

THIS MONTH: WIN A GUITAR

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BEAT INSTRUMENTAL



BEAT INSTRUMENTAL

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Editorial

British recording studios have proved time and time again over the last few years that there is no need for any artist or group to go outside England to record a hit. The major record companies built their spacious studios several years ago, but, more recently, a large number of independents have opened up—and very successfully, too. In this issue we have the first of a special series of features on British studios, giving you the inside information on their equipment and costs, so that when you want to record either a demonstration disc or a master-tape, you can check through the facilities and prices to see which studio would be most suitable for you.

Certain artists do occasionally knock British studios and say that they can only get the sound they want abroad. But this is a bit odd when one remembers that the hits which made those artists famous were often recorded in this country. Visiting American stars have also made many complimentary remarks about the excellence of our recording set-up. The concentration and diversity of studios available in the big cities of England has to be seen to be appreciated.

In this month's issue, we've got another competition, and once more we're giving a prize which I'm sure most of our readers would like to win. It's a Levin Goliath Electracoustic Guitar. Entry is, as usual, completely free, and, if you like, you can use the Readers' Enquiry Card, inserted in this issue, to send in your entry. And you can also use the Enquiry Card to obtain many of the leaflets, which the various instrument manufacturers offer in their advertisements this month.

The Editor.

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SPENCE & PETE STROLL ON...



Spence, Pete and Muff seen in one of their more carefree moods.

FEELING a little dubious about the Spencer Davis' group's chances of success without the bloke they called "Little Stevie"? You needn't be, not if big Pete York and medium-size Spencer Davis have anything to do with it. Even if they forget all about the group scene, don astrakhan coats, straw hats and stroll through the remainder of their show-business lives. But they won't do that just yet. Spence and Pete have other places to go than Georgia, and are in very high spirits and look forward to continued success.

I talked to them in Glasgow on a tour which constituted the swan song of the Davis group that was.

"I can't say that I'm 100% confident of success", said Spence. "I'm looking to the future as something which is just round the corner. I think it's a challenge. In fact I've always thought of life as a challenge, that is, if you go out looking for interesting things and don't confine yourself to a 9-5 existence and find nothing out.

"With the new guys I'd like to do a wider selection of material and broaden the outlook of our audiences. New numbers? Yes, we'll be using new songs, but I am not going to throw stuff out just because Stevie did it. I'd like to do some blues myself."

OLD TRACKS

I asked if there were any old tracks featuring Stevie, which Spence feared would be released. "That's a point", mused Spence. "It's a thought which hadn't occurred to me. It would all depend on the circumstances surrounding the release. I'll meet that trouble when it crops up."

It's been a common thought that Spence would be lost for hit songs if Stevie left. Now he has, but Spence is not exactly frantic about the situation. "This might sound a bit vindictive of me", he said, cautiously, "but not everything that was credited to Stevie was all

his own work. Take 'Gimme Some Lovin', for instance, that was a group effort, as most of the songs were. Stevie wrote the lyrics and his name went on the label. Some of the songs were collaborated on with Jimmy Miller. People are too anxious to draw conclusions."

What instrument will Spence be toting as he moves forward under the banner of self-expression? "I'm using this Japanese model at the moment", said he. "It's a ridiculous guitar. Can't think of its name. Ah, yes, it's a Yamaha. They make scooters as well." Pete York chipped in with a crack about Spence on the M.1 astride the guitar.

After a chuckle Spence went on: "I'll be buying a solid 12-string. I can't get the full tonal range I want from an acoustic with a pickup." Will he be taking the major instrumental duties? "No", he said, "I'm not going to immediately rush from the front to the back. I'm getting in three string instrumentalists. I will be singing more, though. I've been recruiting them



"Many of the songs credited to Stevie were really group efforts".

through personal auditions. I haven't advertised; they ring the office and my secretary arranges the auditions. I certainly won't be rushing out onto the road with the new group. I'm going to use a break in appearances to get a good, solid, stage presentation. The ideal thing would be to get a record out, but, here again, there's no rush. Contracts which have gone out recently include a clause stating that Stevie Winwood will no longer be appearing with us, but it hasn't affected our bookings... or the money."

COMEDIAN

Is Spence looking for a new big-voiced member? "I want all the new members to sing. I'd like one of them to have a good voice, but I also want to do more stuff with two people singing. But I don't mean the sort of barber's-shop-close-harmony-thing. They must sound 'guttie'."

To what extent will comedian Pete York be featured in the new-look Davis group? "If an audience is warmer than usual then we can use Pete's natural talent on stage", said Spence. That was a cue for Pete, who had up to now been sitting quietly on a bed, to break into a very funny York monologue, which was built around the phrase: "Now that Spencer and I are approaching 19, we feel that we are at a time of life when we are more like the Grades; we take young people and make stars of them, etc., etc."

Spencer sighed: "I should be able to use his talent somewhere", he said. "Probably behind closed doors away from people." Pete was not to be deterred now that the stage was his. "I don't see why we shouldn't give you a preview of our new act. O.K. Spence? On the count of three. One, two, three: 'Oh, we ain't got a barrel of money; Maybe we're ragged and funny. . .'" Spencer shrugged, and joined in. As I said at the start, these boys are naturals.

CHUCK BERRY . . .

CHUCK Berry, one of the very few "classic" names. "A legend in his own time!" That, of course, is a well-worn phrase, but there isn't another which could sum up his incredible staying power so aptly.

The name Chuck Berry means something to someone everywhere. To us it means the influence behind the Beatles and Stones and countless less successful groups. He is Mr. R & B, no matter what R & B may be. He defines it like this; "I think that R & B is any work that uses 16 bars and a chorus repetitiously. That's one of its definitions, another I think is more of a social definition, R & B is to me a sort of 'sect' music, music peculiar to one set of people". At last, the definition that everybody has been striving for over the last few years from the man who should know.

Naturally enough, the Chuck Berry scene is mainly American. It's there that he gets the money he asks without question. It's there that he has his very lucrative business interests. There's Berry Park, his own recreational park, for which he books groups himself, and he's the business man even when the business comes so near to his own likes and dislikes. "I book a group that will draw the people no matter what they do to me". He added, "I like a group, which creates its own atmosphere. But if I ask around after a trial date and people aren't impressed then I don't use them again".

BUDDIES

But amateur groups or no amateur groups, Chuck Berry's life is full of music. He told me at his Hilton hotel room, overlooking nowhere because the curtains were drawn. "I still use my old buddies — Jasper Thomas, Johnny Jenkins, Eddie Harvy — but I will have to form a new group if I want to go on the road again." Over here he used the Canadians and caused a storm because they were unknown and certainly didn't add much to his act. Still, who needed anything added to his act? The group could have been better but the inimitable

Mr. Berry went down a bomb anyway.

As we talked I glanced at the guitar case which Chuck was keeping an eye on, I asked him what guitar he was using this time. "A Gibson Stereo model," he drawled, he then went into raptures about the guitar of his choice. "I have used other guitars, I have to now and again if I want to sit with other groups and people, but I don't feel sure of them. When I use my own guitar I know exactly where I am. She's beautiful."

I asked if there was any truth in the rumours that he used a tuning of his own. "None at all", he answered. "I have always used, and will always use, the regular E A D G B E tuning. I have to use it, like I said I sometimes sit in with other groups and if I used a different tuning then I would have to spend some time altering the strings. No one wants to lend his guitar to anyone then have it messed about and handed back. I have a friend, a well-known public figure, who just isn't able to sit in with anyone because he uses a different tuning from everyone else".

LABEL CHANGE

Chuck has had a label change from the old familiar Chess label to Mercury. "No hard feelings," he insisted,



'A LEGEND IN HIS OWN TIME'

but in light of disclosures which popped up later on in the interview that was surprising. Remember an album called something like, "Two Great Guitars"? It was Chuck and Bo playing together and prompted even the most ardent of fans to shout out loud at the poor quality of the tracks offered. Chuck too, had his regrets. "Man that should never have been released," he said. "It happened like this, Chess said that Bo was coming in for a session and would I pop in to have a blow with him to give him some ideas for an album?"

"I said O.K., I didn't mind because the guy is my friend. But it was the way they did it, man, it was so sneaky, I came in they switched on the tape machines and there they had me. I wouldn't have minded if they'd been open

about it. But it was all behind my back and apparently the whole thing was legal".

But he still has a chance to be his own, dynamic, uninhibited self on stage. His tour over here had the audiences spell-bound. I asked him when he became aware of the fact that he would need an act. "As soon as I started playing," he replied. How did he come to develop it to such perfection and to time it so impeccably? "I just tried different movements, and then if they got the applause, I kept them in". Does he get the same pleasure from his songs now? "Well, I have to admit that I can be on stage playing my songs automatically and thinking about some property deal. I still love my guitar. I will never lay it down, I might have to lean on it but I'll never put it down". K.S.

PLAYER OF THE MONTH

DAVE MUNDEN

DAVE Munden is a big man in the Trems. He does a fair share of the vocalising and, although he was the last to join the original group, he has stepped forward to share group-leader honours with Alan Blakely, the rhythm guitarist and organist.

Dave didn't have it easy at the start. "I couldn't play the drums," he says, "but I used to follow the fortunes of the old Trems. In those days they consisted of Brian Poole, Alan, Brian Howard, the old bass guitarist, and a drummer, who was doing an apprenticeship. He kept missing gigs and not turning up for practices so they decided to say goodbye to him. They came round to me right away and asked if I could play the drums. Of course, I said that I couldn't but soon they had me sitting in with them on an old kit of Alan's. I found it very hard at first to pick up the basics because although I am left-handed I was determined to learn the right-handed way. Later on, I came across the difficulty of singing and playing at the same time, it's hard to get the right co-ordination".

Later, when he had got the hang of the drums he bought himself a new set. "I bought an Ajax kit, £80 it cost me".

He tried to conquer music but alas! "We were getting too many gigs for me to get down to it". Seems a pity because now Dave looks up to the big band men and would like to play their sort of stuff. But, until he's swinging with a Basic-type band, his drummer's policy is simple. "Just keep a solid beat going" he says. How does he rate himself as a drummer? "I'm not a wonderful musician," he says, "but I'm not really worried. I'm doing my job properly and besides, you see these groups with all those musical types in and they don't come off. They are all trying to out-do the others and as a result they don't swing together".

As a veteran of the dreaded one nighter, Dave is used to the problems which confront the poor drummer. "If we'd been doing a couple of gigs on one night I've sometimes had to take the whole kit out, already set up. Ever tried getting through a door like that? My worst moment was just recently on the Ken Dodd show. The guy had placed us all very carefully and I was set up on special chalk marks so the positioning was just right. I gave the drums a test and 'zip', the bass drum skin split. It was no good, I just had to take the whole kit down again to get at it. I was doing my nut, it wasn't long before we were due on and I still had to have a wash and shave. I just made it". Evidently the gods were having a "Be kind to Dave Munden week".

K.S.



Things YOU should know.

No. 4. THE COST OF GOING PRO.

I'D like to put a question to all amateur instrumentalists. What is your own particular image of pro life? What do you think it would be like? Let's guess; it shouldn't be too hard, because so many of the top groups have told us in interviews what it's like, and needless to say, not all their dreams came true.

The first thing the group member looks forward to, if he does, in fact love his music, is self-gratification, a sense of achievement. After all this time he has succeeded in what he always knew was his true vocation. After that very noble thought, the fringe benefits creep in. Cars, birds, society gatherings and loads and loads of money.

RECORD SALES

For very successful groups all these things do materialise but they don't come about through a round of boring one-nighters, they are the rewards for big, big record sales. Being a professional group is not synonymous with being a successful, very rich, professional group.

We'll take the subject from the beginning. You are an average amateur group and you are getting good bookings. All of a sudden you get an offer from an agent who likes your work and wants you to do a German trip for him which is going to take three months. Each member of the group will get £30 a week and keep it all-in. For a bloke who is on £11 a week this is big money, and it would be easy for him to lose his head and say "Yes" right away. Other group members

might think twice and they'd be right too. It's no good going wild about £30 a week for three months. You need something to come back to, or, something to go on to if you want to make a serious business of it. "But," you might say, "we'll get some more bookings when we get back home. Even if we only get three a week they'll cover our expenses". But will you? Don't leave a steady job unless you have something pretty definite to go on.

OUT-GOINGS

Let's have a look at the out-goings of a normal pro group, which does not have a hit, and must live only on what it is earning from bookings. You are marking time before your smash hit comes along. Number one bugbear is the equipment. You are most probably still paying your terms. If you are buying £300 worth of gear over two years that must be taking £3 a week out of your pocket. If you are going to do gigs wherever you can get them you will have to travel around; enter van expenses. If you picked it up for £50 then you

can be prepared for strange things to happen to it half way down the M.1. If you are the proud owners of a brand spanking new £400 van that's another couple of pounds a week for each group member in the average four man group. And if that van takes you all over the country to gigs there will be times when you have to stay over night at some town or other. You will spend out on drinks before you go on, in the interval, and sometimes after the gig, if you are on early. And when 11.30 p.m. comes around you will be ready for a meal, especially if you have allowed yourselves nothing but snacks on the way down. If it's been a good paying booking you will probably feel very affluent, throw discretion to the wind and have a good Chinese or Indian meal. After that it's back to the hotel and 25/- a head for the night. The money soon goes. Don't overlook the fact that your bookings will be done through an agency which will whittle your money down by 10% before you see it.

On top of these predictable expenses there'll be all sorts

of annoying expenses for cleaning, clothes, new strings, sticks etc. and, if you take advantage of the hospitality of your own home while you are not moving around, you should really give your folks a couple of pounds.

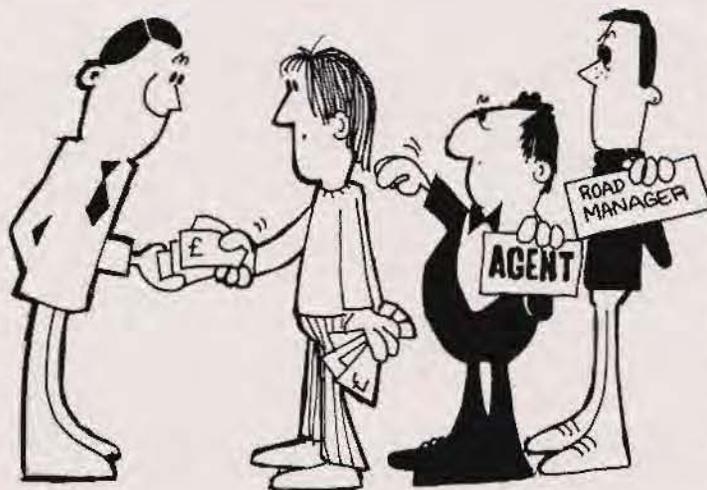
RICH BACKER

Of course, you might be one of these fortunate groups who have a rich backer. He'll cover all your expenses during the teething period and give you pocket money. If you have an ordinary manager then he is entitled to his slice. That could be anything from 10% to 40%. Although, when he takes more than 25% he should be chipping in on the outgoings. It's also worth a thought that most of the bookings done through an agency will not produce immediate, on-the-spot rewards.

THE TAXMAN

Your management will get a cheque at the end of the month. This leads to another problem; anything that goes down in the books attracts the taxman's evil eye. He has been the ruination of some groups, who didn't realise that they had to pay their tax in two big lump sums twice in their financial year. When his demands come through some group members will be thrown into a blind panic. Trouble is that they forget until reckoning day comes around. Then they find that they've already spent the money that they should have put away.

A black outlook but, if the magic day does come for you and your record suddenly starts zooming up the charts, then there's only one thing to do, get out and gather in the rewards—you'll have earned them!



ONE NIGHTER



REPORT BY

NOEL REDDING... BASS MAN WITH THE JIMI HENDRIX EXPERIENCE

FRANTIC scenes surround the Hendrix Experience every time they play and these three lively musicians too often find themselves in wild situations. When they played York University the reception was the same as usual but the problems, which attended their trip, provided a rather strange contrast to their "all go" stage life. Noel Redding, bass man with the Experience reports.

LATE

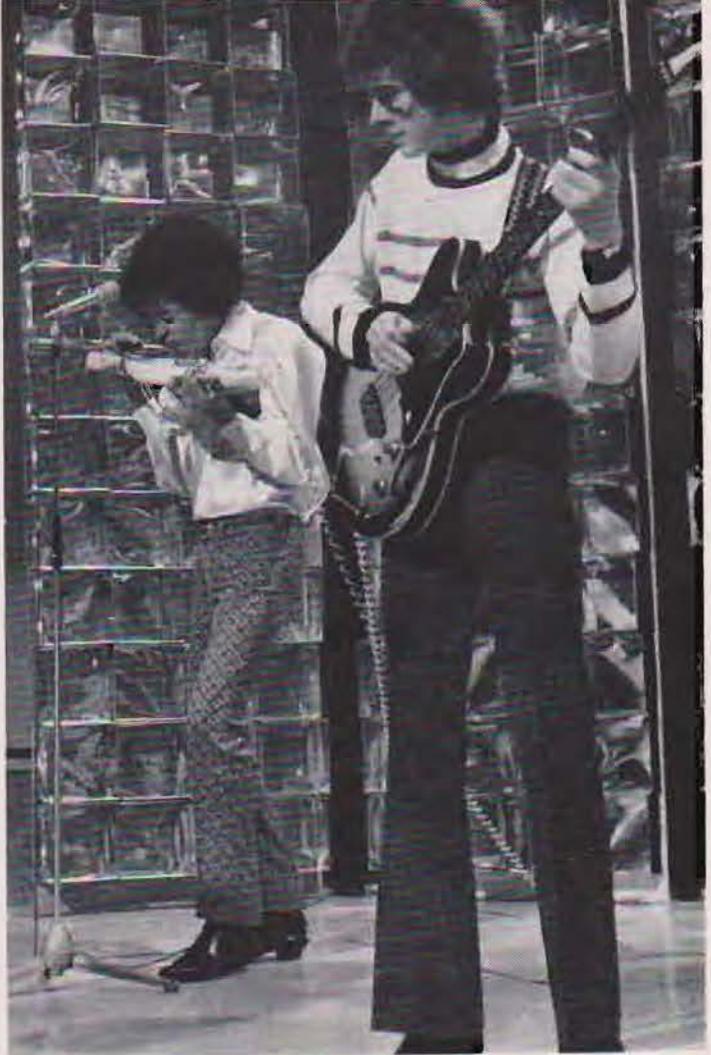
We had a photo session in London in the afternoon and we were late leaving. Jerry, our road manager, had already left with the gear and we were to follow in Mitch's car. We set off at 5 p.m. and belted off towards Nottingham but, after only a few miles, the generator went. We just about made it into Nottingham, left the car at a garage and started to look round for something to get us to York, which was still a good 100 miles away. First we tried to ring the University to tell them that we might be late arriving but we just couldn't get through. Eventually we hired a car and about 9.45 p.m. we were on our way again. We turned up at midnight. Fortunately we weren't due on until 1 a.m.

The gear was all set up. We were cheesed off and tired, but the booking was

O.K. In fact it was very, very good indeed.

People ask me if Jimi is hard to follow. I don't find him hard to keep up with at all. We have about the first two numbers arranged and after that it's just up to him and we follow. I used to play guitar myself and I watch him closely. On this particular night I was watching him so closely that I nearly had a bit of an accident. I just happened to look round and I saw that the top cabinet in my Marshall set-up had moved with the vibrations and was just about tottering on the edge of the other one. It would have fallen on my head if I hadn't turned round. Luckily there were no other hang-ups on this occasion. Jimi's always well prepared anyway. He always has two guitars plugged in, one he uses and the other he leaves at the side of the amp; he uses a fuzz box and has both guitars plugged into their own units.

After the gig, which finished around 2 a.m. we set off back to Nottingham but when we arrived it was 6 a.m. and the garage didn't open until 9. There was nothing for it but to sit in the van. We were cold, miserable and tired. Eventually the guy came to open the garage, we got the car out and Jerry who is a



genius of a mechanic fixed it all up.

"BLOW-OUT"

We left Nottingham around 10 a.m. We were making good time on the motorway when "bang", we had a blow out, at 70 m.p.h.! We pulled over and as we didn't have a wheel brace we just sat there. Eventually an AA man came along and helped us out and at 2 p.m. we were on our way again. The thing was that we had a gig that night at 6 o'clock. I needn't tell you how tired we were.

But at least it had been a good gig. They were flashing these colour slides on the walls as we played and the whole thing was great. About the only bad gig we've had so far was at South Shields. We arrived a little late and we were in a bit of a rush. We were on the back of a revolving stage just getting tuned, ready to be swung round any minute. We had got these

new 200 watt units and just as we were tuning Jimi's amp blew up. He quickly plugged into mine and I looked round for something to borrow. In the end I had to make do with a tiny amp which the other group had been using, it must have been all of 5 watts. As we swung round we opened up and the sound was terrible. My bass was just buzzing like mad. Jerry came up, gave me the P.A. amp and put the vocals through this tiny thing. Of course from then on we couldn't hear a word except in the breaks where we were singing and not playing, even then we just heard a tiny whisper. As if that wasn't enough at the end of the spot we were taken back round on the revolving stage and as we went the audience grabbed us. I was hanging on to Jimi and he was hanging on to Mitch and we very nearly got crushed against the wall as we went round. It's quite a life working with Jimi but I enjoy it.

THE JACK BRUCE



COLUMN

When I was first asked to write my own column for *B.I.* I was a bit surprised and rather puzzled. I'd never done anything like it before, but all the same, I welcome the chance to talk about the scene.

Firstly, I must admit that I don't know much about the "in" scene, because I don't bother with it. I like to keep myself to myself. I've found this a bit of a disadvantage in the past. For one thing, I don't meet so many of the powerful people of "pop"—the journalists of the musical press.

They have a lot of power and I'm not sure that they always use it properly. I'm all for fair criticism but, once or twice, criticism that we, as a group have come in for, has puzzled me. Obviously it's hard to look at yourself and make judgments, but it seems that the times we were criticised most were the times when we thought that we were doing OK.

A subject you can get me talking on for hours is the blues. The real blues, that is. Let's face it, there are some terrible artists in the field. Like anything else, some people are good and others bad. But the ones I don't like are the people who want to believe that they are true blues followers, and they try and convince themselves that they like anything that is vaguely bluesy.

I've been to all the blues festivals and it made me laugh the way some members of the audience were taking it all in. There were some artists playing superb blues, but the "devotees" just couldn't pick out the really bad artists. I think that their maxim is: "The worse it is, the more basic it is and therefore the more I shall appreciate it". Rubbish!

JACK.

SIX-STRING CHORDS

by THE TUTOR

The majority of guitar tutors suggest that the first three chords a budding guitarist should learn are G Major, C Major and D7. In other words, the three basic chords in the key of G Major. Why then have I chosen the key of C Major? Especially as it includes the very difficult F shape? The answer is really quite simple—although many dedicated musicians would disagree. If you can master the very difficult F Major chord shape, then, when you start playing in other keys—such as A[♭] and B[♭]—you will find it so much easier. It's very hard to progress from the key of G Major, because you will still have to learn the F shape sooner or later.

What I'm going to do this month is to try and teach you the full, six-string versions of C Major, F Major and G7. If you try to play A[♭], for example, which is only the F formation on the fourth fret, you will see the necessity of a full-sounding six-string chord.



C Major



F Major

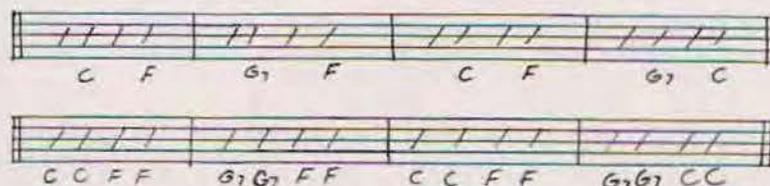


G7

You will see that with the chord of C Major, the six-string formation is achieved by placing the third finger on the 3rd fret of the 6th string, and the fourth finger on the 3rd fret of the 5th string. This makes the notation—starting at the top (E) string—E C G E C G. The G7 chord is even simpler. All you have to do is add your second finger on the 2nd fret of the 5th string, and your third finger on the 3rd fret of the 6th string. But now comes the complicated bit . . . the F Major chord.

To play this chord correctly, your first finger must cover all six strings at the 1st fret, with a special emphasis on the 1st, 2nd and 6th strings. The notation of the other three strings is obtained by pressure from the second, third and fourth fingers. As many people find this very difficult they cheat a little. What they do is this. They play the normal four-string version of the chord but remove their third finger from the 4th string and place it on the 3rd fret of the 5th string. The fourth finger is then placed in position on the 3rd fret of the 4th string. To complete the full six-string chord, they curl their thumb around the neck of the guitar and cover the bass (6th) string with it. The musical notation of this chord—once again starting with the top string—is F C A F C F.

Although the majority—if not all—professional music teachers will condemn this method of forming a chord, it is very widely used amongst group guitarists and session men alike. The most important thing is to play the correct notation, and learn the sound of the chord. The result, not the method, is what you should concentrate on. After you've learned the chord, you can use the "proper" formation if you wish, but it's far from being an absolute necessity.



To help you practise these chords, I've included another simple exercise, this time designed to help you change chords more quickly.

BEATLES NEW L.P.

THE current Beatles recording sessions are producing some very trendy clothes as well as forward-looking songs. The variety of musical instruments in the studio is only equalled by the varying styles of the Beatles suits, jackets, ties and shoes.

The new album will also be surely one of the most expensive ever produced. Messrs. Lennon, McCartney, Starr and Harrison, together with road managers, Neil Aspinall and Mal Evans, not forgetting recording manager, George Martin, plus engineers, doormen to keep out intruders, etc., have been spending every weekday night in E.M.I.'s No. 2 studio for the past month and there were dozens of sessions in earlier months too. The results, so far, have been "Strawberry Fields Forever" and "Penny Lane", their recent single, plus six additional tracks for the new album, which means that they are about half-way through.

EXPENSIVE

I estimate that the new LP will eventually cost something like £25,000 to produce! That's a lot of lolly, far more than any normal LP costs to produce, but we're talking, after all, about the princes of pop, and any Beatles album must sell at least a million, if not several, all over the world.

So E.M.I. are hardly likely to begrudge the Beatles studio time. Gone are the days when a track would be run through, rehearsed, arranged and a master tape recorded, all in two hours. Now they frequently arrive at the studio with only a vague theme or rough set of lyrics, which they then proceed to play about with, for hours, or often days.

Three guitars and a set of drums are all old hat and apparently considered incapable of backing a new Beatles song.

MOST EXPENSIVE EVER PRODUCED?



John, George and Paul discussing a particularly difficult lyric line for one of the songs on their new album. Note that George has shaved off his beard. That's Ravi Shankar's brother in the background, he's spending most nights in the studio with boys.

Experiment is everything. The night I was in the studio, George Martin spent half an hour, before the Beatles arrived, dropping spoons, pennies, and any other object he could think of, into a large cauldron of water. The bottom of the cauldron was lined with plastic sponge, so that just the resulting splonks, gesplashes and plops would be recorded by the microphone.

Then the fashion display began. Paul zipped into the studio, wearing a lemon yel-

low jacket, set off by a brightly striped tie. With only a pause to shake hands, he was behind Ringo's drum kit, demonstrating that if ever the other three Beatles decided to retire, he could do the whole job, songwriting, singing, harmonising with himself on the vocals, playing lead guitar, bass guitar, piano, organ, trumpet and drums.

Then George strolled in, with his Civil War moustache, but minus beard. With that beard he reminded me of an

Afghanistan sheep-herder, but the illusion is now gone. His moustache was set off by a long, black, Mississippi gambler's jacket and black moccasins.

Ringo and John arrived next, having driven up together in John's Mini—with blacked-out windows, of course. The new moustache and side-boards suit Ringo very much, but curiously they are much blacker than his medium-brown hair. So much so that some people say that

he's stuck them on. John's Chinaman-type moustache topped a neckerchief, held together at the throat with a badge inscribed with the words, "Down with Pants". The contact lenses have now been discarded and he's wearing the steel-rimmed spectacles that he had made for the film "How I Won The War". There's no truth in the rumour that these spectacles are going to be blacked out in the near future, to match his car windows.

VISITORS

No Beatles session is complete without a host of famous visitors. A silent Indian admirer, who turned out to be Ravi Shankar's brother, sat by George. Hollie, Tony Hicks, strolled in soon after the boys had arrived, to let them know that he had finished. What it was that he had finished, no-one revealed.

A short while later, Dave Crosby of the Byrds arrived.

VOCALS

This particular session was concerned with completing the vocal by Paul, John and George over a backing track, and they soon disappeared into a large sound box in one corner of the studio, to work on the tracks after they had completed the lyrics. This took Paul and John about half an hour, huddled together with Mal and Neil in one corner, whilst they worked on words and phrases. The Byrd arrived during a break, and after the greeting, was invited into the box by Paul, to help with the vocal.

The Beatles are very much more relaxed these days. During the earlier years of their stardom, in '63 and '64, everything was one mad rush. There never seemed to be any time for them to sit and

think. The demand for personal appearances was voracious, and no matter how hard they tried to satisfy it, they could never hope to do so. Brian Epstein used to be inundated with a constant stream of telephone calls and letters wanting to know why the Beatles "couldn't just appear in their town, surely it's a very small thing to ask?" In between the incredible round of exhausting touring that they undertook, they also appeared on numerous television shows to promote new releases, appeared in two films, wrote dozens of hit songs, arranged and finally recorded them.

It all had to stop, or at least slow down sometime, and, in my opinion, what made the Beatles put an end to the backbreaking touring round the world, more than anything else, was the realisation that very few audiences heard

even 10% of what they sang and played on stage. And they are very conscious of what they can do, and so there was one simple answer—stop knocking yourself out for the half a million or so people who can see you personally on a tour in any one country, and concentrate on recording and making films, which can be seen by anyone who wants to, anywhere.

OWN FAULTS

These present recording sessions are the ultimate in any pop star's life. Superb studio and equipment at their command and unlimited time to use it in. It's difficult to fault the new combination. No star ever fell because he produced bad records. On the other hand, if the Beatles ever do produce bad records, then they have only themselves to blame.



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I CAUGHT Holly Hicks in a lull before "tea" (a Clarkism for drinks) which followed a particularly successful recording session. Tony sat on a table at the side of the studio. Graham Nash sat surveying one of the weekly "scandal rags" through those famous tinted specs of his, laughing every so often when he came across a particularly juicy portion.

He shared his mirth with the assembled company of Tony, recording manager Ron Richards, Alan, Bernie and yours truly. The Holly publicity office was out in force and Alan McDougall, one of the two publicity men who made up the contingent, brought the meeting to order by dispatching the laughing Graham Nash into the studio. The others seemed to drift out two by two.

AMERICANISED

I noticed that while Graham had been talking he had brought in a few "mans" and "scenes". I asked the equally cool, foot-swinging Mr. Hicks if he thought that the group had become at all Americanised. "Bound to have been," he replied simply. "You can't help but be influenced. I would say that we were hit mostly by the Spoonful and The Mamas and Papas. In fact I think that 'Carousel' had something of The Mamas and Papas' sound about it. Personally I find that I'm also influenced a little by Clapton and Hendrix. I don't play as well as they do but my sound is similar".

What about new gear? Had the group brought back anything from their U.S. trip? "I got myself a 12-string Rickenbacker," said Tony, "and Nash brought some of that weird lighting stuff back, you know, strobes and things. We saw a load of stuff in Greenwich Village. I haven't seen it done properly over here yet, though". Had the Hollies ever thought of adding such revolutionary aids to their stage presentation? "We thought about it ages ago," said Tony, "but we never got round to it. Why? Because we were too B lazy".

SOUND CHANGE

The Hollies record sound stays constant, remains successful. I asked Tony if he considered that the stage sound had undergone a change. "I think so," he replied. "The main thing is that it's much harder now, much stronger." How much had new equipment to



HICKS ON THE HOLLIES..

By KEVIN SWIFT

do with this stronger sound? "Well," said Tony. "We get any new amp that Vox brings out and, of course, there is this fantastic P.A. we had made for us in Sweden. We paid around £1,000 for it and it puts everything else to shame. The guy who built it isn't keen on many people knowing about it over here. He just couldn't cope with the demand if everyone wanted one. He only has a small firm."

At the time of the interview the Hollies were all set for a British tour and later a world tour. I asked Tony if the group still practised and if they periodically worked out new arrangements for their old numbers. "We never practise now unless it's for a new record," said he, "As I said before, we are lazy and anyway we don't get much time". Had they had a "grand pruning" of the numbers which

they'd grown tired of? "We've chucked quite a few out," said Tony. "Pretty well all the old hits have gone and there's a number called 'Cool Jerk' we kicked out. It got a bit of a drag playing it night after night".

HARMONY

No one is ever quite sure of what part Tony plays in the immaculate Holly harmonies, I asked him; "I take the bass harmony," he told me. Is it hard? "No I just sing basically what I'm playing on the guitar." Did he still favour those high, crisp inversions? Or did he find that it was easier to follow the root chords with his bass vocals. "All depends," said

Tony, "I like to use root chords as long as there aren't many open strings in them".

Bernie wandered back in, sat down at the control console and flipped the switch which controlled the control room to studio mike. He treated the occupants of the studio to highly amplified Donald Duck impressions. Graham didn't blink, but a tape-wielding reporter surely couldn't have bargained for farmyard noises with his recordings of the profound views of Holly Graham.

ORGAN IN LINE-UP

Remembering that Bernie playing good piano and organ as well as doing duck impressions, I asked Tony if the group had any plans to use organ on stage. "We've thought about it," he said, "I for one would like to have organ in the line-up but the trouble is that it's too heavy to cart around with you. We might have to include one if we use it on a hit record". Did Bernie chip in on the song-writing? "He helps us bring our songs to life," said Tony, "because of his piano playing, but as yet he hasn't composed anything himself".

What of Tony's own personal career outside the Holly life? What other interests did he have? "I like producing records," he told me, "I hope to stay in that field for the rest of my life because there is nothing else I have the same interest in. But, I must say, I do like dabbling in property, I bought my Mum and Dad a house and I've got one for myself. I've been having a bit of trouble with mine though. I was having these Italian tiles put in the kitchen but when the decorators came to take up the old tiles they found a great big pool of water".

PROBLEMS

"So," said Alan McDougall who had stayed close at hand, "You've got yourself a swimming pool into the bargain". "I don't want it in my kitchen though," rejoined Tony. Evidently to Tony the whole business was deadly serious.

As serious, in fact, as recording a new hit which, incidentally, they had just done earlier. "This track was for the LP" Tony told me, "but it came over so well that we'll probably release it as a single". Where does the hit come in? How can anyone be sure? When you have a reputation like the Hollies you can afford to smile as you wander off for "tea".

'KEEP IT SIMPLE'

SAYS MICK AVORY

WHEN I met Mick Avory recently, he was in the middle of a telephone conversation with old mate Bobby Elliott, who, by that time, was well on the way to recovery. I asked Mick what he thought of Bobby as a drummer. "He's one of the best", said Mick, admiringly. "He doesn't try to be too clever, and whatever he does really means something. Me? I think I've improved with regards to the beat scene, but I'm still interested in jazz.

"I think beat music is much simpler, because in jazz you have to be able to improvise, but not get confusing. Pop is just a matter of playing along with the bass and keeping to the beat. There are a lot of good drummers around at the moment, but only a few could adapt their style to jazz. I've just started to take music lessons. Frank King is trying to teach me to read music."

Mick is currently using two drum kits. A Gretsch for recording, and a Ludwig with special drum-tilts for stage work. I asked him what advice he would give to anyone just starting out in the drumming world. "Get a good understanding of the type of music you want to play", said the now very serious Mr.

Avory. "Practise as much as you can, and go along to a good teacher."

With the Kinks doing so much travelling nowadays, I wondered if they'd ever had the chance to record outside England. "We've never recorded a master abroad, yet, but we did make a demo in the States. No, Shel Talmy wasn't there. That was one of the reasons why it was only a demo. It would be nice to record elsewhere, but I still think that the English studios are as good as any. It really depends on the group, doesn't it? If they're good, then they will get the same sound anywhere in the world. The whole secret is simplicity. Keep the music simple, and put the solos in the right place. So many guitarists discover a good, fast run, and use it in everything. They don't realise that just because it's fast, it doesn't mean that it will fit everything."

NOT WORRIED

Most musicians change their original idols after a few years in the business. Does Mick still admire the same ones? "Yes and no", he grinned. "I was mad on Shelley Manne at one time, because he was always experimenting with new ideas. Now I like a bit of everyone. Buddy Rich, Louie Bellson, Ginger Baker, Kenny Clare, they've all got some good things going."

Because he is a drummer, how does Mick feel about being left out of a lot of things? "I'm not worried about my image. If I really



wanted to be out in the front, I could always learn to play the guitar."

The interview ended like it started. With a phone call. This time to inform publicist Allan MacDougal that Ray Davies had been chosen for an Ivor Novello Award as runner-up in the Novelty Section. The song was "Dedicated Follower Of Fashion".



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REGENT SOUND STUDIOS

IN May 1966, Regent Sound opened their new Studio "A" in Tottenham Court Road. Rising bookings gave them the choice of either improving the facilities at the old studio in Denmark Street or opening a new one. It was decided that expansion of Denmark Street would force them to raise session charges so Studio "A" was opened. Already many artists have used it. And mainly to record masters, not demos.

Some of the recent hits that have been cut at the new Regent Sound are "Here Comes My Baby" by the Tremolos (they were recording their newie when "B.I." visited the studio), the "B" side of the Hollies' "On A Carousel", the backing track for "Happy Jack" by the Who, and "The Weather Forecast" by the Master Singers.

The old—and still the most famous—studio has just as many groups and songwriters

using it mainly for demos. Its fame has been growing for years and was given a big boost when the early Rolling Stones recorded such tracks as "Not Fade Away" and "Little Red Rooster" in it.

Both studios have roughly the same floor space—25' x 30'—although Studio "B" is

"L"-shaped. Regent charge a flat rate of £10 per hour for recording, no matter whether the session be for production of a master or demo, mono or 4-track. After 6 p.m., the rate goes up to £12, and after midnight to £15. Saturday mornings are £12, and the rest of the weekend £15. But they prefer not to record over the weekend if possible.

ENGINEERS

In charge of Studio "B" is the very experienced Bill Farley assisted by Jimmy Spencley. Chief engineer at the new studio is Ron Pickup who is assisted by Noel Cantrell. Adrian Ibbetson acts as engineer for both. That makes five engineers for two studios, better than most others. Owner James Baring says that no one has ever

STUDIO NOTES

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actually left Regent for another company. This is one reason why the studios keep their reputation.

Equipment in Studio "A" includes 12 Neumann and A.K.G. microphones, two Philips interchangeable monaural tape machines, and a Studer four-track machine with 1" tape. This gives better quality, less tape noise, better tape-handling, and smoother running.

TONY PIKE MUSIC

INSIDE a semi-detached house in Dryburgh Road, Putney, is the Tony Pike Recording Studio. Tony, an ex-drummer with the Johnny Howard band, built the studio five years ago, and specialises in "cover" records for the Continent. Apart from these, he recorded the "B" side of Crispian St. Peter's "Pied Piper", some LP tracks for Crispian, and the Johnny Howard version of "Big Time Operator".

At the moment Tony is solely responsible for all the engineering. He did have an assistant, but he left to work at the C.B.S. recording studio. Chief M.D. for all sessions is Harry Stoneman. Because he realises the importance of a good reputation, Tony refuses to make a demo with poor quality musicians. He always uses top studio musicians because then a demo session can turn out to be a master.

EQUIPMENT

The floor space of the main studio is 26' x 14', and the smaller studio 10' x 12'. Tape

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Ex-Blue Flame Peter Coe (standing) recording with his orchestra in the new Regent "A" studio.



Central Sound's newly equipped studio complete with dais for guitarists and bassists.

machines are E.M.I. and Leavers-Rich, the control panel is custom built with 16 channels, and the microphones are A.K.G., Neumann,

S.T.C., and Shure. Studio charges are 5 gns. per hour including tape, with an increase of 3 gns. after 10.30 p.m.

CENTRAL SOUND

SITUATED right next door to the Giaconda coffee bar in Denmark Street is the Central Sound Recording studio. The property was originally owned by the late Reg Calvert, and was turned into a studio when the Winrose family took over a couple of months ago. Freddie Winrose Snr. is in charge, but Freddie Jr. looks after all the engineering work.

The studio is now completely re-equipped and the floor space is just over 600 square feet. Tape machines include a Studer 4-track with 1" tape, an Ampex with $\frac{1}{2}$ " tape and an Ampex with $\frac{1}{4}$ " tape. Neumann and A.K.G. microphones are used—12 in all—as is an E.M.T. reverb unit (plate echo).

Some of the artists who have used Central Sound recently are the Small Faces, Dusty Springfield, Frank Ifield, the Walker Brothers, the Shadows, the Kinks, and the Pretty Things. Scott Engel, incidentally, also goes to the studio for singing lessons.



One of Freddie Winrose's pupils is Walker Brother Scott Engel.

Freddie Snr. is a very experienced and respected singing teacher. Another one of his pupils is Helen Shapiro.

Session charges vary from £5 per hour for demos, to £10 per hour for masters. There is no extra charge for evening or weekend sessions, and the Winrose's work a full seven-day week. The control is situated directly above the actual studio. From here they can see into every part of the studio, and are at the moment fitting a series of mirrors to help them. At one end of the studio, there is a raised dais

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Present at the opening of the new Wessex Sound Studio are (left to right) Stuart Reed, Les Reed, Mike Thompson, Ian Fenner, Geoff Stephens, Bobby Graham and Allen A. Freeman.

for guitarists and bassists. Their amps can be placed underneath for a better sound.

WESSEX SOUND IN ASSOCIATION WITH LES REED

SOME of the celebrities present at the opening of Wessex Sound's brand-new studio in Highbury New

Park were Geoff Stephens, Dave Clark, Les Reed and "B.I.'s" old columnist drummer Bobby Graham. To say the studio is impressive would be an understatement. The decor is very modern and they've got a musicians rest-room. This is completely soundproofed and has been designed to allow musicians to relax during sessions. Apart

from Coke and coffee machines, they've also installed a TV set.

As the studio is so very big—60' x 39'—a special soundproofed curtain can be lowered to make it smaller when a group is recording. In addition there is a small 15' x 10' studio for vocalists and instrumentalists when a high degree of separation is required. All the 25 microphones used are made by A.K.G., and a

special feature is a custom-built control desk designed by Rupert Neve. This has 18 completely separate channels and is fully transistorised. Tape machines include a 4-track Leavers-Rich using ½" tape, and a new Ampex will be arriving in a few months.

Engineers are Mike and Robin Thompson and Ray Toms with Mike in charge.

Some of the artists who



Engineer Dave Siddle seen in the control room of De Lane Lea's Kingsway studio.

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 and Bank Holidays the Newton Street
 garage entrance only will be open

Continued from page 16

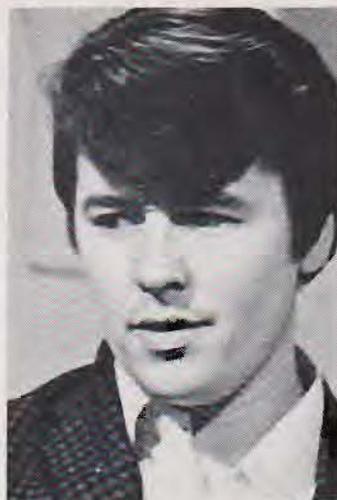
recorded at the old Wessex Studios in Old Compton Street were Paul and Barry Ryan, the Ivy League, Max Bygraves, the Searchers and even Billy Cotton.

DE LANE LEA

THIRTY-TWO million-selling records have been recorded at the De Lane Lea recording studios in London's Kingsway since 1st March, 1963, when engineer, Dave Siddle, originally designed the studio. De Lane Lea

took over in July, 1966 and closed the studio for two months while it was enlarged and new equipment added. The floor space of the new studio is now 1,200 square feet and the control room 260 square feet.

If you're wondering why so many million-sellers have been made here just look at the very impressive list of artists who record there . . . Herman's Hermits, the Animals, the Alan Price Set, Jimi Hendrix, the Yardbirds, Donovan, and many more. Herman has recorded all his singles at De Lane Lea and producer, Micky Most, won't use any other studio. The latest Gold Disc comes from Donovan with his "Epistle For Dippy". This has sold a million in seven days in the States, and will be released over here shortly.



The Searchers were one of the groups to record at the Wessex studio.

Dave Siddle is still in charge of the studio, but is now assisted by Mick Cooper. He says he won't employ anybody else because the studio was designed for one man to control. The only other person you'll see in the studio is Rosie Wenman who, according to Dave, acts as everything from secretary to tea girl.

EXPENSIVE

Admittedly the studio will prove rather expensive for some of the smaller groups—mono recording costs £11 per hour—but the equipment is the very latest. Magnetic tape machines include a 4-track Ampex AG-300, a stereo Ampex 351, a stereo Ampex AG-350, a mono Ampex 351 and an EMI TR-90. Add to this 20 Neumann and A.K.G. microphones and you've got a great set-up.

HOLLICK & TAYLOR

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Jeff Beck seen rehearsing with his new group in Studio 19.

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now been in existence for 22 years, and is run by the man and wife team of John and Jean Taylor. John engineers all the sessions with Jean's help, who has as much technical knowledge of recording techniques as most males. Apart from recording master tapes, which are leased to the major companies—the current total is around 30—the studios produce literally hundreds of demos and have also recorded dialogue etc. for such TV series as "Fireball X.L.5" and "Stingray".

GIMMICK DEVICE

Tape machines include two Studer mono and stereo and a Fairchild 4-track. They have also just acquired a Fairchild Master Tape Improvement System. This is a new electronic device with ultra-high frequency and produces a very low background noise. Within the next year, John Taylor hopes to install an 8-track 1" tape machine. They also have a special gimmick device which enables the en-

gineer to change the speed of the tape machine at will. There are 14 Neumann and A.K.G. microphones and a 16 channel mixer, with echo on all channels.

One very special piece of equipment used by Hollick & Taylor is a custom-built guitar amplifier. This gives a better recording sound than most other amps because it is matched exactly to their control room equipment. The output of this amp in the studio is 50 watts. The floor space of the studio is 42' x 18', and can accommodate about 18 musicians comfortably, or a choir of 50. Session fees are 8 gns. per hour mono, and 10 gns. per hour 4-track. If anybody wishes to record in the evenings or weekends, special arrangements can be made.

MANAGER

Apart from owning and running the studio, John Taylor is also personal manager to Gideon and the Wolves. At some time or another he

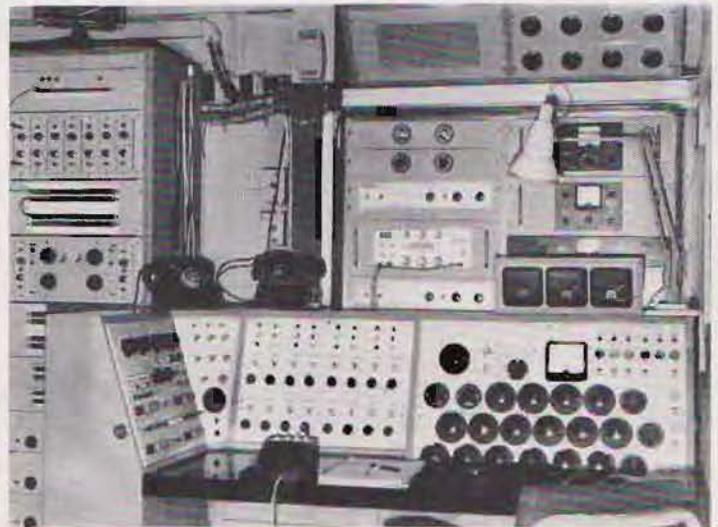


Part of a group recording at Tony Pike's Putney sound studio.

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Close-up of some of Hollick and Taylor's control room equipment.

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the studio. A wild drumming record which they have high hopes of leasing to a major company.

Recent artists rehearsing here were the Cream, New Vaudeville Band, Stevie Winwood, the V.I.P.'s, and the Good Time Losers. Pete Wicker says that they are trying to build a reputation of good discs at a very moderate price.

STUDIO 19

ONE of the newer, and cheaper, studios in London is Studio 19 in Gerrard Street. The fee for an hour's session is £3 10s. 0d., rising to £4 10s. 0d. after 6 p.m., and £5 10s. 0d. after 9 p.m. and on weekends. Although no masters have been produced as yet, it is used by such artists as Jeff Beck for rehearsal purposes. For this, they are charged the very modest fee of £1 5s. 0d. per hour.

STUDIO DRUMMER

Equipment includes six A.K.G. microphones, a Vortexian mixer, a Binson reverb unit and a collection of Goodman speakers. There are two studios, one measuring 14' x 12' and the other 18' x 15'. In charge of Studio 19 is Pete Wicker and the engineer is Brian Bond. Also on hand is Lloyd Ryan, who acts as permanent studio drummer and books all the musicians when they are required. Lloyd has, in fact, made a master in

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PETE TOWNSHEND

"I use a Gibson Stereo through two Fender Shellman amplifiers. I've also got a Rickenbacker 12-string which originally belonged to one of the Byrds. It's custom built, wired for stereo and has an attachment which enables me to control the fuzz actually from the guitar. I've gone off fuzz just recently, but it'll prove handy if I start to use it again. I think that reverb and echo are on the way back. You want something that stands out above the earthy sound.

"I can't really say which sound I prefer, because all our numbers are different, and therefore call for different treatments and sounds. One thing I'm going to do soon is to start using a Fender Stratocaster. Apart from being a



Pete Townshend

great instrument, it's about the toughest guitar there is."

ERIC CLAPTON

"As I can't stand a thin, weak sound, I use a lot of bass

when I'm playing. Both on stage and in the studio. I think it fills the sound out more, and also blends with what Jack is playing. It's far better than having two completely different sounds going at once. Especially when there are only three of you. My stage set-up consists of a Marshall 100 watt amplifier with two sets of 4 x 12 in. speakers. It's a perfect match for my Gibson Les Paul.



Eric Clapton

"You've probably heard about me taking the covers of my pick-ups. This is something I would definitely recommend for any guitarist. The improvement soundwise is unbelievable. Can't say I like to use a fuzz-box. I prefer to rely on the quality of my pick-ups. You don't need fuzz unless your pick-ups are bad, or if you're using a treble sound. Then it needs filling-out. People very often slate us for being too loud, but we never go on stage without getting a good balance first . . . at least, not unless we can help it."

CHRIS BRITTON

"Because there are only three of us actually playing



Chris Britton

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LIKE" ISTS

instruments, I have to use a lot of chunky chord work to fill out the sound. The set-up I use is pretty complicated, but works just fine. I put my Gretsch Country Gent through a fuzz-box which is coupled to two AC.30 units. These are looped over to an AC.100 amplifier which is also connected to two AC.30 speaker cabinets. The whole unit was made by Vox. I must admit that it takes up quite a bit of room on stage, but it does help re-create the Troggs' record sound. I also use this set-up in the Olympic Sound Studios when we are recording. This way, the sound on stage is exactly the same as the one we get in the studio.

"The type of guitarists I pre-



Jeff Beck

fer are people like Clapton and Jeff Beck. They're original and make their own contributions to today's scene. I still love the classics and Segovia, and think I'll probably go back to that style of playing when my Troggs days are over. At least it'll save me carrying so much gear around."

JEFF BECK

"I'm afraid there's not an amplifier on the market that's suitable for me. I've tried just about everything there is to try, but haven't found exactly what I'm looking for. I've had this offer of a brand-new Vox set-up, so I'll see what that's like. People laugh when they hear that I'm using three complete Beatle amps and speakers on stage, but I truly need them. I like a good chunky rhythm sound which can be turned into a powerful whin-



Steve Marriott

ing lead sound when required. "Why do I use a lot of power? It's more for quality than volume. You feel better when you know you've got a lot of power behind you, even if you aren't using it all. I'm still using the Gibson Les Paul that I smashed some time ago. It's nearly as good as new now... well, almost. It's one of those



Tony Hicks

instruments you feel a part of. It's not just a guitar."

STEVE MARRIOTT

"I go for the clanky, chordy sound. As I don't play that

many solos, it's ideal for our type of act. I've got a Marshall 200 watt amp with two speakers. Plonk's got the same, and so we each have one speaker on each side of the stage. This distribution is much better because everyone can hear both bass and lead at the same time. If we didn't have an organ, then my sound would more or less blend with Plonk's but as it is, you need something to keep above the rest."

TONY HICKS

"Nowadays I play my Gibson Stereo a great deal, but I'll start using the Rickenbacker 12-string I bought in the States very soon. I don't believe in padding-out all my lead passages with wild string-slurring, but try to play as many notes as possible in the most exciting way. I love a good, thick, chunky sound. I've never really gone in for all this whining guitar stuff. Mustn't be too bassy either. Somewhere just in the middle. That's one of the reasons why we like the new Vox Solid State amps."

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POP Music, as the world now knows, is a multi-million pound industry. In fact, it now rates as one of the international industries. Its leaders are honoured by governments. It supports umpteen "specialist" newspapers and magazines through each country. It provides more chat and argument among young people than pretty well any other subject. And the fans **KNOW** what they're talking about. . .

Which brings me to the big controversy. Why on earth are some of our national newspapers so often out-of-touch, so short of know-how, when it comes to pop music? Of course there ARE exceptions. I know journalists in Fleet Street who take the subject seriously, study it, are genuinely interested in the scene. But for the rest—ugh! They are non-stop snipers or mickey-takers or downright ignorant. And worse, they seem unable to differentiate between what is important, pop-wise, and what is trivial.

SPECIALISED

Now I was saying that the people most interested in pop music ARE informed anyway. All they do when they see these inaccurate or out-of-touch stories cropping up in mass-circulation newspapers is . . . laugh out loud! And one must obviously wonder if other subjects reported are treated with a similar lack of knowledge.

All right, let's dig a little deeper. Pop music is a specialist subject. If a general reporter is sent to write about the Paris fashion shows, he is likely to be either bewildered or downright amused by what he sees. And he's certainly unlikely to write accurately and with foresight on any upcoming trends.

The moral is: you don't have "general" newsmen covering specialist subjects. You send people with specialist knowledge. Experts who live and breathe the business and have memories stacked

with every last bit of information about the industry.

Not so in the pop world. Most times, Pop is apparently just something which happens. You don't have to know what it's about . . . just write it. I've been present at Press conferences with, say, an American star. You long to get in and ask him about his music . . . what he's planning. Instead you listen to a long rigmarole about: "How many records have you made?" . . . "Have you ever been to Britain before?"—the sort of stuff which anybody could have looked up in a cuttings library.

Then a casual remark is picked up, on a personal level. "Did you Monkees play on your records?" A perfectly reasonable explanation is given—then repeated over and over again simply because it hasn't sunk in. Then the stories finally appear with headlines suggesting that the artists' reply was not even heard!

It's happened a thousand times. And afterwards the star is left wondering: "Don't those guys **KNOW** anything?" There's much greater shrewdness and understanding from

IS FLEET STREET OUT OF TOUCH?

American writers—every Atlantic-hopper I've met has agreed that's true. But it's the basic cynicism that gets me down, too. Reporters, often much older than the pop stars, indulge in a mickey-taking routine that often gets to the point of sheer rudeness. Most Americans can cope . . . by replying, with pointed courtesy: "Yes, sir, that's right"!

TOPICALITY

This, however, is only by the way. What is more important is the total lack of topicality. A singer gets a hit record. Some year or so later, the national papers catch up with him. And from that point on, that singer is a

headline-worthy STAR—no matter if he goes three years without having another hit record, or even without a single well-paid engagement. Meanwhile a new line-up of stars comes on the scene . . . ignored until it is about a year too late to do the fan-readers any good.

I once chatted long with a representative of a very high-brow national newspaper. He'd been, just for a change, to a reception for a new group. He'd undergone the usual brainwashing from the management. He'd been told: "In a few months, these boys will be in the millionaire class and they'll be **VERY** big stars". Now this hokum was actually accepted as **FACT** by



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the reporter. And he was obviously not convinced when I explained, carefully, that this sort of thing rarely happened in pop music.

OFF-THE-CUFF

We all know of the High Court judges who ask "Who is Ringo Starr?"—but there's a reason. By asking the question, they can get the answer down in the official shorthand records of the hearing. But if you're going to have a pop reporter asking George Harrison: "What is an acoustic guitar?" then he's asking for a short sharp answer.

I've often been asked to help confirm a story being used by a national newspaper. In confirming or denying, I've gone into a short history of the artist's background. The gasps of incredulity at the fact that I should know so much, off-the-cuff, are astonishing. Isn't that what a specialist reporter is expected to know? Couldn't your soccer man, or your political man, or your gardening expert give instant

advice or information? So why is it that in so many cases, the pop "expert" hasn't the foggiest idea. Bear in mind, though, that there ARE some good 'uns among the bad.

Basically, I believe the reason for the lack of with-it-ness is that the newspapers regard pop music as trivial.

Personally, I'd rather the papers ignored pop rather than use pieces about the wrong people, or latched on to a new trend months too late, or tried to sensationalise something that pinpoints one hapless artist when countless others are guilty of the same thing—this last bit gets back to the Monkees again! But if we ARE having pop featured, then let it be done accurately and with understanding of the subject.

Of course, what sometimes happens is that a darned good writer is unearthed in an editorial department. If pop music is in line for the big circulation boost, then the good writer is put on it—protesting, perhaps, but he or she comes in just for a short

time. Or: "He's the type to mix with those pop lads—he'll shake 'em up". But few Fleet Street show-business writers on the pop side have emerged from the musical Press, which is a constant surprise to me because you do find expert knowledge in the trade-type publications.

Even stranger when you realise that pop music is constantly changing. What's "in" one day is kicked "out" the next. A writer struggling with "fab" and "gear" hopelessly dates himself—and is in danger of being laughed at. If he simply pokes fun at something revered by millions... well, that doesn't help either. He'll get a lot of "knocking" mail, but chances are the paper won't use it.

GOOD WRITER

This problem of adequate coverage of pop has been going on for years. It took the papers months to catch up with the Beatles and realise that the Liverpool lads were THE talking point among half

the population. Yet almost daily you get the blown-up story, alleged to be about a pop-STAR... and it turns out to be about a nonentity. "Shucks Smith, whose big hit was 'I Love Me Madly', admitted today that he was married". "Pop Singer Sensation" roar the contests posters at the newsagent. . . .

WAY OF LIFE

Pop music employs many thousands of people and it rakes in many millions of pounds. It's not just a hobby with millions of fans—it's virtually a way of life. They may progress to ballet or opera later on. But if they do, they'll find the subjects treated with far greater authenticity than the pop world.

The plea, then, is "Take popular music as seriously as any other subject. Let's have some expert opinion on it. Let's not treat it as a subject for derision. And PLEASE let's try to keep up-to-date on it".



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INSTRUMENTAL NEWS

INSTINCT SAVES HARD



The Human Instinct are a New Zealand group, who decided to give England a try. They saved up their fare by working nine hours a night for 18 months. It was hard work, but at the end of that time they had £2,000 saved up.

A point of interest is that these blokes use mikes which are already built-in to the bodies of their guitars and also incorporated in the circuit. Says lead guitarist Bill Ward: "Electricians told us it was impossible—but we made it work and both words and music come out of the same amplifiers". They also use 40 ft. leads, which give them freedom of movement on the stage. The other members of the group are: David Hartstone, rhythm guitar; Maurice Green, drummer; and Franklin Hay, bass guitar. Their first record release over here is "The Rich Man", and it's out now on Philips.

ICELANDIC POP STAR

We've heard of artists making the big-time in many parts of the world, but never anyone in Iceland. But British singer John Williams did just that. He entered the Icelandic Top Five with a song entitled "She's That Kind Of Woman".

HAMMOND AT IDEAL HOME

If you wish to see some demonstrations of the Hammond Organ, then pay a visit to the Ideal Home Exhibition. Hammond have their own theatre within the Empire Hall, and Keith Beckingham, Ena Baga, and Roy Jevons are there to act as demonstrators until the end of the exhibition.

KINKS E.P.

The next record to be released by the Kinks will be an EP in early April. There will be five tracks, all written by Ray Davies, consisting of "Two Sisters", "Village Green", "Mr. Reporter", "This Is Where I Belong", and "And Now I Love You". All the proceeds from this last title will be donated to charity. As yet, there is no sign of a new single, but the group have spent a great deal of time in the studios recently, getting material in the can for both LP and single releases.

DRUM ANCHOR

Soon to be on sale from Rose-Morris will be a drum anchor. This is in the form of two metal plates joined together by an adjustable chain. One of the plates goes under the bass drum, the other is attached to the high-hat, and the chain goes round the drum stool. When this attachment is fitted to a kit, it is virtually impossible for the bass drum or high-hat to slide across the floor.

Rose-Morris will also be producing a new practice kit very shortly. This will take the form of a complete kit, except that adjustable rubber pads take the place of the actual drums.

VOX LATEST

New from Jennings is the Wah-Wah Pedal. This new piece of equipment is worked in exactly the same way as a normal foot pedal. The effect given can only be described as "Wah-Wah". Part of the idea comes from the Solid State amplifier range. In these amps is a new mid-range tone . . . neither treble nor bass. This sound has been incorporated in the pedal which will be on sale at the end of April. Retail price will be around £20.

The 120-watt amplifiers, that are mentioned in the Dave Dee feature, are also now on sale. They cost £252. Another new idea that Jennings will be bringing out within the next few months is a guitar with the same built-in effects as the Solid State amps. These include distortion and bass and treble boost. When combined with the ones inside the amps, these effects will produce some of the weirdest sounds ever heard.

RICH TOUR



Buddy Rich, classed as one of the world's top three drummers, will start his British tour at the Fairfield Hall, Croydon on March 31st. He will be using a Rogers kit, which consists of the following—a Dynasonic snare drum, a specially-made 24" bass drum, a 13" x 9" tom-tom, and two 16" x 16" tom-toms. A spokesman for Boosey & Hawkes says that Buddy will be giving a drum demonstration in the Empire Rooms, Tottenham Court Road, London, W.1, on April 13th at 7 p.m. If you wish for a free ticket (only one per person), then send a S.A.E. to Ken Spacey, Boosey & Hawkes, Deansbrook Road, Edgware, Middx.

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| RS 77 | "Jazz Bass". Flatwound set of Monelwound. Medium (44/8), long (82/5), extra long (90/9). | |

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NEW ORGANS

Baldwin have now introduced their range of electronic organs into their West End showroom. The latest edition in the "pop" field is the Baldwin 71, which retails at 499 gns. An organ demonstrator will be joining the firm very shortly, and a spokesman for Baldwin says that they are looking forward to all organ enthusiasts coming to the showroom to see and hear these new models for themselves.

HOLLIES USE SESSION MEN

When you hear the Hollies next album, remember that much of it was recorded during Bobby Elliot's recent illness. Because of this, a number of session-men were used as replacements. These included Andy White, Mitch Mitchell, Clem Cattini, and Tony Newman. Tony was also chosen as stage replacement for the first few days of their current tour.



JIMMY PAGE GIVES YARDBIRDS NEW IDEA

New idea from the Yardbirds is to play some tape recordings on stage when they are changing over guitars. The idea comes from Jimmy Page. He has fixed up a tape recorder so that it plays over the P.A. system (the "Batman" theme is the current favourite), and gives him time to change from ordinary guitar to six-string bass, sitar, 12-string guitar or an ordinary bass.

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REPAIR ROOM FOR LARRY MACARI

Larry Macari has now opened his own repair room in the Charing Cross Road branch of his Musical Exchange. All types of repairs can be carried out, and the actual work is being undertaken by Gary Hurst, of Tone-Bender fame, and Stephen Corr.

SELMER REDUCTION

Following negotiation at the recent Frankfurt Trades Fair, Selmer Electronics announce a reduction in the retail price of the Capri Electronic Organ. The old price was 225 gns., the new one 199 gns. There will also be several new electronic lines in production, but at the moment, no details are available.

KOOBAS BECOME T.V. STARS

The Koobas are to star in one episode of a new TV series called "Micky Dunne". The episode, called "If Anyone Calls, I'll Be In The Doghouse", will be shown in May, and the Koobas will be both playing and acting. One number which they will feature will be their new single "Gipsy Fred". Not satisfied with just TV, they've also made a film. A 40-minute colour movie called "Money-Go-Round", which has been financed by the Stock Exchange. The group have also just purchased a new Grey-Shimmer Premier drum kit, complete with the very latest 2001 snare drum.

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DAVE Dee and Company have all got this habit of disappearing into the nearest clothes shop when they're supposed to be meeting someone. I was quite lucky really. Two of them turned up only ten minutes late. Dave and Beaky.

"Before you ask us any questions," said Beaky, "I must tell you about these new amps we've got. They're part of the new Solid State range by Vox. The same type that the Beatles use. I don't think you can buy these particular ones yet, but they're fantastic.

"They've got push-button treble-boost, built-in reverb, tremolo and distortion and push out 120 watts. You know that great sound John Lennon got on 'I Feel Fine'? Well, with these amps I can match it. Dozy is still waiting for his to arrive from the States. Yes, they're made over there by Jennings. Only trouble is, they're so complex that not many people apart from the makers can put a fault right".

Having got that out of the way, I decided it was my turn. Why did they include an orchestra on the "B" side of "Touch Me, Touch Me"? "For a start," smiled Dave, "it's one of our own compositions, and we wanted to prove to people that we really can sing. We asked Fontana if we could use an orchestra, and they said 'Yes'. We went in the studio, did our bits, then the orchestra came along later."

AWARDS

Both Dave and Beaky were dead chuffed to have been presented with two awards in Germany recently. One, called the Silver Lion, was given for overall record sales, and the other, the Golden Otto, because they won a nationwide popularity poll, beating both the Beatles and Rolling Stones. Just recently they held the Top Spot with "Save Me"; "Bend It" was number five, and "Hideaway" number 14. And they have the best-selling album. Why are they so popular in Germany? Says Beaky . . . "I think the clothes help. The Germans are very fashion-conscious, and it's not unusual to see the theatre packed with fellers wearing flowered trousers. Although we're trying to be more sober—dress-wise—in England, we're getting even more way-out on the Continent".

At one time, DD, D, B, M & T had one of the funniest, and bluest, acts around. Now it's disappeared completely. Would they ever return to it? Enter Beaky again . . . "Not on ballroom dates, that's for definite. We do want another act though, because there's always the possibility of us going

DAVE DEE & CO. WANT NEW ACT!

BY TONY WEBSTER

into cabaret. We're trying very hard to think of some new things to do on stage. If we want, we can easily destroy our current image, but we definitely won't return to comedy or start smashing-up cars. Both the Move and Jimi Hendrix are doing things, and we want to work out the same sort of idea, but something dead original".

Does any part of the scene annoy them? After all, they've been professional for over four years now, and at times the strain must show. "Yeah, it is difficult sometimes", admitted Beaky, "but only until we get on stage. Then we love it. What we really need is something else to do. Films would be nice. Or something like the Monkees have got going. They've really got the ideal setup. One day filming, the next recording".

The "B" side the boys were talking about earlier on is called "Marina". How come they haven't written an "A" side yet? "Considering the success we've had with Ken and Alan (Howard and Blaikley), we'd be daft to stop using their songs", admitted Dave, "if one of theirs flops, then we'll submit a few of ours. Until then we're quite happy."

BALLROOMS

According to Dave, crowds in ballrooms seem to be going down. I asked him to give me some details. "The scene has changed," he continued. "Although we can still draw in a big enough crowd to allow the promoter to make money, some 'name' groups are losing out. The attitude towards pop stars has changed. Just because you've had a couple of big hits, doesn't mean that the kids will come to see you on stage. Only the groups with a good image can still draw the crowds. We seem to be lucky, and so do the Small Faces and Spencer Davis, but there are many other big names, who go out for under £100 a night. A few months ago, they could have charged £300. The basic thing is, you have to be different. A group can't rely solely on talent. Look at the Fortunes. Great talent but no act. If you fail to draw a decent-sized crowd at one booking, the promoter immediately gets onto some of his mates and tells them that you're not worth the money, so that when this other promoter decides to book you, he'll offer about £50 less than what you ask. If all the promoters do this, then you have to accept what they offer. Once your money starts to drop, it's practically impossible to build it up again".



DD, D, B, M & T play at being labourers, but their German and English successes guarantee that this is as near as they'll ever come to the real thing.



Photographed in the music room at Tony Kinsey's home.

"Why do I use Premier?... well now ... they make a good sound of course ... a very good sound ... they're easy, if you know what I mean ... easy to play, easy to tune ... that's important for me these days ... I do such varied work ... what else ... well, there's the finish ... really great, my outfit takes quite a beating but look at it ... good as new ... yes, taken all round, Premier's the make for me."



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RETURN OF THE TWANG!

BY K. SWIFT

In an age when nonsense ditties are climbing up the charts, it's good to see that Duane, the man who brought so much fire and excitement to the charts is still playing, still getting recognition and still making enough bread to maintain a beautiful home in Beverly Hills, California.

Perhaps it's wrong to live in the past, but when the past contains "pop" classics, I think that one can be forgiven for comparing them with today's cheerful ditties and coming up with the conclusion that "Twangs ain't wot they used to be". They just don't make records like that any more. Duane's records were and still are, pure sound productions. Despite what many cynics say he does not use a battery of gimmicky units and doesn't use trick recording techniques. His releases excite or, more recently, soothe. But, either way, they are straightforward offerings and a million miles away from the terrible stigma which surrounds so many songs which are released today, thanks to the drug pedlars both real and imaginary.

LOOKS DIFFERENT

Duane Eddy doesn't look much like his photographs. Certain young ladies claimed he looked much better when they saw him on his tour here. He's slightly older, naturally. He has done away with the rocker haircut and instead of the colourful cardigan jackets he favoured on his LP covers, he wears immaculate suits. He is tall, very well-built and looks more than healthy. He is a relaxed person and talks effortlessly in a voice which is surprisingly quiet, for a man with a reputation for a loud-talking sound on record.

The obvious opener for the interview was to ask for an explanation of the so



famous "Eddy Twang". Duane obliged although he claimed that he was a bit doubtful that there was an Eddy sound; "I think that the way I play is more distinctive than what I play," he said, "I have my own phrasing and this helps to give me a distinctive sound". I pressed for news of any electrical aids. "Nope," he said, "I don't use any gadgets to get my sound. I have my own amp which was built for me by a friend in Phoenix called Al McCormack and it contains a 15" speaker with a small tweeter.

"I have used several guitars, but the ones I have used most on the records have been a Danelectro 6-string bass and a Gretsch Chet Atkins Hollow Body. Now I am using a Guild a great deal". I asked which guitar he thought was synonymous with the Twang he had made famous. "The Gretsch Chet Atkins," replied Duane "although I used the Danelectro on 'Twang's the

Thang'. I also have a Gretsch Country Club, which I bought from Al Casey". I asked if the Rebels line-up stayed pretty constant. "Yes," said Duane, "There's Al Casey, Jim Horn the usual men and if I need anything else like another sax, I hire extra guys".

Was Ben De Motto still chipping in on the sessions with his ear piercing "Rebel yells"? Duane laughed. "Ben De Motto is actually my insurance agent," he replied. "He came in on the 'Twangy Guitar' session as a favour, he's a very nice guy". But the great Twang mystery had not yet been completely cleared up and I pursued the subject once more. Did Duane ever tune down for a record. "I have tuned down on some albums," he told me, "If I'm doing a set of tracks and all the tunes are in one key I'll tune down so that I can play in a different key, but use the same positions". And did he use ordinary strings? "Yes, quite ordinary, wire-wound strings, although some people have accused me of using barbed wire or even telephone wire".

FAST GUITAR

Eddy fans have become accustomed to the slow, but meaty bass string work that Duane gives out. I wondered if he was, in fact, a good and fast guitarist when the occasion arose. "Yeah," he said, "I can play fast guitar, in fact I think that on the B side of 'Monsoon', 'Roarin', I'm doing some pretty fast stuff". I lent an ear to the side once again later and had to agree. I also noticed that Duane's sound had weathered extremely well and that he had brought in a big full-blooded band. Production, as ever, was extremely good. Is it still Lee Hazelwood? "I'm still working with Lee" Duane told me, "It has always been a happy association."

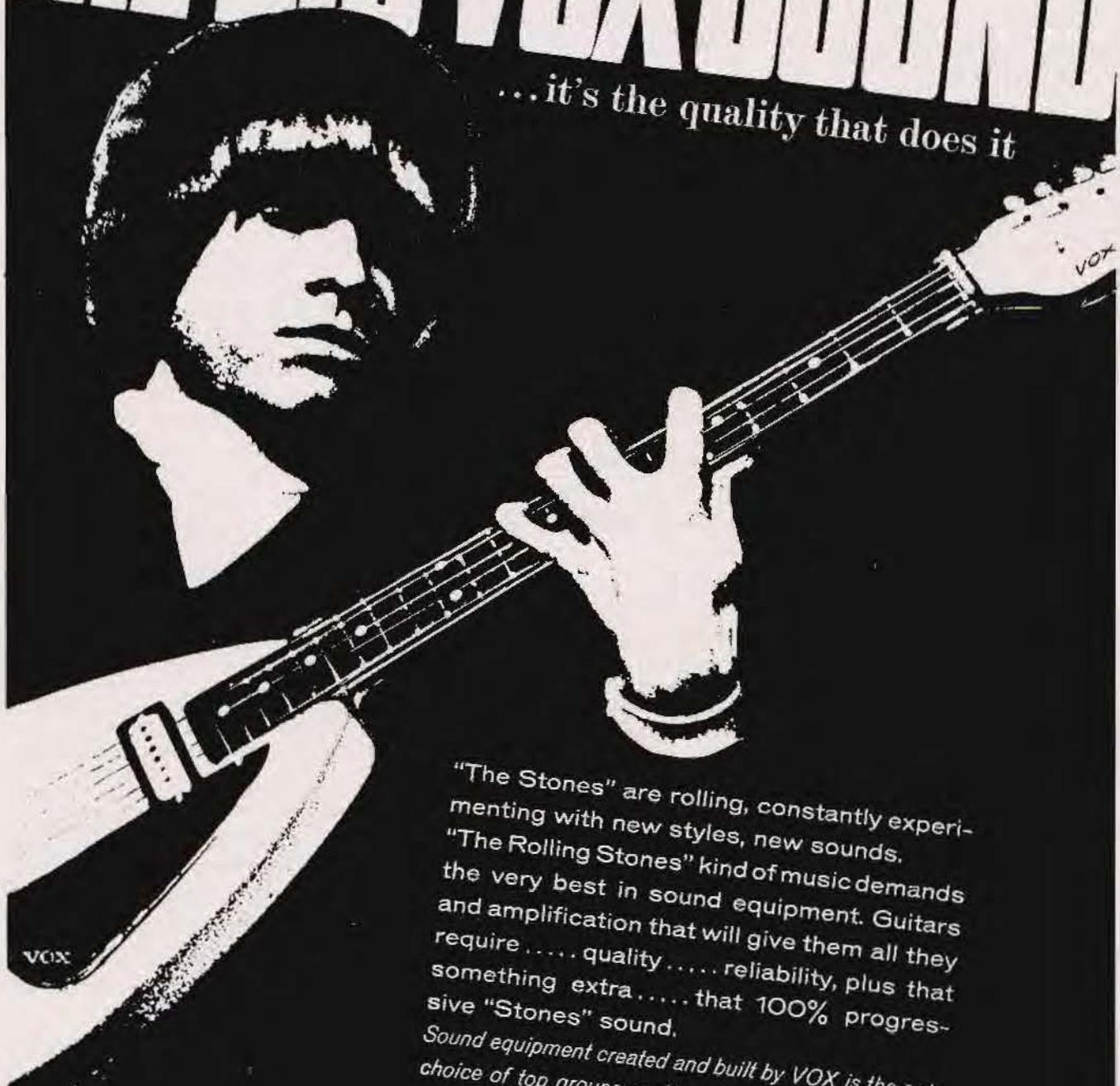
How much of the Twang was due to Lee Hazelwood and also producers Jack Miller and Eddie Brackett? "A great deal," said Duane, "like I said, the sound consists of my style for a start. Then the rest is thanks to the brilliance of the engineers. They put in things like reverb and tremolo. I remember for 'Peter Gunn' we had every mike in the studio turned on to pick up every echo from my guitar, we just let it rip around the studio.

Finally I asked Duane Eddy, whether, in light of his latest releases he was showing a preference for the acoustic guitar over the electric. "It all depends what mood I want to create," he replied. "If I'm going for a lonely feeling as on 'Danny Boy' then I prefer the acoustic with gut strings otherwise the electric."

May this friendly American play both types of guitar for many more years and with the same brilliance.

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YOUR QUERIES ANSWERED

BLACK BUTTON

Dear Sir,

On the Epiphone and Gibson basses I have noticed a small black press button on the right hand side of the guitar near the pickups. Can you tell me what purpose this serves?

T. LARKIN,
Greenwich.

ANSWER:—This button, when in the normal position allows the usual tone to come through but when it's pressed down it brings in sharp treble. This cuts down the volume slightly but this can be compensated for by a quick turn of the volume control.

CHINESE CYMBAL

Dear Sir,

In an article in your magazine you mentioned a Chinese-type cymbal with upturned edge.

I think I have a cymbal of this kind. Could you please let me know its value as I would like to sell it. The cymbal is around 12" in diameter and is made of a brassy type of metal bearing no maker's mark or name. It looks as if it has been turned and beaten.

G. PHILLIPS,
Urmston.

ANSWER:—Although many people do refer to this type of cymbal as a Chinese cymbal its proper name is a "Swish" cymbal. A 22" model is available from Besson & Boosey & Hawkes for £38 15s. 3d. Many drummers like these cymbals and Dizzy Gillespie takes one around with him and stipulates that drummers who gig with him should use it. If your cymbal has no name on it then it is probably a rather cheap model and not terribly good. Do not expect a very high price for it.

WATTAGE

Dear Sir,

When the wattage of an amp is given as a set output figure, how many watts should be deducted so that a true estimate of the distortion level can be arrived at? In other words, how many watts will an amp take before it distorts?

T. DAILY,
Ipswich, Suffolk.

ANSWER:—On a normal amp and speaker set-up of say 50 watts you can

expect to get a good 40 out of it before it starts to distort. The extra 10 watts is only a reserve and need not really be used.

CREAM WRITERS

Dear Sir,

On the Cream LP two of the composing credits are "Godfrey-Bruce" and "Godfrey-Baker". Is Godfrey a pseudonym for Eric Clapton or is it someone else?

D. TAIT,
Dumfries.

ANSWER:—Godfrey is a pseudonym for Jack Bruce's wife. Her maiden name was Godfrey and she uses it whenever she helps with the Cream's songs or writes her own.

WHICH BANJO ?

Dear Sir,

I have been playing guitar for three years and would now like to widen my group's scope by learning banjo. I am not sure about what type to get, or how much I should pay for one. Can you recommend a good model which isn't too dear?

T. DAVENPORT,
Leeds.

ANSWER:—We would recommend the Framus Folk Model 5-string job. It costs £36 14s. 5d. and its catalogue number is 6/1715 P.S. There is also a dearer version of this which costs £45 18s. 0d. It is slightly dearer because it has a better finish. As well as these two models there is the Dallas Folk model banjo which has only just come into production. This costs £24 13s. 5d.

Instrumental Corner

PROJECTING YOUR SOUND

When you come to think of it, the only contact between you and the audience is your sound. Do you ever have any trouble in getting it across? It's not terribly hard for the fortunate groupsters with 100 and 200 watt amps, but what about the 30 and 50 watt people who, let's face it, are in the majority? Of course it's only when you get booked into something that looks like a small Albert Hall that you need to worry, but once you are there, there is nothing more depressing than actually sensing that your sound is falling flat half-way down the hall.

Have you ever taken advantage of your long curly lead and got off the stage and walked a few yards away from the gear while still playing? It's a revelation and it's not always a pleasant one. The pulsating sound you think you are producing can be very weak once you are out front. This explains why the audience persist in looking nonplussed when you think that they should be looning about to the tremendous sound you are thumping across to them.

What measures can you take in a large hall? Well, unfortunately not many once you are there but you can, if you have sufficient warning, take some steps before the gig. Have a sort out of your gear. Your P.A. will probably be O.K. as the columns throw out in a beam but your worries stem from your lead and bass equipment. You will always get the best results from dual speaker cabinets. Two separate cabinets will obviously give you more coverage soundwise than one. This is especially true with the bass. So see if you can borrow extra speakers.

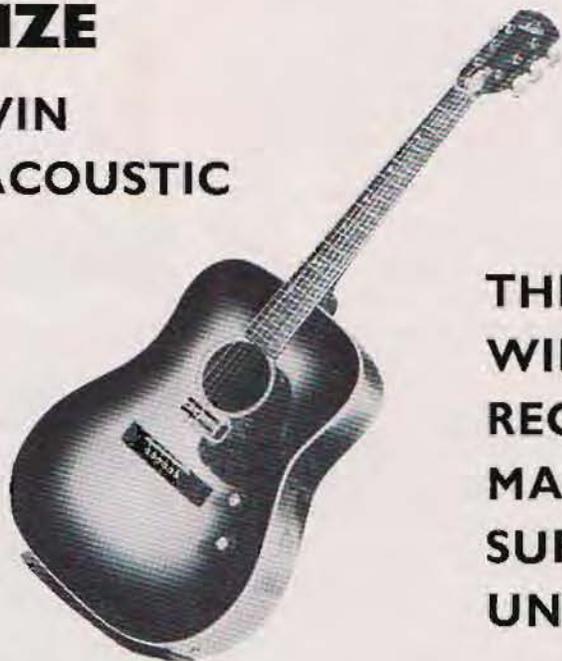
When you are trying to get your sound across you must never under-estimate the absorption problem presented by the audience. Your lead, organ or rhythm guitar amp must be directed above the audience. If it is flat on the stage then the sound will travel only as far as the first row of spectators. Put the cabinet or cabinets on a chair or if they have supports then tilt them back. You should not lean them back too far because it is just possible that such obstructions as roof beams will deflect the sound waves. The bass will probably be better off on the floor because the stage will resonate and the sound will travel through it. We have often heard the saying, 'A bass should be felt and not heard' and the stage greatly enhances the "feeling" as opposed to the hearing. Because the bass booms out through the stage and sometimes the floor of a ballroom it has a chance to combat the high frequencies of the other instruments which fare better when travelling through the air.

Choose a point about half way down the hall at which your speakers should be directed so that the overall sound merges. You have to win the usually disinterested audience over and your amps are definitely your heavy artillery.

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1st PRIZE

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WILL
RECEIVE A
MARSHALL
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UNIT



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Study the list of unusual venues below:

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2. WEMBLEY CUP FINAL
3. THE ROYAL BANQUETING SUITE, BUCKINGHAM PALACE
4. A DR. BARNARDO'S HOME CHILDREN'S PARTY
5. THE HOUSE OF COMMONS
6. A BANDSTAND IN HYDE PARK
7. THE ROYAL COLLEGE OF MUSIC STAFF PARTY
8. THE SCOUTS' WORLD JAMBOREE
9. PAUL McCARTNEY'S WEDDING
10. SOMERSET HOUSE

Now imagine that you are a booking agent, who has been given the task of getting the right group for each of these venues. And you can select any ten of the following well-known outfits:—

THE BARRON KNIGHTS THE NEW VAUDEVILLE BAND DAVE DEE, DOZY, BEAKY, MICK & TICH THE TIJUANA BRASS THE JIMI HENDRIX EXPERIENCE THE ROYAL GUARDSMEN SPENCER DAVIS GROUP THE RAM JAM BAND THE SEEKERS THE WHO THE MONKEES FREDDIE AND THE DREAMERS THE BEATLES MANFRED MANN THE MOVE THE CREAM

RULES :

1. List the numbers one to ten, on a postcard, and opposite each number write the name of the group you would choose for that particular venue. You can use the special readers' reply card, which you will find in this magazine, if you wish.
2. Send your entry to:— "Beat Instrumental" April Competition, 36-38 Westbourne Grove, London, W.2, to arrive not later than 30th April, 1967.
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 winners of the guitar and the two Supafuzz units will be announced in "Beat Instrumental" No. 50, which will be on sale on 25th May, 1967.

SONG- WRITER'S COLUMN

Next release from the pen of Geoff "Winchester Cathedral" Stephens will be "Shirl" by new boy Daddy Lindberg. This was the song scheduled for the New Vaudeville Band, but was shelved in favour of "Peek-A-Boo". Also in the can is "Brown And Porter, Meat Exporters" by Freddie and the Dreamers as a possible new single.

According to the record label, the composer of "Bench No. 3, Waterloo Station", by French pop star Claude Francois, is a gentleman named Filter-De-Luxe. In actual fact, this is a pseudonym for Geoff Stephens. Why did he choose such an unusual name? Says Geoff... "There are quite a few Stephens' around at the moment. There's even another Geoff Stevens. He's an American who wrote Bobby Darin's latest single. The only way to avoid any such mix-ups was to choose a name that no one else would possibly use. Hence Filter-De-Luxe. I'll probably be using it on a few more discs in the near future."

Remember "Pamela Pamela", "Bus Stop", "No Milk Today", and "Look Through Any Window"? All were written by Graham Gouldman. At the moment he's submitted another nine songs to Campbell Connelly Music Publishers and a couple of them are already under consideration by Herman and Frank Ifield. Graham is one of those guys that doesn't make his own tapes. He rings up Campbell's, tells them he's got so many songs, and they fix up a demo session for him. On these sessions Graham sings, double-tracks guitar and uses various drummers and bassists. If you think you've never heard Graham sing on disc, then take a listen to "People Passing By" by the High Society and "Boney Maronie At The Hop" by the Manchester Mob. That's right. The lead voice is Graham.

ONE of the best-known faces on the session scene is drummer Clem Cattini. He's got a kingsize figure, and a kingsize sense of humour to go with it. His entry into the music world is almost a fairy tale. One day he went to see "Rock Around The Clock" with his friend Terry Kennedy. They were so knocked-out that Terry suggested they form a group. Clem decided on the drums. Six weeks later he was a member of Terry Dene's backing group. "I know it sounds ridiculous" smiled Clem. "But it's true. I was only 19 at the time and I couldn't believe it myself".

After 18 months, the "Deneage" era came to an end, and Clem joined Johnny Kidd's Pirates. It was during this period that Clem played on his first record—"Shakin' All Over". Two years later he left Johnny and worked with such artists as John Leyton, Billy Fury, Vince Eager, Marty Wilde and most of the old "rockers".

Then, in 1962, he became a Tornado. "Telstar" made not only the Tornados into a "name" group, but also Clem Cattini into a "name" drummer. Eventually the original group disbanded, and Clem joined the Ivy League. He played on all their hit records and stayed until November 1965.

SESSIONS

Then the sessions started. "I honestly don't know why people used to phone me up for sessions", admits Clem. "I suppose they must have liked my work with the Ivys or something. I remember the first major session I did was a Marianne Faithfull LP. I was scared stiff. I couldn't read music that well, so the whole thing was a combination of reading, luck and bluff. It was then that I realized the importance of being able to read. The best teacher around was Andy White, so I went to him for some lessons. I still go in fact. He's taught me a lot". Apart from Andy White, Clem rates Ronnie Verrel as his favourite English session drummer. "... I'd love to do a double-drum session with Ronnie. It'd be a knockout".

One thing that really annoys Clem is the misconception amongst groups that session men don't have to read music, and that most of them are a lot of "old fogies". "Lot's of group musicians say that a session man can't 'feel' a pop record. It's ridiculous. Ninety per cent of all pop records are made by session men. They're not all 'old fogies' either. Most of them came from groups, and are still young men with a good feeling for what they're playing. It's through the help of some sessioneers that I'm still in the business. A musical score might be written wrongly, and when you're new to the game it does worry you a bit.

THE SESSION MEN

No. 19

CLEM CATTINI



But then along comes one of the other musicians and helps you out. They don't have to do this. They could just as easily sit there and let you stew".

Some of the artists that Clem has backed since he became a session man are Tom Jones ("I played on the session for his next record and it was fantastic. One of the best I've ever done"), Paul Jones, David and Jonathan, Lulu, Billy Fury and many many others. He's also been a part of the George Martin Orchestra, done four weeks with the "Top Of The Pops" orchestra, and played on the soundtracks of "The Family Way" and "To Sir, With Love".

His ambition is to improve his reading. He would love to act as a musical director on a session, but "I haven't got the capability". He feels his drumming is improving... "It has to. You're playing with some good musicians, and they bring out the best in you. Being a session man is a challenge. You end up doing things you didn't know you were capable of".

A TOP group's life can either be one round of disorganised chaos or smooth - running efficiency, and the person who does more than anyone else to make it one or the other, is their road manager.

The Beatles, of course, have two. Malcolm Evans and Neil Aspinall, known as Mal and Nell to the boys. They started off by splitting the work so that Neil handled most of the personal details and Mal the equipment side. But the distinction has got very blurred since, and nowadays they share the same jobs. But we're going to talk about Mal Evans because he also is the man in charge of all the Beatles' fantastic array of instruments and equipment.

He didn't actually meet the Beatles until 1962. He was a telecommunications engineer at the time and was on his way back to the post office where he worked, at the end of a lunch-break. He passed the Cavern, and heard music. He was very impressed and went in to see who was playing.

PLAYED RECORDS

After that he became a regular visitor, not only during the lunch period, but also most evenings, too. Like everyone else who was going to the Cavern at that time, he soon started chatting to the Beatles. George was the first one he got friendly with. They happened to leave the club together one night and got talking. George ended up by asking Mal home to hear some records. They played discs from George's collection until the early hours of the morning and during the conversation, George suggested to Mal that he try and get a job working on the door of the Cavern during his spare time.

The Beatles' first record, "Love Me Do", was released shortly after that and, several months and hits later, Brian Epstein asked Mal Evans if he would like to become road manager for the boys.

It was a difficult decision for Mal to make because he was married with a child, but he made up his mind that it was the job for him. Since then, Mal Evans has travelled the world. He's set up the Beatles' equipment in Australia, the Philippines, America, Canada, Germany, in fact, most countries of the Western world, and a few in the East, too. The boys are full of praise for his work, and George told *B.I.* that one freezing cold night Mal drove them all the way from London to Liverpool in the van with the windscreen smashed, without a single murmur of complaint.

PEOPLE BEHIND THE STARS

No. 4 Road Manager MAL EVANS



He's always ready with spare guitar strings, fuse wire, cups of tea, and anything else that the Beatles need.

They certainly need his strength whenever it comes to moving their massive Vox amps around. As you all know, they've got progressively bigger, going from 50 watts up to 100 watts, and now they are the new Solid State amplifiers that Vox built especially for the Beatles last year.

ANECDOTES

Mal's got hundreds of anecdotes: remembers the time when the boys were appearing in Holland and they went on stage to find over 50 microphones massed there, ready to record the whole show for various independent

people who had nothing at all to do with the Beatles. A quick word from John, and Mal immediately rushed on stage and gathered all the offending microphones into his arms and carted them off in great piles. Or the time during the first American tour when the revolving stage broke down at the Washington concert. As the audience was all around the stage, it had to revolve, otherwise half of the paying public would only see the backs of the boys. Mal made a lengthy appearance on stage, pushing the rostrum around manually to the cheers of the crowd.

NUMBER ONE

And there have been the countless times that girls and boys have literally jumped on to the stage and seized one of the Beatles whilst they were performing. It's usually Mal who darts out from the wings, gathers the interloper in his arms and carries them off. There was also the night in the Georges V Hotel, in Paris, when the Beatles heard that they'd made number one in America for the first time. Paul climbed onto Mal's broad back and they went cantering around the apartment, whooping with joy.

Mal does say that it took the Beatles some time to accept him. "They don't make friends easily and I don't think I was completely accepted by them until we went on the Australian tour. It was pretty hectic over there and we had a lot of trouble, but I managed to deal with everything, and towards the end of our down-under visit, John turned round to me and thanked me for keeping them going on stage."

FAILURES

There have been failures, too. When the Beatles were appearing in the Olympia in Paris at the beginning of 1963, their amplifiers failed three times. But it wasn't Mal's fault. He recalls: "I've never seen anything like the electric wiring they had at the back of that theatre. It amazed me that we didn't all go up in smoke in the first five minutes."

Neil and Mal have both grown moustaches along with the Beatles. Mal's is different, though, from the other five. It's a great mutton-chop effort which makes him look like a Victorian guardsman, which probably proves that Mal is now a big fan of the Beatles. It may surprise you, but Mal has always been a number one fan of Elvis and carries a coloured photo of him in his wallet. It's one of the Beatles' favourite stories, to point out to visiting celebrities that their own road manager is an Elvis fan.

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PROFILE

PAUL JONES

WE'VE already profiled Paul Jones, in the times when he was lead singer with Manfred Mann. But the profile has changed. Paul is now a highly successful box-office artist, and record-seller, on his own. He is also star of a film—"Privilege", co-starring with Jean Shrimpton. And his recent successes have stemmed from his ability to make his own way in life.

Success hasn't added more than a few ounces to his 11 stone frame. He has been married for nearly four years now, and is devoted to his wife Sheila and his sons Matthew and Jacob. But INSIDE he has changed a great deal.

For instance, he doesn't pointedly put the CND sign under his signature when he writes autographs. He says: "Maybe I've been too involved in religion or in politics over the past years. But I do believe now that one must have complete faith in what one is saying. I haven't been muzzled by my new status in the business. But if one believes what one says, then you can't go wrong. But try and sell the kids a phoney argument and you are in trouble. They know when you are being false".

A SINGER FIRST

Record-wise, Paul has had two hit singles and a hit album. He's still recorded by John Burgess, of AIR (London) Ltd. He now says: "I was once carried away by the idea of a film career. Now I know that no matter how well the movies do, I will stay first and foremost a singer. And I find myself listening to a much wider selection of music these days—I will record anything, in any style, as long as I'm convinced it is right for me".

About his solo status, Paul says: "I like the freedom. All right, I had a few qualms when I split from Manfred Mann but now I find that the decisions are mine alone. If I make a bad mistake, I blame myself. Previously there was always someone else to blame—and someone else to convince of a good idea".

Close associates of Paul stress this point—and that he has become an absolute stickler for detail, from equipment to dress to programme selection. He won't play ballrooms because the audience isn't seated. He picks and



chooses touring dates. And he is rather amused at the evidence of his box-office appeal, especially as he hasn't had a number one hit yet. He says: "Basically I'm still a blues man. It would take a couple of pages of 'Beat Instrumental' to list the blues artists who give me pleasure". He also collects old things in the hope that one will turn out to be genuine antique . . . which is about the only hit-or-miss aspect of his life right now.

TV WORRIES

There was a time when Paul worried about his appearances on more high-brow television shows . . . like getting involved in debates with David Frost. He felt it could just cut him off from

the teen field. In fact, it merely made him more acceptable to a wider audience.

MATURE

"I feel somehow more mature in myself," says Paul. "It has done me a lot of good to be out there on my own, and the film was a breakthrough which I didn't expect for a few years". No release date has been set for the film but it could be towards the end of April.

How do you sum up the new Paul Jones? Take a pick from: singer, composer, actor, playwright, musician, thinker, atheist, materialist, pacifist, humorist, controversialist, talker. A success at each of them.

PETE GOODMAN.

LP REVIEWS

DOUBLE DYNAMITE



SAM AND DAVE STAX 589003

Some nice arrangements throughout this, the latest album from the Sam and Dave team. It's well up to their usual standard, and definitely won't lose them any fans. The 12 tracks vary between the ballady "When Something Is Wrong With My Baby" and the powerhouse version of "Soothe Me". The most interesting number on this album is "Home At Last". It starts with fade-in drums, moves to a gentle beat, continues with a soft vocal, then breaks into a series of guitar and piano solos before fading again.

Side One: You Got Me Hummin'; Said I Wasn't Gonna Tell Nobody; That's The Way It's Gonna Be; When Something Is Wrong With My Baby; Soothe Me; Just Can't Get Enough.
Side Two: Sweet Pains; I'm Your Puppet; Sleep Good Tonight; I Don't Need Nobody (To Tell Me About My Baby); Home At Last; Use Me.

A HANDFUL OF SOUL



JAMES BROWN BL 7761

James Brown gives his over-worked voice a rest and offers "A Handful Of Soul". He plays organ and is backed by the big

band, which swings as well as usual, with the jangling guitar and jumping bass that has made his sound so well known. The brass stabs nicely but, somehow, overall there's a notable lack of enthusiasm. Perhaps it takes the leader's grating voice to get the whole show on the road, record-wise.

On the cover Brown pays tribute to Nathaniel Jones, director of the James Brown, songwriter and arranger. These are all his arrangements but, quite honestly, they lack any real inspiration. The same goes for Mr. Brown's organ playing: he would be better leaving the organ playing to the established clan and keep right on to the end of his groove, showing them that he's the king of scream vocals.

It's a good album to have churning away while you tuck into the cheese and Twiglets at a party but, otherwise, it's a buy for James Brown fans only.

Side One: Let's Go Get Stoned; Hold On, I'm Comin'; Our Day Will Come; Message; The King.
Side Two: 634-5789; When A Man Loves A Woman; Hot Mix; Oh' Henry; Get Loose.

FROM NASHVILLE WITH LOVE



CHET ATKINS RCA VICTOR RD 7838

Here are 12 tracks from Chet "Mr. Guitar" Atkins. This time he's in a very romantic mood, but his guitar playing is still as perfect as ever. On some tracks he does sound a little bit mechanical, but on others—"Stranger On The Shore" is a good example—his guitar says more than any voice could. The majority of tracks are uncomplicated and easy on the ear. Two of them—"Drina" and "English Leather"—are more C & W flavoured than romantic, but the "feel" is still there.

"Drina" starts with a "Running

Scared" type rhythm, and switches from a straight melody to a double-tempo, double-tracked C & W number. In "English Leather", Chet plays right across the beat, but still stays romantic. The most poignant track is "The Theme From Moulin Rouge". It's one of those numbers that you swear you know, but can't think of what it reminds you of. The opening of this particular track is played in harmonics, one thing at which Chet is a past-master. If you're a guitarist, then get this album for guitar-playing perfection. If you're not a guitarist, still buy it. It's beautiful.

Side One: La Fiesta; The Song From Moulin Rouge; Something Tender; Romance; Drina; Al-Di-La.
Side Two: From Nashville With Love; English Leather; After The Tears; Stranger On The Shore; Soul Journeys; I Love Paris.

FREAK OUT



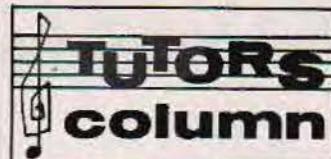
MOTHERS OF INVENTION VLP 9154

We've heard a great deal about the American two-album version. Here in Britain we've wound up with just one album containing 11 tracks. They are well chosen and are representative of a good, double disc.

The first thing you must decide before even dropping the needle into the freaky grooves is how you are going to take the record and what you hear on it. It should be regarded as a musical form of "Batman", and the same rules of attitude exist. If you take it seriously then you won't get any enjoyment from it, and will dismiss it as rubbish. But if, on the other hand, you retain your sense of humour, you'll like it. The whole record is a deliberate send-up of the trashy American pop scene with here and there, sexual connotations and some vague, social comment.

Musically the album is well made and free-form passages can get under your skin. There is an excellent rock guitarist featured on the album.

Side One: Hungry Freaks Daddy; I Ain't Got No Heart; Who Are The Brain Police; Motherly Love; Wowie Zowie; You Didn't Try To Call Me; I'm Not Satisfied; You're Probably Wondering Why I'm Here.
Side Two: Trouble Comin' Everyday; Help, I'm A Rock; The Return Of Monster Magnet.



A list of Teachers who give instruction in the instruments indicated

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

Micky Greeve (DRUMS), 41 The High, Streamham, 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.

Grade Guitar School (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 pm). WAN 0687.

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

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

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

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

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

Peter Sander (JAZZ PIANO/ARRANGING), 73 The Avenue, London N.W.6. WILlesden 1781.

Graham Willeard (DRUMS), 39 Harmer St., Gravesend, Kent. Tel. Gravesend 5687.



YOUR LETTERS

Dear Sir,

I suppose that you have had many, many letters commenting on the situation with regard to the pirate radio stations. I would like to add my comments to them.

Personally, I feel that the country is slipping under a kind of dictatorship. The Government is going a little mad and is ostentatiously effecting reform merely for the sake of it. They are quite welcome to their inter-party wrangles, but they should never violate the right of the individual, which they are doing now.

It is surely obvious that there is a definite need for "pop" music and the pirates are fulfilling that need. If they were not they would be out of business.

It is to be regretted that the Government is not sufficiently enlightened to come to terms with the so-called "Pirates". They have not attempted negotiations. They are using bullying tactics which make a mockery of this "fair" isle's reputation for being rational

and just in all dealings.

Certainly the "Pirates" must play their part in the country's economy, but they have never been encouraged to enter into discussions to state their case. They are being shot at and sunk by the mighty Government vessel before they have a chance to hail its captain. The captain in this case just doesn't realise that millions of people get pleasure and, in some instances, comfort from these poor, drifting dee-jays.

P. Greene,
Wimbledon.
(LP Winner.)

Dear Sir,

Although we are 100% blues fans we always find time to "clap" some of the up-and-coming groups. However, in Bristol, at least, there is a faction whose musical knowledge is limited to "Geno".

Recently this faction have had the lack of appreciation to yell this out during a John Mayall concert. Also, an up-

and-coming blues group were treated to similar chants which were later encouraged by the group following, whose repertoire was limited to the current pops and "Geno".

Evidently they enjoyed this practice and even chanted with them before they performed an inferior version of "Que Sera Sera". However, when we retaliated with chants for various blues artists, they seemed extremely annoyed and made various gesticulations.

We do not wish to enforce our opinions on other people, but it seems that they wish to remain narrow-minded and unappreciative. At least let the groups who have some musical knowledge try to understand more music than three chords.

Robert Brewer and
Michael Sheppard,
Bristol 3.

And from the winner of "Beat Instrumental's" September Competition:—

Dear Sir,

Please forgive me for not writing sooner but the project which I am writing to you about has only just come off.

Now I am pleased to inform you that, with the use of the Akai tape-recorder that I won, I am now able to submit songs which have been written by two friends and myself, who have started a small

concern in songwriting to record companies.

We have gone under the name of "Ashburn Productions" and eventually hope to have our own studio. Well, what more can I say but thank you once again. It is truly a wonderful prize, and I will always remember that without *Beat Instrumental* my venture would not have been possible.

Howard Burns,
Clapton, E.5.

Dear Sir,

I am a very great fan of the Hollies and see in them an assurance that Britain will be the major influence on the charts all over the world for a long time to come.

Can you please tell me if they have published their superb songs in album form? If so, what is its price, and where can I get a copy.

T. Lonsdale,
Chippenham,
Wilts.

Recently published is: "The Hollies Souvenir Song Album". It costs 12/6d. and can be obtained from Galto Music Ltd., James House, 71-75, New Oxford Street, W.1. Amongst the songs are: "Stop, Stop, Stop", "Have You Ever Loved Somebody", "Fifi The Flea". There is also an 8-page, pull-out colour supplement with biography and photos.



NAT TEMPLE PRAISES HOHNER

"As a musician I appreciate the quality of Hohner instruments . . ."

When interviewed the other day, Nat Temple, one of England's premier clarinetists, who built his reputation with star bands such as Ambrose, Gerald, Harry Roy, etc., and life-long admirer of the one and only Glenn Miller, said: "... however much the mood and style may change, one thing is certain, you must play a quality instrument and in a long experience as a musician I certainly appreciate the quality of Hohner Instruments . . . I think the Organ is a MUST in modern music and I am glad to include it in my band . . ."



Nat Temple
and his
Band play
HOHNER

HOHNER
11-13 FARRINGTON ROAD, LONDON, E.C.1

★ CAT ★ IN CABARET



I HAD to interrupt a game of Monopoly, which Cat Stevens and his road manager were playing, to talk to this "man of the moment" at the Mirimba Club, Middlesbrough.

How was he enjoying cabaret? "Not bad, actually", he replied, "much better than I expected. I thought I wouldn't go down very well." What type of act was he giving the Mirimba patrons and those of the Dolce Vita, Newcastle where he was doubling? "An ordinary act", he told me. "I'm doing all my own songs, and just sort of explain the meanings behind them. The first one is 'Here Comes My Baby'; then there's another which is off the LP called 'Better Bring Another Bottle'." I was intrigued to know the story behind "Baby". "It's all about this girl, you know", said Cat. "It's quite a true story, actually, she went off with another feller. It's just a double-timing story. My version is much sadder than the Tremeloes."

COVER VERSIONS

And the rest of the cover versions of his songs? Did he think that any of them were bad? "No, I like all of them. They are all very interesting." Had anything cropped up in any of them which Cat had never thought of? "Well, that 'Here Comes My Baby', for instance, with all the shouting and clapping. I didn't dream of that. It sounds pretty nice. It doesn't really go with the words, but who cares? It sounds good."

I asked if he was putting his newly-acquired Akai tape-

recorder to good use. "Yes", he said, "I've got it here, with me now." Had he written many songs? "Not many, really", said Cat, "but I've got some great arrangement ideas from it, with the double-tracking and things." And amongst the few songs he had written was there anything outstanding? "I don't talk about my songs until they are completed", said Cat. "In the car. Because that song might be used with another bit to form a completely different song a couple of weeks later." Did that mean that all his songs were made up of bits and pieces? "No", he said. "What I mean is that I have thousands of little tunes going round in my head and I just put them together. Some of them fit and some don't."

It's generally acknowledged that Cat has talent of a lasting kind. I asked him what he thought was meant by the word "talent". "Mmmm, talent?" He was puzzled. "You mean my kind of talent? Well, I think my talent is to give people what they want. Something exciting, different, and something which doesn't get boring after three plays."

Which is Cat's favourite composition? "Well", he said, "you haven't heard it yet. It's one of my classical pieces. I think I may write words to it. Maybe that's the only way people will listen to it. I'd like to make it a musical, but I'm not sure that people would go for it." And which was his favourite track from his recent LP? "The Hummingbird", replied Cat. "But after I'd written it another song called

'Hummingbird' was released, which I was very perturbed about, so I changed the name of mine to 'There's A Hummingbird'. Jackie Trent recorded it."

What happens when a young person finds himself so successful so soon? I asked if Cat thought he had found himself or lost himself in the success. "Funny question", was his comment. "I don't think I ever knew myself, really. I don't think I'm finding myself, but I'm not losing myself, because I never knew myself." Is there a new self? "I'll be getting one soon", said Cat. "I'll be getting one soon."

CABARET

I asked if he would rather have waited a little while longer to make his cabaret debut. "Oh, I don't know", he replied. "Maybe the longer you wait the harder it is to get into it when it does come along. I think it's a good idea; I'm enjoying it very much. The audience has been very

nice to me. I've heard about the way they've treated some people, and, going by that, I've been getting a great reaction."

AMERICA

So things aren't going too fast for Mr. Stevens. "Wait until America hits me", he said, knowingly. "That's when things will start moving too fast for me." And when might that be? "Quite soon, I think", said Cat, "but I'm not saying anything. It might just be rumours. My records are being released there. I've got one in the New York chart, but I have to break down the other cities. That could take years and, in fact, it might not even happen." And when he does go what does he want to see. Greenwich Village? "No", replied Cat Stevens, "I just want a nice beach. I'd like to go to California just for the sun." After the impact that this Cat has made on the scene in such a short while, he deserves a laze in the sun. KEVIN SWIFT.

"I'LL STAY COMMERCIAL"

SAYS ALAN PRICE



BY
TONY
WEBSTER

ONE of the most controversial singles around at the moment is "Simon Smith And His Amazing Dancing Bear". The controversy doesn't arise because of the lyrics, but through the length of the disc. It's one of the shortest ever released. Why did Alan Price even decide to record it? I put these questions to Alan at the Playhouse in Manchester.

"Originally, 'Simon Smith' was intended for an EP", he told me, "but it turned out so well, we decided to release it as a single. I found the song in a music publishers. We played through about 20 demos, but as soon as I heard 'Simon', I knew it was for me. Personally, I think it's about the most commercial thing I've done." Does this herald a return to the piano? "Not necessarily", he continued. "The organ is a great instrument, but I think the piano complements my voice more. I think it's very dull and dry." I mentioned that there were a few thousand fans who would disagree with this, but Alan stood by his statement.

Has Alan found time to continue with his songwriting? "Yeah, I've just started off again. They're all commercial songs. One would be ideal for Zoot Money. Do I intend to stay on a

commercial kick? Definitely. I'm in this business to make money, not to play for my own enjoyment. I can do that at home." Do some of the old Animals' fans still come to see Alan work? "Quite a few of them do still come along, but I seem to have acquired a few new ones as well. In fact, I get more with each record."

NO COMPARISON

After his very popular "Ready, Steady, Go!" stint with Eric Burdon, was there any chance of a dual recording? "I'm afraid not", said Alan, sadly. "It's one of those things I would love to do, but can't because of contractual difficulties. Anyway, Eric is trying to make it big in the States. I've seen the New Animals work, and think they're great. No, there's not any comparison with the old group. We were just raving around, and they're on a much more musical kick. I know he's got a huge stockpile of numbers laying around. He'll probably use some of these when he returns to the English scene."

EFFECTS

Has Alan any plans to try and break into the U.S. charts? "Yes, I have", said Alan, "I'm going over there in a few months to do some

promotion on 'Simon Smith'. That's the kind of number that could really go over big." I asked Alan if he'd ever considered using some of the latest fads, such as lighting, on stage. "No! There's no substitute for good music. I'm not completely against these effects. Only when they're applied in the wrong context. So many of the newer groups use them to cover up their mistakes. The Who and the Move can carry it off because they're doing some good songs. Thing is, as soon as a new idea comes along, everyone tries to jump on the bandwagon. And only the originators survive."

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF THE TOP TWENTY FOR THE FIRST TWO WEEKS OF APRIL, 1962

1. Wonderful Land
2. Dream Baby
3. Hey Little Girl
4. Hey Baby
5. Tell Me What He Said
6. Can't Help Falling In Love
7. Twistin' The Night Away
8. Theme From Z-Cars
9. Never Goodbye
10. Hole In The Ground
11. When My Little Girl Is Smiling
12. Stranger On The Shore
13. Let's Twist Again
14. Wimoweh
15. Softly As I Leave You
16. The Young Ones
17. The Wanderer
18. Love Me Warm And Tender
19. Dr. Kildare Theme
20. Speak To Me Pretty

- The Shadows
Roy Orbison
Del Shannon
Bruce Channel
Helen Shapiro
Elvis Presley
Sam Cooke
Johnny Keating
Karl Denver
Bernard Cribbins
Craig Douglas
Mr. Acker Bilk
Chubby Checker
Karl Denver
Matt Monro
Cliff Richard
Dion
Paul Anka
Johnnie Spence
Brenda Lee

Records entering the Charts during the last two weeks of April, 1962

- Wonderful World Of The Young
Nut Rocker
The Party's Over
Love Letters
Young World

- Danny Williams
B. Bumble
Lonnie Donegan
Ketty Lester
Rick Nelson

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