dutronc**' "Et Moi, Et Moi, Et Moi" a very good piece of French R & B! . . . **Hope Don & Dewy** come on **Little Richard's** tour. . . . Would it embarrass **Eric Clapton** to recall a London recording session with **Muddy Waters** and **Otis Spann**?

Revivals of **Tony Clarke's** "Ain't Love Good, Ain't Love Proud" and **High Keyes'** "Que Sera, Sera" vastly inferior to the original. . . . "Think"—**Jimmy McCracklin's** latest here—is a re-working of the same tune made under a different title about seven years ago. . . . Finish of "Seven And Seven Is" by **Love** is THE way

to end a record. . . . **Alvin Cash** and the **Registers** *nee* **Crawlers** had a very quiet tour here. . . . For soul music without soul try **Mitch Ryder** and the **Detroit Wheels'** "Devil With A Blue Dress On" and "Good Golly Miss Molly"—combining **Shorty Long** and **Little Richard** past hits. . . . **Eddie Floyd**, like **Wilson Pickett**, an ex-Falcons. . . . **Stax/Volt** having one of their most successful periods saleswise in America at the moment. . . . Unlikely follow-up to "Guantanamera" for the **Sandpipers** is **Kingsmen's** "Louie, Louie". . . . In the American top ten R & B singles five years ago—"Just got to know" by **Jimmy McCracklin**, "Don't Cry No More" by **Etta James**, and "It's Gonna Work Out Fine" **Ike & Tina Turner**—also, ten years ago, "Honky Tonk" by **Bill Doggett**, very near top of charts for all records. . . . **Fats Domino's** pianof playing a natural development of the style of **Roosevelt Sykes**. . . . **Stax** gets its own label identity in England, although still being handled by **Atlantic**. . . . **Jimmy Reed** has now signed with **ABC Paramount**—EMI in this country. . . . "Hootchie Cootchie Man"—**Muddy Waters'** new (?) record in the States. . . . Also released **The Falcons** "Standing On Guard", **Little Richard's** "I Need Love" also appears.

CHRISTMAS GIFT

If you would like to send a year's subscription for **BEAT INSTRUMENTAL** to a friend as a Christmas Gift, the cost is £1 16s. Just send us his name and address with a Postal Order for £1 16s. to **BEAT INSTRUMENTAL, 36-38 WESTBOURNE GROVE, LONDON, W.2** and we'll do the rest.

YOUR QUERIES ANSWERED

MIKED BASS

Dear Sir,

I recently bought a bass amplifier but find that the other instruments in the group still "drown" the bass guitar, even when my amplifier is at full volume.

A friend has suggested that I put my ribbon microphone (a Reslor BT-HS) in front of my speakers and relay it through our 50-watt P.A. system. I am uncertain as to whether I should try this and would like your opinion as to whether this could damage either the microphone or the P.A. speaker system.

K. J. WARD,
Brentwood, Essex.

ANSWER:—This wouldn't be at all successful because neither the mike nor the columns are designed to handle bass frequencies. What type of setting do you use on your bass? Perhaps you haven't enough treble on it to cut through the rest. Have you had your amp tested to see whether it's giving its full 30 watts? Try both these measures and if neither provides a solution, take your life in your hands and tell the others that they'll have to come down to your level, volume-wise.

BINSON 'GEN'

Dear Sir,

Recently a friend of mine bought a second-hand amp. It is a 40 watt model and is called the "Binson Hi-Fi". Neither he nor I have heard of this firm before and we would be very pleased if you could tell us more about them and also the price of this particular amp when new.

ANSWER:—The Binson Hi-Fi 40 watt amp is £147, on top of which there is a surcharge of 5%. Full details on the amps made by the Italian firm Binson can be had from Modern Electrics (Export), 120, Shaftesbury Avenue, W.1.

CREAM ADDRESS

Dear Sir,

Do you have a fan club address for the Cream?

J. TRAVIS,
Ealing, W.5.

ANSWER:—There is no separate fan club address for the Cream as yet but all letters and enquiries should be addressed to:

Robert Stigwood Organisation,
Caroline House,
6, Chesterfield Gardens, W.1.

RAY CHARLES' SONG

Dear Sir,

I wonder if you could possibly tell me where I can obtain the music to "Drown In My Own Tears" from the Ray Charles Story Volume II.

G. HARDING,
London, S.E.5.

ANSWER:—You can get this sheet music from Peter Maurice Music Publishers, 21, Denmark Street, W.C.2.

MOON KIT

Dear Sir,

How long has Keith Moon had his Premier kit and how many times has he had to replace it? How much does each new set cost?

D. THOMAS,
Birmingham.

ANSWER:—Keith bought his first red glitter Premier kit last November. He has replaced many skins, pedals and cymbals but so far has never had to

replace any drums. The kit originally cost around £200. But, since then, he's added several other drums to it.

GROVER HEADS

Dear Sir,

I have heard a good deal of praise for Grover machine-heads, as fitted to certain Guild and Martin guitars.

Could you possibly tell me where these might be obtained in this country, and the manufacturer's address?

G. J. BOGARD,
Stanmore, Middx.

ANSWER:—Grover machine-heads can be obtained through St. Giles Music Centre, St. Giles High Street, St. Giles Circus, London, W.C.2. There are three types of machine head available. The first comes in nickel plating only and costs 4 gns., the second comes in nickel at £11, and gold at £13 6s. and the dearest set costs 14 gns. in nickel and £17 10s. in gold.

Instrumental Corner

DOES "FUZZ" BLOW SPEAKERS?

Some time ago several readers wrote to us asking if fuzz units were harmful to speakers. We obtained the opinion of a fuzz tone designer and gave it in our "Queries Answered" page. However several other people are still not happy judging from their letters so we decided to call in the opinions of two more experts.

A technician at Goodmans of Wembley, when asked the same question, "Do fuzz units harm speakers?" replied, "This is a very interesting subject but I don't believe that fuzz can have any harmful effects. The square wave form which it produces is not hard for the speakers to reproduce and anyway, really 'spiky' edges on the wave form are killed by the amp. The unit always goes through the amp before it gets to the speaker. The only real danger that I can see is that some guitarists sometimes use amp units and speakers which aren't designed with guitar work in mind. Usually they are primarily designed for Hi-fi work and on this type of equipment there is a much lower level of distortion. I can't see, however, that any amps made for guitar work will be affected.

"The sustain factor doesn't give any problems either," he went on, "remember that on an electric organ every note is sustained and some of the wave forms produced with the various tone-settings are rather strange. One doesn't expect an organ to blow all the speakers it goes through so there is no reason to think that because a note is sustained on the guitar it will blow speakers. All that the unit does is to alter the harmonic content of a note and it is possible that, in a way, fuzz eliminates the harmful elements in a signal by taking out some of the body of a note. This however isn't really a known fact but just a suggestion".

A spokesman for a large instrument manufacturing firm which makes both fuzz units and amps and speakers commented, "The only case in which I can see harm being done to speakers by a unit is when a guitarist turns his amp on to peak volume and even then adds the extra boost of a fuzz unit. If the speakers are designed to handle 50 watts and you are putting the full 50 through them, anything over that will be asking for trouble".

That's what the experts have to say. So, if your speakers do go while you are using a fuzz tone, you'll just have to put it down to "death through extra volume causes".

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SONG- WRITER'S COLUMN

"Songwriter of the Moment", this title must surely go to Geoff Stephens of "Winchester Cathedral" and "Semi-Detached Suburban Mr. James" fame. You might think of him as a newcomer to the scene, but nothing could be further from the truth. He was the man who penned "Tell Me When" for the Applejacks and "Cryin' Game" for Dave Berry. He has a reputation for supplying strong songs that "make" the names of the groups who are fortunate enough to get hold of 'em. Geoff was a schoolteacher in South-end before jumping into the pop field, first as a song-plugger and later as co-manager of Donovan.

The Creation have made the charts twice on the strength of their own songs and it looks as if bigger success will be coming their way. Co-writers of "Making Time" and "Painter Man" are lead vocalist Kenny Pickett and lead guitarist Eddie Philips. Their manager, Tony Stratton-Smith, describes them as a very interesting team and they are also culling praise from less biased sources for their fresh approach. Kenny is the lyric writer and Eddie produces the music. "Painter Man" was written to fit in with their on-stage painting activities.

Pete Townsend is not usually very liberal with his praise, but a few weeks ago he waxed very enthusiastic about a song called "La La La Lies", his own composition, of course, but recorded by new - to - the - scene group, "A Wild Uncertainty". The Uncertainty were all set to shove out this Townsend original as their first claim to fame and, in fact, when Pete heard their version he came right out and said that it was very much better than the Who's own product. Praise indeed, but now, of course, the Wild Uncertainty have had to release the Everley's "Man With Money" to avoid a clash with the Who's latest Brunswick release.

A PART from being generally regarded at our top jazz drummer, Phil Seamen is also one of the most versatile. He packs halls with his ultra-modernistic quartet . . . but the session work he's done ranges from Russ Conway and Stanley Holloway to Billie Holiday and high-flying American saxist Johnny Griffin.

But Phil is, by inclination and talents, a jazzman. There's a look of disdain when he discusses the general pop scene. He says, in more depressed moments: "Sometimes I think session work is a prostitution of a musician's art. A drummer taps away on wood blocks one afternoon . . . finds himself in a sort of musical Dante's Inferno in the evening".

PLAYED AT SIX

Phil was born in Burton-on-Trent, August 28th, 1926. "Remember the date well. Lester Young was born on the 27th, Charlie Parker on the 29th. I could never forget my birthday". He played in a band at the age of six—"We did 'Blaze Away', me on drums and a pianist. The audience couldn't run away . . . we were playing in a sanatorium!"

At 14½ years, he was a competent semi-professional, playing in local bands and winning "best drummer" awards in those old Melody Maker band contests, which produced so many top musicians. "In the finals of the Midland area series, I felt sure I'd win the award again. I didn't. I grabbed the judges and asked them why. 'You hold your sticks incorrectly', they said. Well, I was flabbergasted. But I've taught myself all the way—by a process of trial and error. My way of holding the sticks suits me. I've tried teaching drums. Didn't work—I had to go out and spend the fees immediately to get over the problems of teaching!"

PRO WORK

At 18, Phil was full professional. He stayed a long while with Nat Gonella.

Then came spells with Tommy Sampson, Paul Fenhoulet (the first piano-less big band), Joe Loss, Jack Parnell, Ronnie Scott's ten-piece, then his own first five-piece (with Major Holley, Dave Goldberg, Joe Harriott, Johnny Weed). Ronnie's big band came next. And sessions with the previously-mentioned, plus Kay Starr, Peter Sellers, Marlene Dietrich, Alma Cogan, Yana. Those Goon TV shows "A Show Called Fred" and "Idiot's Weekly". More sessions with Frankie Vaughan, Tony Osborne, Ray Martin, Norrie Paramor, Bill Broonzy, Josh White, Teddy Wilson, Roosevelt Sykes, Laurie Johnson. He was in the pit for "West Side Story"

THE SESSION MEN

No. 16

Phil Seamen



for 14 months. He organised an LP for George Chakaris.

Next, the Joe Harriott quartet and the foursome of Tubby Hayes. Bud Freeman, Roland Kirk, the Dick Morrissey Quartet. Now Phil works with his own quartet—Harold McNair (alto, tenor, flute), Danny Thompson (bass), Alan Branscombe (piano, alto, vibes). And he puts in backing power for visiting Americans . . . "the evening with Johnny Griffin was the most memorable of my life," he says.

His advice to those interested in session work: "Get all the experience you can—everything you do is valuable, even if it's to teach you what not to do. You have to learn to read. My own favourite drummers are Phillie Jo, Art Blakey, Kenny Clarke—and Buddy Rich, who is 10 miles ahead of everybody else. Today's groups? Well, they get in the charts, then it's the pressure to stay right there up the top. I don't envy them. Maybe this is why I've gone right off the session work, even after all my experience".

That's the Seamen Success Story. Even if he has gone a little sour on the general session scene. P.G.

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BROWN-HAIRED Darryl Philip Core studied opera for four years, including two years actually working in different operatic companies. Green-eyed David Garrick is an elegant pop star who chalked up hits with both "Lady Jane" and "Dear Mrs. Applebee". Both were born on September 12th, 1945. Which isn't surprising seeing that Darryl and David are one and the same person!

David, a small-framed 8st. 10lb. and stretching it all over 5ft. 10in., doesn't see anything odd in being an opera addict (and talented at singing it) and a pop star. And he surely doesn't mind telling you about it, because he admits to being a constant conversationalist. He likes Mario Lanza and Otis Redding; he adores the music of Beethoven and of Burt Bacharach.

PROPERLY TRAINED

He says: "When I sang opera, I was able to cope because I was properly trained. The strain in opera is enormous—more than that in pop. But the demands are different. In opera, there is the sheer technique of the thing. An enthusiast, in the audience, can tell precisely when you do the slightest thing wrong. In pop, it's a matter of ad-libbing. You adapt yourself to the audience. Only you, yourself, have to know the changes you make. In opera, there is a whole company watching to see you behave yourself, musically speaking".

Anyway, David Garrick for the moment is concentrating on pop. And pop for him is no job for a scruffy-looking performer. He says: "I wear the most elegant suits I can find. If I am dressed casually, I believe in maintaining neatness. Second-best is for the scruffs who are unsure of themselves. I was an art student, like thousands of others, but I never regarded artiness as being an excuse for shoddiness".

If it sounds as if there is a basis of conceit in all this—forget it. David is simply realistic. One of his hates is people who talk only about their jobs . . . but I WAS pushing him for answers to specific questions.

He's got two sisters and one brother. He comes from Liverpool. He plays piano but not well enough to attempt it



on stage. He's worked in offices and hated the atmosphere. He specially hates those people who say: "That bloke Garrick's record is awful"—IF those people happen to be unsuccessful themselves.

David, hit records or no, is very definitely in the show-business world. He admires the really big stars. He thinks Judy Garland is great simply because (a) he admires her and (b) she has proved in successive generations that she is a TRUE entertainer. Talking to him, one gets the impression that he knows something about most things. He's a stamp collector, a knowledgeable fellow on sport, a student of astronomy, a non-practising follower of Buddhism. He lived in Egypt for a while, learning to speak and write Arabic.

He says (and this bit could technically

be classed as on the secret list!): "There are some excellent Egyptian songs which, if properly handled, could make the charts. Their style of music in Egypt is really different. I'm talking of the genuine thing, not the so-called copies that various groups are trying nowadays".

Back on the P and O line (pop 'n' opera), David has already completed the score of what he calls a "popopera". He hopes to see it staged by a London operatic company; hopes to sing one of the leads himself. Dunno what his manager, Robert Wace, who also handles the Kinks, thinks of that!

David is already a most professional young entertainer. With, as you've probably guessed, very strong ideas on just about everything.

PETE GOODMAN.

LP REVIEWS

ART GALLERY



THE ART WOODS DECCA L.K. 4830

There's been a good attempt to offer some "different" tracks here, but there is a shortage of original material from the group themselves. Their renderings of the numbers on the LP are solid, "all there", "swinging", but I'm afraid that there should have been some sparks of originality showing through now and again.

One thing they should really have kept away from is the stuff which has stemmed from the chunky, yet brilliant, pens of Cropper and his Memphis mates. For anyone to try and do these numbers justice is ridiculous, and this is not a knock at the Art Woods in particular. The group does "Be My Lady" as an instrumental, but they have not moulded it to their own style sufficiently, and all they manage to do is to sound like a weak copy of the Stax-produced "gen" article. Same goes for "Things Get Better". There is a debit side and a credit side to everything, and the Art Woods do most of their chosen material justice and now and again give the listener a surprise with professionally devised endings. A good illustration of this is the "in the air" finish to "Stop And Think It Over", a heart-rending story of a bloke who can't understand that he and his lady love are through.

Instrumentally, all the members are competent, but for my money bass and organ men stand out on all tracks. I like the idea of bringing the bass over strongly. Jon Lord sounds good on "Walk On The Wild Side." Overall verdict, a good LP, danceable, plenty of substance, and good but sometimes grating vocals from Mr. Wood himself.

Side One: One More Heartache; Work, Work, Work; Be My Lady; If You Gotta Make A Fool Of Somebody; Stop And Think It Over; Don't Cry No More.

Side Two: Can You Hear Me; Down In The Valley; Things Get Better; Walk On The Wild Side; I Keep Forgettin'; Keep Lookin'.

RAY'S MOODS



RAY CHARLES HMV CLP 3574

Over the years, apparently, many people have suggested to Ray Charles that he record certain songs and this album is the result.

There's a tremendous variety of material here, ranging from "By The Light Of The Silvery Moon", one of the best-known standards of yesteryear, to "Chittlin's With Candied Yams", written by the great man himself.

The album starts off with an untypical number, "What'cha Doing In There?", which Charles puts across with a definite James Brown flavour, backed very nicely by the Raeletts.

Charles handles all the numbers with great ease, adding all those hoarse-throated semi-screams, which have made him one of the most influential coloured vocalists of the age.

A good album. A must for every Charles fan, who'll love the way he switches the backings between his big jumping band and simple arrangements, built round his own Hammond, with guitar and drums, and once again the smooth-singing Raeletts.

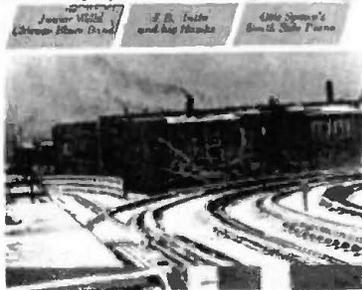
Side One: What'cha Doing In There; Please Say You're Fooling; By The Light Of The

Silvery Moon; You Don't Understand; Maybe It's Because Of Love; Chittlin's With Candied Yams.

Side Two: Grannie Wasn't Grinning That Day; She's Lonesome Again; Sentimental Journey; A Born Loser; It's A Man's World; A Girl I Used To Know.

CHICAGO/THE BLUES/TODAY!

Chicago/The Blues/Today!



JUNIOR WELLS, J. B. HUTTO, OTIS SPANN FONTANA 6068

Fontana are bringing out a series of three albums featuring the oh-so-current Chicago Blues Scene. There's a special feature in this issue about the unusual music and personalities of this great American city.

This is the first of the series and features Junior Wells who can be seen singing with his outfit at Theresa's, one of the many clubs in Chicago. Anyone who went to the recent Blues Festival at the Albert Hall will have seen him with his backing outfit. He shares the album with J. B. Hutto and his Hawks, who are regulars at Turners, and Otis Spann, the renowned blues pianist.

Junior Wells starts off the album with his own special spoken tribute to the great Sonny Boy Williamson, whom he greatly respects. He then goes into his own version of "Help Me Baby".

Side One: The Junior Wells Chicago Blues Band: A Tribute To Sonny Boy Williamson; It Hurts Me Too; Messin' With The Kid; Vietcong Blues; All Night Long. J. B. Hutto & His Hawks: Going Ahead; Please Help.

Side Two: J. B. Hutto: Too Much Alcohol; Married Woman Blues; That's The Truth; Otis Spann's South Side Piano; Marine; Burning Fire; S.P. Blues; Sometimes I Wonder; Spann's Stomp.



A list of Teachers who give instruction in the instruments indicated

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Bexleyheath School of Music (EVERYTHING), 172/174 Park View Road, Welling, Kent. Tel.: BEX 1429.

MUSIC TEACHERS

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



YOUR LETTERS

BEST RECORDS EVER

Dear Sir,

On looking through the charts I can't help thinking that they contain the best bunch of songs ever. Every single record is a good production and has some individual strong point. We have never had such variety before. We are now being offered styles which we never knew existed. I applaud the patience of the producers, the talent and hard work of the groups and the sheer artistry of the composers. The best of it is that Britain is doing the most in this field, we are still way ahead in the good music stakes.

I. Barlow,
Salford, Lancs.

Mr. Barlow wins the two LP's

of his choice, "Sound Venture" and "Thumbs Carlille".

RIDICULOUS

Dear Ed.,

What is the pop world coming to? We've had muffled voices, tapes running backwards, idiotic, senseless nursery rhymes, childish groupsters smashing good gear, sheer filth on record and now, to cap it all, we are being insulted to a greater extent than ever before by the groups who say they are following Psychedelics. We are supposed to take it all in good part because the boys at the top "Must know what they are doing". They know what they are doing all right, they are taking us further and further into the land of the

ridiculous all the time, making steady tracks away from quality. I don't expect "good" music but I don't want to be taken for a sucker by groups who make up new cults to disguise their inability to entertain and play reasonably good music.

J. Green,
Oldham.

COUNTER ATTACK

Dear Sir,

The Americans are creeping back into the charts aren't they? But what are our groups doing to counter the attack? Hardly anything as far as I can see. No special efforts are being made to retain supremacy although the problem is a very serious one. After all, it affects the financial standing of the country and the morale of its youth. Even our old ambassadors the Shadows are turning out pretty weak stuff now. Pull your socks up British beatsters, let's keep the chart British.

L. Tyson,
Greenwich.

100% FACES

Dear Sir,

The Small Faces are often battered by people who believe they have a "big-time" attitude. They don't seem to realise that when the Faces walk out of a performance they are probably acting on instructions from their management. I'm sure that Steve and his mates would never miss the chance to play. If they were "big-time" through and through they just wouldn't bother to work so hard on stage. I've managed to see many of their dates and I can vouch for it that they always give 100% effort.

C. Caerny,
Woodford, Essex.

MORE U.S.

Dear Sir,

I enjoy your magazine immensely and I'd like to thank you for the trouble you take. There's only one thing I'd like to say: could we have a lot more American stuff?

K. Walsh,
Berkhamsted, Herts.



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DAVE Dee, Dozy Beaky, Mick and Tich (hereinafter to be called collectively DDDBM&T whether they like it or not) came upon psychedelics by surprise.

Or rather, they found that the exciting new sound they produced by wandering back and forth in front of the microphone and doing all sorts of musically illegal things for the "Shame" track of their new Fontana LP suddenly had a name.

They're not happy.

"We don't like the associations," said Dave. "All we were after was a knock-out sound. We didn't even KNOW about this LSD bit. But now we've heard this American psycho-stuff, we've got to say that "Shame" is a far more way-out, weird-oh mixture than anything they've done yet. So now everybody'll say we're trying to jump on to the junk wagon".

L. S. D.

For those sheltered few who still don't know what "psychedelics" is (are) it is the name given to a sound and light combination which is said to reproduce the hallucinations provided by a sugar-taken dose of lysergic acid diethylamide (LSD), a hellish side-product of a certain South American fungus.

"We're a bit worried," said Dave. "All we wanted was to try something different. We all sort of stood back from the mike, then we came in—zoom—right on top of it, so we started off with a solid wall of sound. We didn't have any real melody line—it's an effects record. We all did a bit of contemporising"—DBM&T cheered gently—"and when we'd finished, the recording engineer did a bit of joggling around and we altogether came up with "Shame"."

NAUGHTY

The boys are having qualms, too—though not the serious sort—about another track on the LP, "The Loos Of England", a comprehensive guide, as Beaky put it, to the "characteristic bogs of this fair land".

"It's a bit naughty," said



DD, D, B, M & T MAKE A DISCOVERY!

Tich. "Not camp, like the track Beaky did on our last".

"It's all in the mind," ventured Dave. "No" . . . the other boys looked on the verge of howling him out for moralising . . . "I feel strongly about this. Four years ago, the BBC made an EP of 'Listen With Mother' which had the line, 'Now, children, throw your balls in the air'. And nobody ever dared play it."

But DDDBM&T aren't making with the driven snow bit. "We're deliberately sexy on stage," confessed Beaky. "It's what the kids want. We've tried comedy—hell, half our show used to be comedy when we played the clubs. But the kids don't want it. All they want is for you to wiggle yourself around".

"It gets a bit frustrating," said Dozy with his eyes shut.

Mick reversed a chair and straddled it. "Yeah, sometimes we yearn for a bit of music".

COMPENSATIONS

"But we took a long, cool look". Dave was in his well-organised mood. "We asked ourselves, 'What do the kids want?' Then we asked, 'Isn't it up to us to give the kids what they want?' We went into this with our eyes open. It has compensations. . . ."

He indicated the muted roar of the audience and the backlane hopefuls. He pointed out the Carnaby Street gear which decorated the dressing room wall like a hanging garden—and not so far from Babylon.

"If a girl gets through the security and manages to reach our dressing room, she can stay and talk for as long as

she likes. That's only fair to her. But once she touches you, that's the finish. She never likes you as much again —'Yes, nice boys, but . . ."

—The whole reason for the screams, the charges at the stage, is that we're unattainable, you know? We're out of reach. Once we're in reach, she doesn't want to know. She nor anybody with her.

"All this talk just lately about scrubbers and their experiences. This is one bloody good reason for keepin' 'em all out, it seems to me."

"It's a thought, isn't it?" said Dozy, who is never really asleep but only thinking. "A group's destiny settled in the back of a van. . . ."

But not the destiny of Dave Dee, Dozy, Beaky, Mick & Tich. No sir. They've got a rare quality called COMMON SENSE.

THE guy representing the Mothers of Invention in America sent me a copy of their "freak-out", psychedelic LP and said: "These Mothers are THE current 'happening' on Sunset Strip. Their appearance is unbelievably awful. The colouring on the album cover has been dif-fused and the outline of their features blurred to conceal the true horror of their physical impact".

It was said dead-pan. Line-up of the group, also delivered dead-pan, reads: Ray Collins (lead vocalist, bobby pin and tweezers); Jim Black (drums and foreign languages); Roy Estrada (bass and boy soprano); Eliot Ingber (rhythm guitar and clear white light); Frank Zappa (guitar and everything else). It is Frank who arranges, conducts and devises the weird music the group feature.

REPELLENT

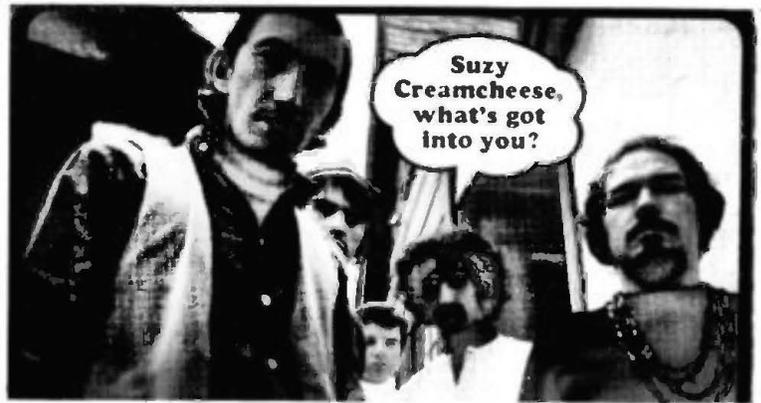
And the sleeve-notes report: "Frank makes few appearances with the group

nowadays. His appearance is so repellent that it's best he stays away . . . for the sake of impressionable young minds who might not be prepared to cope with him. When he does show up, he performs on the guitar. Sometimes he sings. Sometimes he talks to the audience. Sometimes there is trouble".

MADNESS

Verve brought out the first single of Mothers of Invention recently. Titles: "It Can't Happen Here", though it possibly will, and "How Could I Be Such A Fool", both produced by Tom Wilson. Hollie, Graham Nash, has seen the Mothers, and similar groups like Lothar and the Hand People. He says: "When you listen, you think you're going mad . . . or at least that the blokes on stage are. They have about four projectors, throwing shafts of different coloured lights on the proceedings."

This "freak-out" music takes a bit of explaining. Count Five, with "Psychotic Re-



The 'Unbelievably Awful' Mothers Of Invention

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF BRITISH TOP TWENTY FOR THE FIRST TWO WEEKS OF DECEMBER, 1961

- | | |
|-----------------------------------|------------------|
| 1. Tower of Strength | Frankie Vaughan |
| 2. Take Good Care Of My Baby | Bobby Vee |
| 3. Moon River | Danny Williams |
| 4. His Latest Flame/Little Sister | Elvis Presley |
| 5. Big Bad John | Jimmy Dean |
| 6. Midnight In Moscow | Kenny Ball |
| 7. Walking Back To Happiness | Helen Shapiro |
| 8. Stranger On The Shore | Acker Bilk |
| 9. The Savage | The Shadows |
| 10. Take Five | Dave Brubeck |
| 11. I'll Get By | Shirley Bassey |
| 12. The Time Has Come | Adam Faith |
| 13. Johnny Will | Pat Boone |
| 14. Let There Be Drums | Sandy Nelson |
| 15. The Charleston | Temperance Seven |
| 16. So Long Baby | Del Shannon |
| 17. My Friend The Sea | Petula Clark |
| 18. Toy Balloons | Russ Conway |
| 19. Baby's First Christmas | Connie Francis |
| 20. Son This Is She | John Leyton |

Records entering the Top Twenty during the last weeks of December, 1961

- | | |
|------------------------------|-----------------|
| I'd Never Find Another You | Billy Fury |
| You're The Only Good Thing | Jim Reeves |
| Let True Love Begin | Nat King Cole |
| Happy Birthday Sweet Sixteen | Neil Sedaka |
| I Love How You Love Me | Jimmy Crawford |
| I Understand | G-Cleffs |
| Don't Bring Lulu | Dorothy Provine |
| Multiplication | Bobby Darin |

action", have already hit the charts with their brand—both in America and Britain. The Fingers, Kim Fowley, the Yardbirds, John's Children and the Monkees are also involved in the onslaught on the charts.

FREEDOM

But the Mothers of Invention are regarded as the most way-out of them all. Frank Zappa says: "We call it the new free music. It must influence the pop scene. All right, there's a lot of showmanship about giving us way-out appearances and so on, like making us out to be monsters, but it is the music, the complete freedom of expression, that counts."

You won't be hearing the Mothers' LP for a few months but it's worth pondering on some of the titles. "Who Are The Brain Police", "Hungry Freaks, Daddy", "Wowie Zowie", "You're Probably Wondering Why I'm Here", "The Return Of The Son Of Monster Magnet", "Help I'm A Rock"—the latter "dedi-

cated to Elvis Presley".

And they try to explain: "freaking out is a process whereby an individual casts off outmoded and restricting standards of thinking, dress, and social etiquette in order to express creatively his relationship to his immediate environment and the social structure as a whole. Less perceptive individuals have referred to us who have chosen this way of thinking and FEELING as 'freaks', hence the term 'freaking-out'. On a collective level, when any number of 'freaks' gather and express themselves creatively through music or dance, for example, it is generally referred to as 'freak-out'. The participants, already emancipated from our national social slavery, dressed in their most inspired apparel, realise as a group whatever potential they possess for free expression".

Does that help the explanation? Anyway, "freak out" can't be ignored. Nor, I'm sure, can the Mothers of Invention. P.G.

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