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Editorial

A lot of comments have appeared recently about some of the records in the current Top Ten. Harry Secombe, Frank Sinatra, Val Doonican, Engelbert Humperdinck, and many others have been told that they've no right to a place in the pop charts. I think these critics are wrong, because there's only one thing you have to do to get into the Top Twenty (if one ignores the more simple but crooked method of trying to bribe your way in) and that is selling a helluva lot of records! That's all the Top Ten, Twenty or Thirty was ever supposed to be. So it's a bit daft for anyone to complain if an artist gets in as the result of everyone buying his discs. There's also a very obvious way in which the critics can stop these artists taking over the top places, and that's by making records which sell in bigger quantities.

Getting to number one, though, isn't the whole story. Many people have achieved this distinction. Repeating the performance regularly is a very difficult thing, and no one can go on doing it for very long. Elvis, of course, once held sway, but now finds it difficult to get into the top five, and the Beatles have also recently started catching that nasty disease which, sooner or later, afflicts all recording stars, which we have given the name of the "Number One Problem". This month we've got a special feature on the whole subject which reveals just how tough it is to stay at the top.

New trends have a habit of creeping up slowly and then suddenly bursting upon the scene. Country and Western music has been put forward as a possible contender for boom stakes for many years now.

Many are saying that Tom Jones' two recent hits, "Green, Green Grass Of Home" and "Detroit City", show that not only is C & W music growing in popularity, but that it's already taken over as the big-selling sound on disc.

The Editor.

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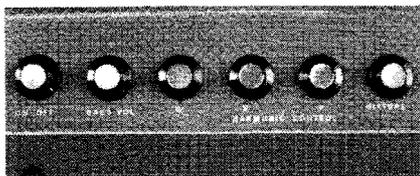
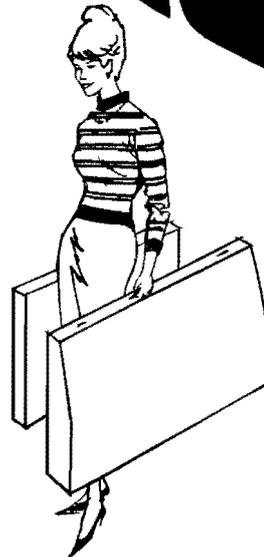
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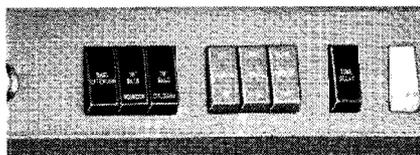
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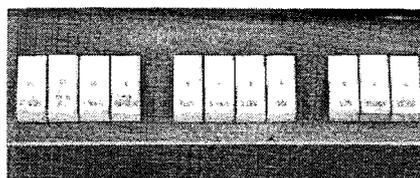
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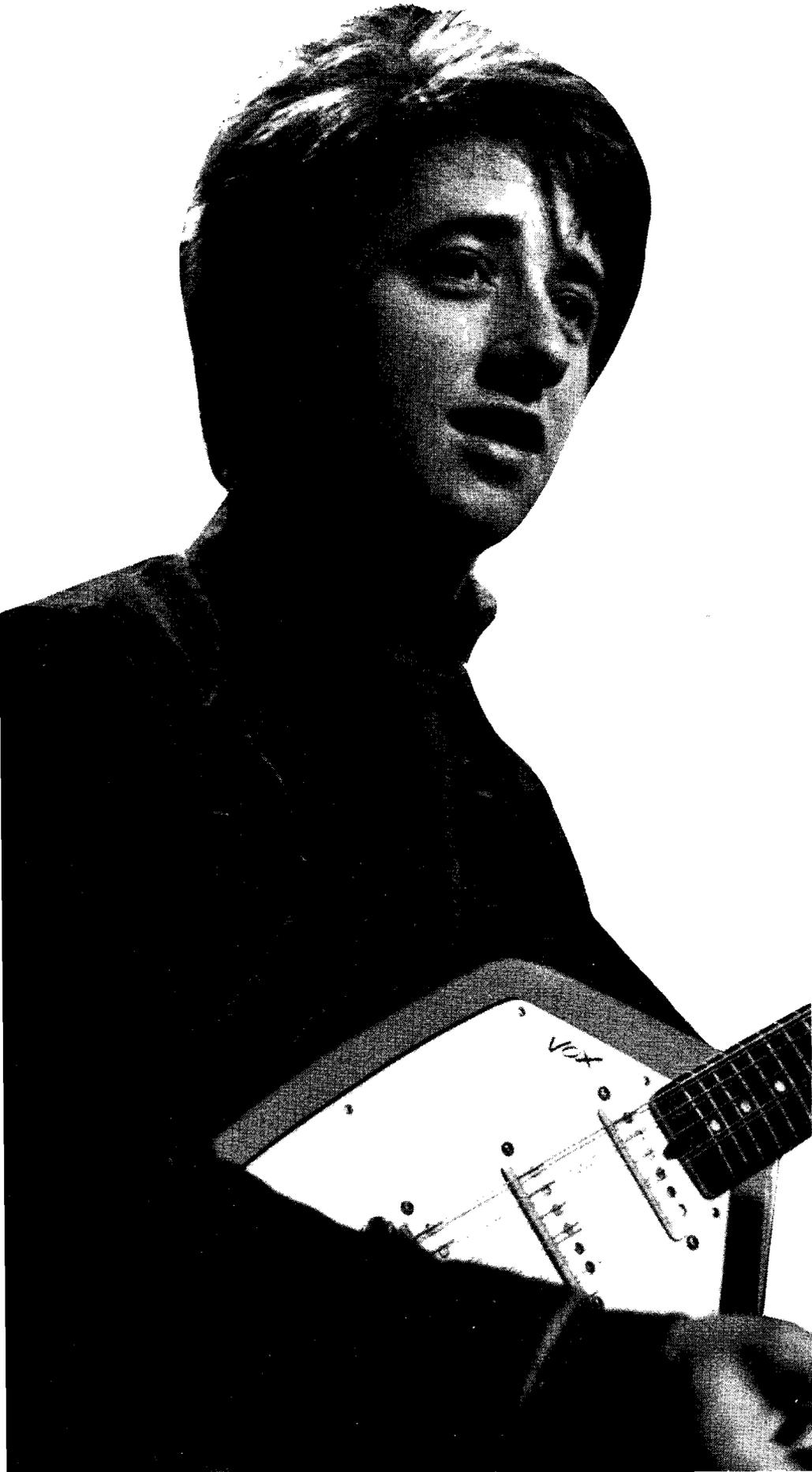
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PLAYER OF THE MONTH

TONY HICKS



TONY HICKS was musing on the fact that he thought that Paul Jones had come into his bedroom on a recent tour—wielding a big axe. He wasn't sure whether he had dreamed it . . . or whether it had really happened! But jerked back to reality, he talked about his background and current ambitions.

Born on December 16th, 1945, Tony started playing at 11. "An aunt bought me a Japanese guitar, costing about a fiver, and she made me learn to play. Good thing. Most kids were getting guitars, trying for a fortnight or so, then giving up. I HAD to learn, so I progressed. I went through the skiffle bit. We had the Skifflettes, went on the Carroll Levis radio and TV shows, but nothing came of it. From there it was through a lot of different guitars and groups up to the Hollies.

"Now I own two Gibsons—a big stereo and an old Les Paul, the Paul jobs are very popular now. And a Vox 12-stringer, which is great. And a Rickenbacker 12-string. And a Hofner bass. Then there is a Vox 12-string acoustic and Vox 6-string acoustic.

"You know, I can't define my place in the Hollies. I'm not really a singer or a guitarist as such. That's Graham Nash in the background saying I'm right! In fact, I think I may leave! But remember we've never used rhythm in the Hollies. . ."

Any group about which interests Tony? "Well, there's us. No, I look forward to the new group formed by Spencer Davis. He's got some good boys joining him and it could be very good".

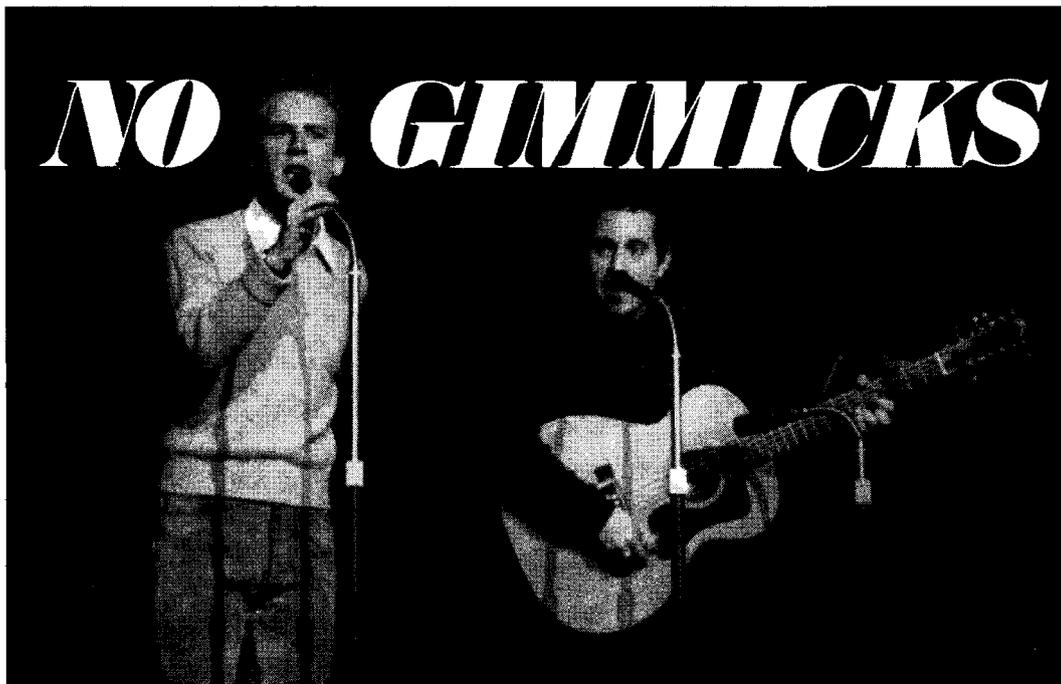
Any ambitions for Tony himself? "Yes, I started learning to read music some years back. Now we have an arranger who gets it all down for us. But I'd like to have a go at that some time—at least it'd be another challenge".

What about the general standards of guitar-playing? "Oh, they were improving fast until recently when they started all this feedback rubbish. That's slowed down the improvement in technique. It's all overdone, but, I suppose, I quite enjoy it. Thing is, though, that less skill is needed. You just need a big amplifier and a big guitar. It's quite exciting, but you can get too much of it".

By way of finale, Tony said: "There's nothing sinister in the number of ballads getting into the charts. But I think it proves that a lot of older people are buying records".

Tony Hicks had to leave for yet another Hollies' date. Still wondering whether Paul Jones really HAD come into his bedroom armed with a big axe!

PETE GOODMAN.



NO GIMMICKS

... THEY COME TO LISTEN

A STAGE performance by Simon and Garfunkel is, to coin a phrase, something else. They don't look much like hard-hitting performers as they come on . . . Paul wandering on first, looking like a quietened-down Bobby Darin or a restrained Mickey Rooney. Then on comes Arthur Garfunkel, tall and all elbows, carrying Paul's guitars and looking as if hay was sprouting from the top of his head.

But it's what they actually have to say, musically, that counts. As Paul Simon told me, in a spurt of conversational eloquence: "People come to listen to us. They don't look for gimmicks or crazy clothes or a lot of long hair flying all over the stage".

You really do have to listen to Simon and Garfunkel. Should there be a scream of delight, you can miss the whole point of one of their songs. The lyrics come from Simon and they're mostly in verse or slang and they talk about lonely people and heartbreak and happiness and the lack of communication in the world. Teenagers can take in the messages but they react without the violent explosions of sound that normally

hits a Top Twenty artist or group.

Says Paul: "We go for subtlety. We don't try to knock audiences right there in the midriff. We know what we want to say and we believe it's important enough for people to listen instead of showing us that they understand. Sometimes we gently send up another artist, like Bob Dylan. But it's done with a gentle touch, not a sledgehammer".

BRITISH COMMENT

Simon and Garfunkel were recently in Britain for a series of three concerts. All were successful. But more important it gave the boys time to look over the British scene. . .

Said Paul: "Of the things I've seen, I believe there is a lack of originality in British music. There are the great songwriters, like McCartney and Lennon, who'd stand up in any company. Then there are the army who follow their style and try to get in on the same level. This is fatal. You must have something different to say and something different in terms of performing the material".

And Art Garfunkel chipped

in to say, "What holds music back is the categorising of each artist. You tend to expect a folk-singer to do nothing else. Or a rock and roller to be unable to tackle a straight ballad. This is wrong. Music is music, surely. You don't have to hold someone back by tying a label round his neck. . ."

And Simon came back, instantly, with the theory: "We defy people to put us into a pigeon-hole. All that happens is that I write some songs and then we sing them, to the accompaniment of a guitar. It may look like folk music and it may sound like folk music but really it's more pop, because we believe the things we do are popular. Isn't that what pop is all about? Anyway we have sold the better part of 7,000,000 records, so I guess you can say that is fairly popular".

These two boys got together when they were only 15 years old. They were at Forest Hills High School, in Queens, New York, and they made their first record as "Tom and Jerry". Song was "Hey School Girl", a Paul Simon composition (natch!). Reason for the change of name was that the boys didn't

think the world "was ready for a pop group named Simon and Garfunkel". In fact, they've since had trouble convincing a lot of people that they are not actually a team of solicitors!

Adds Paul Simon: "Despite this criticism of the British artists so often copying something that went before, there is still a lot of talent about, especially in the folksy field. I'm talking more about performers who haven't even recorded yet—just guys who are singing around the smaller clubs right now".

NO FUTURE

As an example of how Simon and Garfunkel see themselves in the music scene . . . they say they are part of a movement which includes the Mama's and the Papa's and the Lovin' Spoonful. Which is surely more pop than pure folk. . . .

The astonishing thing is that neither really sees a long-term future for themselves. There is Garfunkel who has received his mathematics degree from Columbia University and would like another in Ph.D. and then would like to teach maths. And there is Simon who is basically interested only in writing—novels, biographies, songs, shows, films. But Paul, long-time mate of Bruce Woodley of the Seekers, believes in not getting too confused a life . . . because of his touring with Art he turned down an offer to write the film score for "The Spy With A Cold Nose".

MICKEY-TAKING

About Paul's mickey-taking in some of his songs. In one he wrote "I was Union Jacked Kerouac'd, John Birchd stopped and searched Rolling Stoned and Beatled till I'm blind". That was a dig at Bob Dylan, and it was eventually delivered as "A Simply Desultory Philippic" in the Dylan style.

They're 25 now, Paul and Art. Where they'll be in five years' time is anybody's guess. But you can certainly put money on the fact that they'll be successful. R. J.

FATS ON MONEY AND MUSIC

FATS Domino, one of the greats of the rockin' rhythm 'n' blues scene, is quite happy to talk about music, but he's even happier to talk about money. When I met him, he was wearing 40,000 dollars worth of jewellery . . . a massive diamond-studded wrist-watch, a horse-shoe shaped tie-clip, dazzling cuff-links. His smart midnight blue suit cost in the region of £100 . . . yes, POUNDS!

He talked about his five cars. About his business investments, about his insurance policies, about how he once took 200,000 dollars from ONE performance in a rock show at the Brooklyn Paramount. If this sounds like Fats is a big-deal boaster . . . well, sorry! It's just that he revels in recalling how successful his career has been. And for Fats success means loot!

Listen in to some of his sayings. "I don't know whether I'm in rock and roll or rhythm and blues or what. Maybe it's a bit of everything, including folk music, specially in the songs I write for myself. I like to think of it as a New Orleans sound, which is where I still live. It's a logical development of the early jazz I grew up with when I was just a scruffy kid named Antoine Domino. I was still in short pants when I first started making music on an old upright piano.

GOLD DISCS

"I've had 19 Gold Discs so far. That's by my reckoning. Some papers have it more, some less. But it's 19. And the only one I didn't have a hand in writing was "Blueberry Hill", which is one I get asked for all the time.

"Yeah, I insist on always travelling with my band. We got an understanding. I'd feel kinda naked without those guys up there with me. But they have to be absolutely loyal to me. I ask them to go somewhere: they gotta go. I



was dragged down when my usual drummer said he couldn't make it here to Britain. I don't take no excuses—he should have made it whether he was scared of flying or not. . .

"I had this thing about flying over water myself. Went on for years. That's the main reason I didn't get to Britain before. I didn't mind hopping round the States, over land, but the idea of all that Atlantic underneath really bugged me. Took me to 1962 to get up the nerve, then I went to Germany and to take part in the Antibes Jazz Festival. Played with British cats like Gerry and the Pacemakers in Germany. Then, once I'd agreed to fly back again . . . I just guess the agents weren't working too hard for me through the next few years.

"The loyalty of British fans is something else. There's this guy Pete Preston, who runs a fan-club. He tells me

of the interest in my music—I'm knocked out. You hear of the rock and roll fans who cause trouble. I'm sorry about it. But most of 'em are just believers in our kind of music. Oh sure, I haven't had big hit records in Britain in a while. But I work all the time. I do theatres and night-clubs and I tour. Don't get much time to see my wife, back home in New Orleans. Still I must see her sometimes—I mean, I've got eight kids!" At which, the ever-bubbling Fats creased up with hearty laughter.

WELL BUILT

But the Fat Man is considerably slimmed down nowadays. His doctors advised a diet, said he was much too heavy for a man not yet 40 (he's 39, and that's as official as anyone will ever get with Fats). He's still a well-built 14 stone, though, especially for his height.

"British musicians? Don't

study them too hard", said Fats. "I guess I'm more the businessman. I like to show off in front of audiences, so I don't get to read the Top Hundred much. But the Beatles—they know what it's all about. . .

"I just don't like these cats who look like they slept out in the woods all night. If you're gonna entertain, you gotta look the part of a star.

NOTHING NEW

"No, I don't believe there's anything really new about my music. This rhythm 'n' blues—it started in New Orleans not long off 20 years ago. It has roots in Dixieland, with that big strong beat. That's why the kids took it up. They couldn't go along with guys like Dave Brubeck who progressed so far there just wasn't any beat left in the music. I go for the beat all the time.

"Music like this is international. They asked me about making a tour of Russia. We put out Cultural Exchange Programmes and seems they thought my sort of music wouldn't be right for Russia. What I say is: 'If those cats like to dance, then they'll dig my kind of jive'".

Fats admitted: "I could retire right now. But I'd just waste away without working. To me living is working. I'm only too sorry I didn't get to Britain before. The cats here are on my wavelength".

Fats was off at this point to flash that wristwatch at another battery of cameramen. Which brings me to an ironic finale. He borrowed my pen to sign autographs. In getting it out of my pocket, my cuff-link (right hand) fell out. Fats, without realising it, stepped on it, crushing it, irreparably, under a hand-made black boot. HE wears 40,000-dollars-worth of jewellery—then puts paid to my thirty bob bit of glitter!

PETE GOODMAN

Things YOU should know.

No. 5. CONTRACTS

THIS is often one of the thorniest problems in show business. Hardly a month goes by without some big argument being reported in the national Press between manager and artist, artist and recording company, or artist and promoter. And, although many of them are obviously settled without any publicity, and those that do get publicity are often settled before they go to court, some do end up in long, lengthy public wrangles with a great deal of mud-slinging going on from every side.

DEFINITION

If, of course, a contract is properly drawn up in the first place, then disagreements are far less likely to come about, because, by its very definition, a contract is an agreement between two or more people, which sets out every possible situation or problem that might arrive, in clear terms, which then become legally enforceable upon the people who sign it. In other words, once you have agreed to something on the contract, it's no good taking the other bloke to court if you don't like it, because you will lose.

There are all sorts of contracts, of course. One of the first that any instrumentalist or

group member comes across, is the agreement which they come to with the other members of their outfit. All too often, this is verbal. Fred Bloggs, the lead vocalist, who does all the organising, says: "Well, I do all the work, and you're using my front room and my dad's car to transport the gear around, so I think I should get 30%, and the rest of you 20% each out of anything we make". Seems fair enough, so everyone nods their head, and that's it. Or somebody might raise an objection, the whole thing blowing up into an argument which ends up with the angry departure of the bass guitarist or drummer.

The next agreement which crops up is, of course, between promoter and artist for a performance. But, as this is a once-only thing, it is not half so important as the agreement between a group and a manager, or a group and a record company.

PERCENTAGE

One of the biggest arguments that people get into over contracts, is what percentage the manager, agent, or recording company should take. A recognised agent is normally restricted to a 10% commission on any work he obtains for his artist, but a manager can ask for anything which he thinks he

might get the artist to agree to. And whether you give your manager, recording company, or music publisher 15% or 50%, depends very much on what they are going to do for you.

GET THE BEST

And here, of course, the old show business saying comes to the fore. "90% of nothing is nothing, whereas 1% of £1m. is £10,000." In plain language, you would be better off signing with a really top manager and agent and recording company, even if they want to take 40% of your earnings, than you would be signing with an unknown person with no contacts, who only wants to take 10%.

The contract itself, of course, is a bit terrifying to look at. It can be pages and pages of legal-looking stuff about "whereas", "wherefore", "whosoever", etc. The whole purpose of writing it that way is so that no sentence can be taken as meaning more than one thing. It also tries to cover every eventuality that might arise.

What should you look for when you are reading a contract? The only answer can be—everything. At least, you must read everything from the first word to the last. The important things to check are: exactly what period the contract covers; the conditions under which it can

be renewed; and what both you and the other person who is signing the contract are liable for. For example, are you committed to paying for all your equipment, clothes, travelling? If you are, fair enough, but is there another clause saying that you must also pay for all expenses, for example, incurred by your manager? This is the sort of thing to watch for, because you have no control over somebody else's expenses, and one should always beware of signing a contract which has loopholes enabling other people to spend large sums of your money.

WHAT'S FAIR?

What's a fair sort of agreement these days? Well, if, for example, some organisation is in a position to help you considerably, then there can be no objection to your giving them between 20% and 30% of your earnings. And just to make it even fairer, many managements these days take a rising percentage, so that if you earn between £1 and £40 a week, they only take 10%; between £40 and £100, they take 20%; and over £100, 25%. These are not ideal figures I am giving you. They are just an indication of the sort of thing you are liable to come across when it comes to discussing contracts.

And another point: if you have not worked professionally before and you are now being asked to sign up with someone, then it is always a good idea to have some sort of escape clause. For example, if a management says that they will record you and get a record released within three months, then they can have no objection to inserting a clause in your agreement, saying that if they don't get a record released within six months, then you are released from the contract. The only true answer to contracts, of course, is to get your own solicitor to check everything before you sign it, and if you follow his advice, you can't go far wrong.



Our artist has given the manager in this cartoon a devil-like tail. There's no doubt about it if you don't read your contract properly you could be letting yourself in for a hell of a time.



KLAUS MUST CHOOSE

"I ENJOY my life in music", said Klaus Voorman, opening a discussion on his dual-talent career. He's a brilliant artist, an outstanding musician. How does he manage to combine the two callings? How can such an obviously discerning young man get artistic satisfaction from a group that records "Ha Ha, Said The Clown"? Klaus answered these and other questions when we met. Figuratively speaking, we pushed the bass guitar and large booming amps from the picture, left the madding pop crowd and talked of his higher aspirations.

"I started playing classical piano when I was seven", Klaus told me. "I did a few concerts in the big halls around Berlin. I had a very good teacher; that's why I was good. I was playing very difficult things. When I came to leave school my parents did not know what

they should advise me to do. I certainly didn't know, at that age you are still under your parents' influence. I could either have gone to art college or continued in music. They decided that I should stand a better chance at the college, it was a more secure life. I can remember that I didn't have to do an exam, I just showed them the work I did at school and was admitted. In five or maybe ten years, it doesn't matter which, I would like to combine both my abilities in something which needs both visual direction and arranging. I am concerned with music even now, but it is not pop. I like to write music in movements, different pieces with movements.

"I have always wanted to make a film completely based on music and NOT the other way round. I would like to link sounds with objects. In the Beatles' 'Strawberry Fields' promotion

film you might remember the tree that was strung up, musically. That's the type of thing I want to do."

What are his views of the Manfred Mann group as a unit? Is he satisfied with his progress, the music which the group plays, in particular, "Ha, Ha"? "Nobody in the group likes it", admitted Klaus. "I feel that the hit singles are now running to a formula. I think it is hard for the others to keep up the 'pop' image, they are grown men and have a great deal of talent. I have a great deal of respect for Manfred and Mike, they are good musicians. I would say that now the kids are the audience we find hardest to play to.

BIG BAND PLANS

"But we have a lot of plans for the future. We would like to produce our own jazz concerts at places like the Wigmore Hall and we would like to work with a big band. You see, we know what we would like to happen, but we are prevented from doing anything about it because of what is going on now. I personally feel that we must progress into this soon or we will all lose our enthusiasm for the scene."

I asked him if he managed to keep up his output of art work. "The 'Revolver' sleeve was the first thing I had done since I left art school", he replied. "I never have time to work. People have offered me jobs as art director in their firms, they have asked me if they can hold exhibitions, but I just wouldn't have enough work to show.

EXHIBITION

Anyway, why should I have an exhibition? There must be many, many unknown, talented artists who are better than I am, why can't they have exhibitions?" Obviously this adulation had stemmed from the sleeve. Had he been particularly pleased with it? "I thought it was good, other people thought it as great." Did he relate it to the music which it enclosed? "Yes, I did", he replied. "I found that the people who didn't like the music didn't like the cover. They couldn't understand either of them. I was glad, because I intended the cover to match the music. I didn't want anyone to be attracted to the record by the cover alone. The only piece of art-work I've done since was the latest prestige ad. for Nems. At first I had this idea of a machine churning out star attractions, but I changed my mind. It would have taken far too long. In the end I had this drawing of . . . well, you'd have to see it." Something else we'll have to see is the rise to greater fame of Klaus Voorman, musician and artist extraordinaire. He'll make it. You can bet your "Revolver" LP on that! K.S.

THE JACK BRUCE



COLUMN

Some of the tracks on our next LP are American products. We recorded in the Atlantic studios; they were great. One of the songs that we recorded out there was by an American composer and could well go out as a single.

We went down well and everyone was astounded by Eric's playing. A few people thought, before we went, that we'd be "carrying coals to Newcastle", but none of the groups were doing our sort of stuff. We had to do four shows in one day and we were playing on and off from 11 in the morning through to midnight. I enjoyed it. I've never practised so much in all my life and as well as this we were having blows with the other characters in the dressing room. Mitch Ryder and Wilson Pickett were on the same bill as we were.

I must tell you about this guy we came across out there, actually we were put on to him by "The Blues Project". His name is Dan Armstrong and he's a genius with guitars. Most of the guitarists around New York get their guitars from him. He gets normal guitars and makes all sorts of adaptations to them. I bought a Danelectro bass and Eric bought a six-string, but they are so different from the normal models.

He also got to work on the Fender six-string Bass. He agreed that it was one of the best he'd seen because, of course, it's an old model. Everyone's trying to get old models out there . . . Fenders and Les Pauls' are the most popular. He re-wired the bass completely and adjusted the bridge perfectly for me. I've never been able to get it exactly right. I'll be using both that and the new Danelectro on stage over here and I'm looking forward to going back to the States in five weeks to add another couple of guitars to my collection. It works out cheaper to buy them there, even after duty has been paid at the Customs!

JACK.

PLAYING A POP SONG

by THE TUTOR

If you've had a look through the charts recently, you may have felt that all the songs were beyond you. One look at all those complicated chord sequences and you forget the whole thing. But you needn't. As I mentioned a few months ago, many hit tunes are based on a three- or four-chord sequence. And that includes such recent hits as "Release Me", "Sugar Town", "Green, Green Grass Of Home" and "Kaiser Bill's Batman". To show you how simple these numbers are to play, this month we've included the first 16 bars of Val Doonican's "Memories Are Made Of This".

At the same time, let's try to advance to a new and different key. That of A Major. The three basic chords are: A Major, D Major and E7, which are formed as follows:—



A Major



D Major



E7

To form a chord of A Major, you place your second, third and fourth fingers on the 2nd frets of the 2nd, 3rd, and 4th strings. To form D Major, you make a triangle with your first three fingers, placing the first on the 2nd fret of the 3rd string, the second on the 2nd fret of the 1st string and the third on the 3rd fret of the 2nd string. E7 might prove a little more difficult. With this your first finger goes on the 1st fret of the 3rd string, your second on the 2nd fret of the 5th string, your third on the 2nd fret of the 4th string, and your fourth on the 3rd fret of the 2nd string. If this proves a bit too much for you, remove your fourth finger and play the chord as a straight E Major. Now, here is the number:—

TAKE ONE FRESH AND TENDER KISS — ADD ONE STOLEN NIGHT OF BLISS —

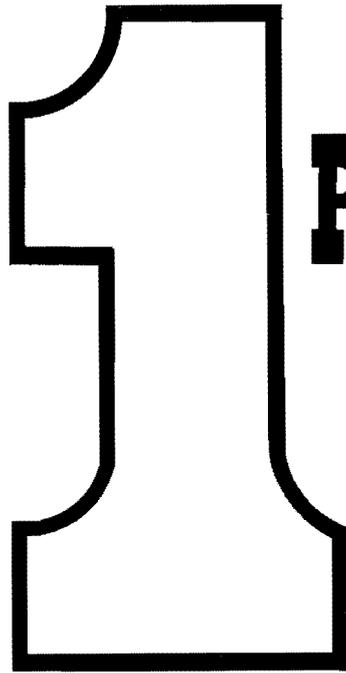
ONE GIRL ONE BOY SOME GRIEF SOME JOY MEM - D - RIES ARE MADE OF THIS.

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If you prefer to play this number in the key of C Major to begin with, then substitute all the A chords for C, all the D chords for F, and all the E7 chords for G7.

THE No.

PROBLEM!



GETTING to number one in the charts is obviously the most satisfying achievement for anybody in the highly-competitive world of pop music. It's like climbing Mount Everest, according to Tom Jones — you're indisputably on top of the world. Everybody knows something about you . . . they can't avoid it, what with the publicity from newspapers, magazines, radio and television.

SHORT-LIVED

But the elation of being right up there will inevitably only last a few weeks. Then what happens? How does it feel to know that your next release can't possibly do better, except in terms of ACTUAL sales? How does it affect a performer to realise that the likeliest course is downwards—for no other reason than you can't get higher than number one?

A quick check-around the business shows that there's a disease known as "Number One Agonies", though some stars call it "Chart-Topping Torment". Doctors can't cure it. Chemists can't recommend any patent medicine. It's just something that you have to sweat out, with hope in the old heart and the fingers tightly crossed. It's a refined form of torture—that's a pretty general view of it all.

I suppose the Beatles have

been most in the firing line. After their very first release, everything they made roared straight to the top. It became almost a matter of routine. UNTIL "Penny Lane" / "Strawberry Fields Forever" failed to make it in two or three of the national charts. In a sense, the strain will be even greater over their next single—whether the boys themselves admit it or not.

The question most often put to the Beatles over the years has been: "What happens if your next record fails to get to the top of the charts?" Generally, they've answered it good-humouredly. Said Ringo: "We know it must end sometime. It's impossible to go straight to the top year after year." But to prolong their run, they've spent more and more time with each release . . . probing for something extra-special, searching for new ideas in production. The strain is frightening. . . .

FAILURE

But this is not entirely a matter of hitting the top. It's the interpretation put upon a "failure", say of getting only to number two, by so many writers in the business. "They're slipping badly", yell the headlines. And thousands and thousands tend to be-

lieve it. There's a subsequent loss of reputation and prestige. It's all played up enormously. In fact, you could sell as MANY records with a number two as with a number one. So many things govern getting to the top spot . . . like the quality of other releases, the odd incredible teen-and-adult mass hit like Engelbert Humperdinck, the economic structure of the country, availability of the artist concerned to plug the discs, even the possibility of over-exposure on the pirate stations.

SUFFERING

The Beatles may generally laugh it all off, tend to let the fantastic record of success do the talking for them . . . but underneath it all is an obvious determination to make each single a chart-topper. It's just that they do their worrying in private, mostly. And do their suffering in the studios.

Dusty Springfield suffers more publicly. Her "You

Don't Have To Say You Love Me" hit the top towards the end of last year. She admitted then: "The follow-up is going to be ridiculously difficult. It's great being on top, but you just don't stop thinking about the next one. You try to agree with the stars, who say the charts don't matter, but you know how you'll feel inside if the next one doesn't make the grade."

Her follow-up, "I'll Try Anything", didn't hit the top. Concern was expressed by her multitude of fans. All of a sudden the pressure was really on Dusty and her disc producers. She had something to live up to. She had the "Number One Agonies".

Nobody could have done more than Dusty to make the follow-up a smash number one. She recorded it in America, after sifting through hundreds of possible numbers. On one Sunday, her day off, she actually flew back to the States just to put in finishing touches in the studios there—and, after two or three hours' work, flew right back to Britain to appear up North on the Monday.

RESPONSIBILITY

Take Chris Farlowe. His "Out Of Time" was a number one. Suddenly this amiable Cockney found his face pierced out of countless newspapers and magazines. He'd arrived. But what he had to do was try to STAY, longer than the brief weekend than most chart-toppers. Said Chris: "It's the responsibility of being right at the top that takes it out of you. You pick up new fans, you negotiate new fees for personal appearances. Everybody EXPECTS you to get



Dusty: "Hard to follow up."

right back there with your next record. And people who don't much like you are only too happy to write you off as a flop, or a has-been, if you don't get higher than the middle of the chart next time."

SINATRA HIT

Actually it's tougher for the groups than the solo singers. How come? Well, take that gov'nor figure, Frank Sinatra. He celebrated his 25th anniversary in the vocal business by getting to number one with "Strangers In The Night". So he couldn't repeat the dose next time. But who



Micky; didn't expect to get there so quickly.

cares? Nobody could ever suggest that his career was harmed in any way at all. In fact, Frank Sinatra has said: "We all, every one, make records to sell. I got a big kick out of getting to number one in the face of all the teen talent. Anybody who says there's no thrill in it should get his doctor to certify that he's still alive!"

Pet Clark is another with no worries. She's established as an international draw, a money-spinner. And Shirley Bassey loses no sleep if a record doesn't roar to the top. They've built on previous chart-toppers and gone on to other fields.

NARROW FIELD

But it's tough for the Troggs, or the Small Faces, or Spencer Davis. Their "field" of operations is not so wide as the cabaret star (who may also have hits). Their business is making hit records, the bigger the better, and any slump in sales can prove both

embarrassing and disastrous.

Listen to Micky Dolenz of the Monkees. "We were hit by this number one thing like a bolt out of the blue—we didn't expect to get there so quickly. We were, principally, a television group. But once you get to the top, all eyes and ears are on you. Here, in Britain, we had a number one with 'I'm A Believer', and then people started putting us down because we'd admitted we didn't actually play on the record. Sure, we played on the next one, but we had to work hard to make people believe it. With all this reaction towards us so early, we found it more of a strain than a lot of other guys who get to number one."

Spencer Davis was almost in a state of shock when I met him a few minutes after he learned he'd got to number one for the first time. His eventual reaction was: "This is only the beginning. Now we must consolidate and work even harder all the time to make sure the next one goes the same way. I'm all for our fans, and we don't want to let them down. You think you've reached a peak when you're there at the top. Couple of weeks later you realise that the toughest things are yet to come."

OVER-EXPOSED

When you get to the number one spot, you're there to be shot at. You can't blame groups or artists for accepting

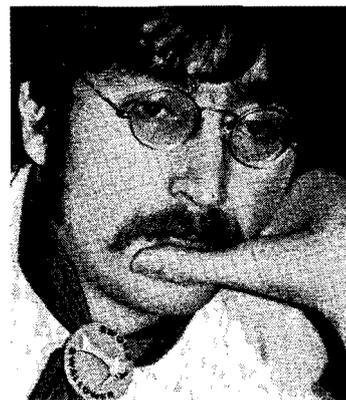


Spencer; State of shock over first No. 1.

just about everything offered—especially when the money goes up so nicely. But you can be tempted into doing too much. Helen Shapiro, Bobby Vee, Dave Clark, Freddie and the Dreamers, maybe the Bachelors—it's been said that they suffered from over-exposure at the TIME of the biggies. And there are characters like Ricky Valance who had chart-toppers and are now virtually out of the business.

OTHER FIELDS

If your number one can lead you to other fields in which you can establish yourself as a lasting entertainer, well . . . you're laughing. But if the disc work is your MAIN world, then being up their in the clouds is only an invitation to be shot down in flames. I remember the Hollies telling me: "If you can get anywhere from number five to number two, you're in the best position of all. Getting right to the top can be like sitting down and actually asking for trouble. And ulcers.



Lennon; Can't help hoping for the impossible.

And so much worry."

Don't get me wrong. It's not ALL bad. A number one hit brings in loot, both from royalties and from greatly increased appearance fees. It can lead to a happiness-ever-after sort of scene. But that shouldn't minimise the sheer agony of it for the artists concerned as they search for a successful follow-up.

As John Lennon says: "You just KNOW it can't go on for ever. But that doesn't stop you hoping it'll do just that."

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CH.14

THE Move's "smashing" days are over. Well, almost. There's still the occasional roof-shattering explosion, but, compared with the "old days", they've become as docile as lambs. But it's very hard to lose an image. When Tiles wanted the Move to cut their First Anniversary birthday cake, Roy Wood completed the operation with the help of a whacking great axe. Their act is still ridiculously loud, but they are trying to concentrate more and more on projecting themselves as good musicians and vocalists.

MORE HARMONY

"We want to rely more on vocal harmony", said Roy. "The only problem is our volume. It's not so bad with just amplifiers, but when you get a drummer bashing away on two bass drums, that's when the trouble starts. At the moment we're using a Park 100-watt P.A. unit, but I think we'll soon have to change to a more powerful one. I suppose we could keep our volume down, but people seem to want it loud, so that's what we give 'em. The gimmicks served their purpose, though, they got us known."

After the phenomenal success of "Night Of Fear", the choice of a follow-up must have been very difficult. "As you know, it's a thing called 'I Can Hear The Grass Grow'," continued Roy. "The title idea was given to me by a photographer friend. I thought it was a good one and wrote this song around it. It's all about this guy who's a real nut-case. Nothing at all to do with drugs. But I suppose a few people—especially the national Press—will read some deeper, hidden meaning into the lyrics. This thing about drugs is the only thing that really gets me. Because of the coverage given it by the Press, the average reader now automatically associates drugs with pop stars. It's ridiculous. The number of times I've been accused of taking drugs. I think the newspapers have caused more teenagers to start taking drugs than any of the groups. The whole thing has been blown-up out of all proportion."

NEW GEAR

What about their new amplification equipment? "Yeah, we're all getting these Park amplifiers", said Roy, as he signed an autograph. "They're made by a small firm in Birmingham, and they're great. With each unit there's a couple of speaker cabinets with two 15" speakers. The only trouble is they won't go in our van. That means we can't use them until we buy a new one.

"One of these days, I'm going to

MOVE'S SMASHES GIVE WAY TO VOCALS!

BY TONY WEBSTER

start using my Fender 6-string bass on gigs. But I can't until I get the new amplifier. The one I've got now is just about clapped-out. The unusual thing about this Fender is that it's only got

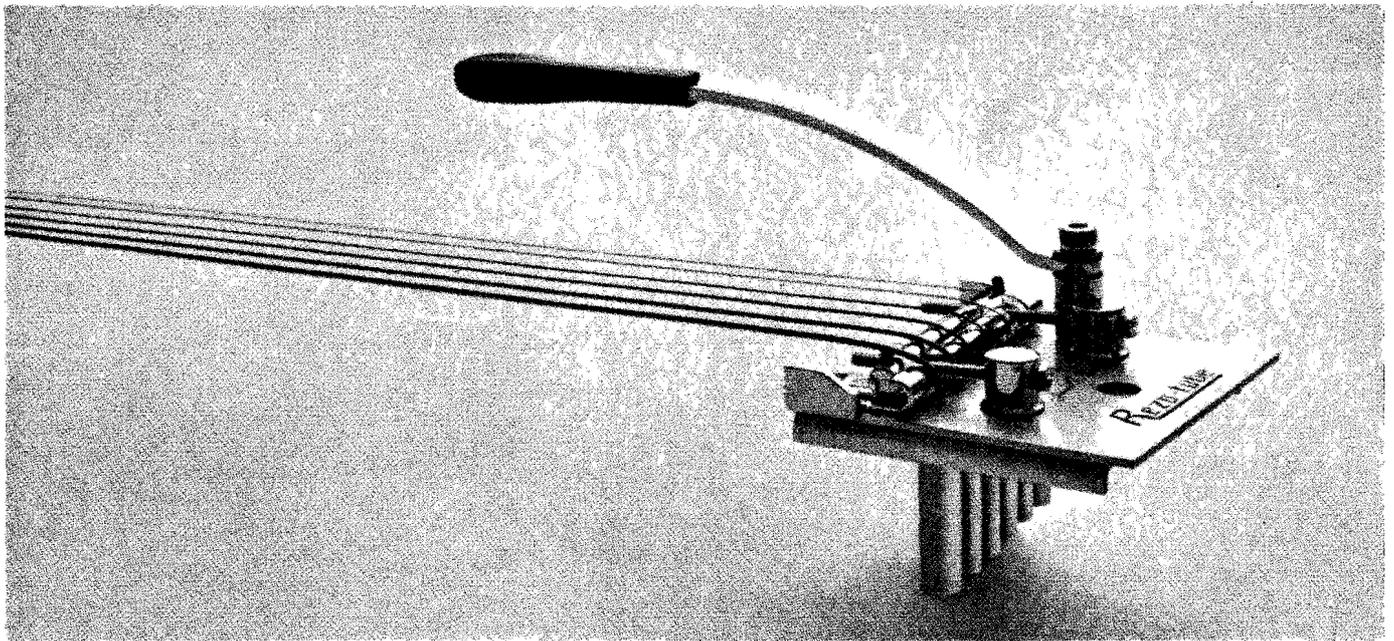
five strings. I've taken the 3rd string off and tuned the 5th and 6th strings to octaves of D. I'm never really happy with my guitars. The Telecaster is very powerful, but only has one tone. The Jaguar has a lot more range, but it's too jazzy. I suppose my ideal guitar would be a cross between the two. Another thing I'm after is a better sound from my amplifier. With the majority of amps, I find that you either get volume or quality. Never the two combined. If I get a quality amp then I have to boost the sound, but the only way to do that is by using fuzz. And I'm trying to give it up."

MOVE MASS

I asked Roy if there was any sign of an LP coming out. "Should be in April or May", he grinned. "The tentative title is 'Move Mass', and nearly all the songs are my own compositions." Now they've given up their old act, did he think there was any chance of the recent theatre ban being lifted? "I hope so. You can't really blame some of the theatres for imposing the ban in the first place, but when they hear we've changed, they should too. No, we're not going to start working abroad yet. We want to really establish ourselves in this country before we even think about it. We are doing one date at the Paris Olympia soon, but that's the only one."



The Move demonstrate their new policy by performing a close harmony number on stage. They're all up to the mikes except drummer Bev Bevan. His solo vocal spot comes later in the show.



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STUDIO REPUBLIC

THE town of Pinner, in Middlesex, doesn't seem the place to find a recording studio. But one exists. It's called Studio Republic and has only been in existence for 18 months. It is run by partners Peter Ballard and John Bales. They are assisted by Richard Charles who handles most of the engineering with John. Peter deals mainly with the administration. The interesting point about this particular studio is that although they are relative newcomers, they have the only Ampex MR-70, four-track tape machine in the country. This is claimed to be the world's most advanced studio recorder. Apart from this, they also use an Ampex two-track and a Philips two-track.

MORE SPACE

The size of the current studio is 30' x 14', but they hope to enlarge it by 10' in the near future. The mixer console was designed by Peter and John, and is soon to be marketed for professional use. The studio caters for both masters and demos, including some by Gordon Waller. Their most successful master was "QPR The Greatest", by the Queens Park Rangers football team. Another point in their favour is the fact that demos can be cut on the spot if required. And their prices are very competitive.



Peter Ballard setting up for a session in Studio Republic.

STUDIO NOTES

MORE FACTS AND FIGURES ABOUT BRITAIN'S LEADING RECORDING STUDIOS

A four-track master session will only cost you £10 per hour, and mono recording only £5. Because of its beautiful garden surroundings, this is an ideal studio for summer recordings, but it could be a bit muddy in the winter.

DEROY

DEROY Sound Service was registered in 1948. But recordings actually commenced in 1942, when Derrick Marsh learned to cut 6" 78 rpm discs. Most of the early work was done in home-built studios, and the firm slowly took shape. During these days, many small pop and jazz groups were taped, including four young-



A view of Deroy's control room from the studio floor.

sters destined to become the Beatles. Gerry Marsden was another early customer, and so was George Formby. At one time there was even a Deroy record label which was later taken over by Vogue

a very interesting feature of the old studio.

At the moment, the specialist trade work of disc-cutting and mastering for other studios and private recordists, continues to be the

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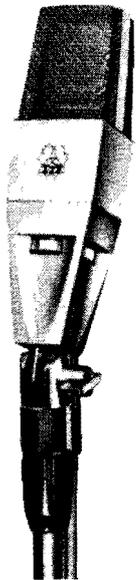
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mainstay of the business with three disc-cutters in operation up to 12 hours a day. Assisted by Gerry, a very able engineer, the object is to give the lesser groups a chance to record at the very low cost of £3 per hour. Some groups purchase vinylite pressings of their studio work to sell at local dances.

PYE STUDIOS

STUDIO ONE was opened in January 1963. Studio Two in January 1964. That's one thing that amazes people about the Pye studios. With the success they've had in the past few years, you tend to think of them being much older. Altogether there are three studios. Two for music and one for speech. This last one is used by such Dee-Jays as Brian Matthew and Cathy McGowan to record their record programmes for commercial radio. Technical Controller is Bob Auger. Balance engineers include Ray Prickett, Allan Florence, Allan McKenzie and Barry Ains-

worth. In all, 20 engineers are available.

Studio One is the largest with a floor space of 35' x 40'. Studio Two is smaller—22' x 20'—but is still capable of handling up to 16 musicians. All tape machines are made by Ampex, and each studio can record on either one-, two-, three- or four-track. Tape hiss and print-through has been virtually eliminated by the introduction of a



Recording Manager, Tony Hatch, deep in discussion with the Searchers in Pye's Studio One control room.

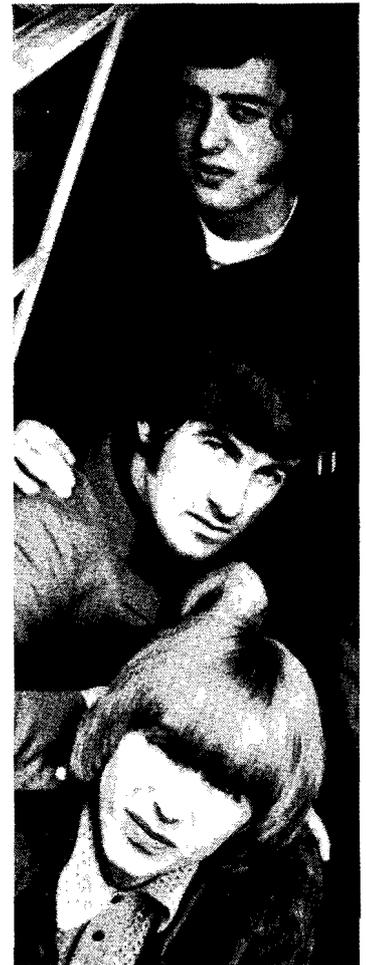
Dolby Noise Reduction system. Pye claim to be the only custom studio to offer this facility. The 50 microphones on hand are either AKG, Neumann or STC. Because the Pye studios can be hired out by anyone, the list of hit records produced there is practically impossible to name in full. Just a few of the many artists are Donovan, the Searchers, Petula Clark, Gene Pitney, Sammy Davis Jr., the Kinks, Paul Anka, Sandie Shaw and even Gene "Amos Burke" Barry.

FLEXIBILITY

According to Bob Auger, the main point about Pye is its flexibility. Anything from a Haydn symphony to the Kinks can be recorded with exactly the same precision. And the prices are reasonable. Mono recording in Studio Two costs £10 10s. per hour, and in Studio One £12 12s. Two-track is the same. Three-track costs £14 14s. and £17 17s. respectively, and four-track £17 17s. and £22. Any work between 6 p.m. and midnight is subject to a 25% increase, and between midnight and 9 a.m. and all day Saturday and Sunday to a 33½% increase.

MOBILE UNIT

Pye's latest idea is to introduce a mobile recording unit to tape such shows as the recent Otis Redding package. They hope that this will eventually end up as three albums. By the end of the year, there



The Yardbirds record at Advision.

will be yet another addition to their facilities: a mobile control room complete with 16 mikes and a four-track mixer console. This will save the engineers the very complicated procedure of rigging up equipment in dressing-rooms.

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ADVISION

MOST of the artists who have recorded at the Advision Sound Studios will know the name of Gerald Chevin. And so will many record buyers. Especially those who bought "Seek And Find" by the Washington D.C.'s. The "B" side of this disc was called "I Love Gerald Chevin The Great". It's one way to become famous. What else was recorded there? Well, "Winchester Cathedral" was. And "Night Of Fear" and "Hi Lili, Hi Lo". These, plus other recordings by such artists as Georgie Fame, Crispian St. Peters, the Yardbirds, and many others, all add up to a pretty impressive list.

The Advision Studios can be located at 83, New Bond Street. Go down to the basement and you'll find one of the most comprehensive set-ups in the country. Apart from the usual music studio, they have a separate disc-cutting room and a studio used solely for recording film soundtracks. There are eight engineers available, with Andrew Whetstone in charge of the film side and Roger Cameron the music side. Tape machines include an Ampex 300 four-track, an Ampex AG-351 mono, a stereo Philips, two Philips mono and two Lyrec mono. The floor space of the music studio

is 40' x 20', and the microphones are made by AKG and Neumann.

MIXER ON L.P.

If you wonder what their mixer console looks like, then buy or borrow a copy of a LP titled "Yardbirds". The cartoon on the front is supposed to represent it. But don't take it too seriously. Recording charges? They vary from £10 per hour for mono to £15 per hour for four-track or the use of four-track recorder for multi-dubbing. For further details, just drop a line to Advision.

STUDIO NEWS

Recent visitors to the TONY PIKE SOUND STUDIOS in Putney have included the Truth, who recorded 14 tracks under the supervision of David Nicholson, the Temperance Seven and Twinkle. From the many tracks recorded their next singles will be chosen. Organist Harry Stoneham and drummer Johnny Eyden are now working on an LP to be recorded in the Putney studios. After their performance of "Eleanor Rigby" on a recent radio programme, they had so many 'phone calls, that the idea of an album came about.

Moving back to the West End, Lloyd Ryan of STUDIO 19 has now opened a drum



Klaus Voorman and Manfred recording in Advision.

school. He's a very respected drummer so the studio has taken over an upstairs room specifically for teaching purposes. Rolf Harris has been out of the charts for quite some time, but he hopes to change matters with his next record, a self-composed ditty called "Fijian Girl". The actual session took place in REGENT SOUND's Studio "A" in Tottenham Court Road. Other likely "A" sides from Regent include David and Johnathan with a song called "Penthouse". This will be part of the soundtrack of a new film, and was produced by George Martin. French group, the Angels, could well make it with

"Soon". Says engineer Adrian Ibbettson — "The backing tracks were recorded at EMI in the morning, then they came to us for the voices to be dubbed and reduced. I really think these boys have got a chance." Staying with Regent, the Magic Lanterns were recording recently with Mike Collier. One of the tracks was "We'll Meet Again". Yes, the one that made Vera Lynn famous.

LULU'S HIT

Latest releases produced at the DE LANE LEA studios include Lulu's "The Boat That I Row", Jeff Beck's "Hi-Yo Silver Lining", and "Little Games" by

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the Yardbirds. Says engineer Dave Siddle—"Lulu's is definitely one of the best records to come out for a long while. Micky Most produced the session, and the line-up included Clem Cattini, Joe Moretti, Kenny Salmon and John Paul Jones who also did the arrangement." Also in production is a new Georgie Fame album. So far, four tracks have been recorded and are still on the secret list.

LATEST DISCOVERY

Meanwhile, up in Birmingham, the latest discovery of

the HOLLICK & TAYLOR Recording Company is folk singer Mick Lawrence. He's just recorded a song called "The MacAlpine Fusiliers", which will be included in a short film about the building of the M4 Motorway. John Taylor is also manager of Gideon. He has just recorded some new tracks for his next single backed by Birmingham group, the Andicaps, with added brass.

In the first of our Studio Notes features we said that Regent Sound had a flat rate of £10 per hour whatever the



Gordon Waller who recorded at Studio Republic.

type of session. This apparently is not quite correct as the charge for a simple mono-track session in Studio "B" is only £5 an hour. As the requirements get more complicated, so the charge goes up.



Freddie Winrose at the controls of Central Sound's brand new Custom-built control panel.

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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.

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THE 'PRINCE' WHO IS 'KING'

AND suddenly Prince Buster has bust on the scene. The King of Blue Beat has found success here via his "Al Capone" single and has also landed in the national R & B charts and if that doesn't make too much sense, well . . . he is selling his records to the main core of blues enthusiasts.

The Prince-who-is-King to thousands of blue-beat fans is quite an enigma. A ravingly happy character from Jamaica who says he can't understand why "Al Capone" has been singled out for special attention. Why can't he understand? Simply because there is a shatteringly long list of his titles available in Britain right now and they really are all much of a muchness. Take a look at a new quarterly-published list of available singles in Britain and the mind boggles at the flood of material by the Prince.

MANY RELEASES

I counted nearly 50 by his Highness under his own solo name—and only "Ten Commandments", "My Girl" and "Big Fight" appeared twice . . . with different flip sides. There are 17 by the Buster All-Stars, including "Al Capone". Buster and Cool turn up on one. Buster and the Torchlighters have one, as well. Then there is another ten split between Buster Jnr., Buster's Band, Buster's Group. All this lot out via Blue Beat, which is a label belonging to Melodisc and the indefatigable blue-beat booster Ziggy Jackson.

Even if Buster hasn't been in the charts before to any extent, these singles sell astonishingly well among the coloured population. Back home in Jamaica, Buster has long been one of the biggest sell-out stars . . . and his influence has spread through

the States. Odd thing here for the prolific one: his "Al Capone" is available there on no less than five different labels!

PROTEST

What of the Prince instrumentally? Usually he accompanies himself on drums—the African variety, and they fall somewhere between the Conga and Bongo categories. He was born on May 24th, 1938—his dad was a railroad worker. Says Buster: "Living was hard. That's why my blues are really a form of protest against all the things that bug me. I have to remember my background: how my ancestors were slaves and are still fighting for full freedom. So if you can dance to something of mine like 'Soul Of Africa' . . . well, great. But I want you to listen to the message as well".

He was once a professional boxer, but avoided getting badly marked. He started singing in a club for the equivalent of a couple of bob a night. He's toured Spain and France and has visited Lon-



Prince Buster with a Nigerian princess of whose tribe Prince is an honorary chieftain.

don several times for exclusive West Indian concerts. I once went to a Press reception for Buster, watched him sell his curious form of blues. As ever he yelled his opening announcement . . . "This is my personal dedication to all of you—LET'S DANCE TONIGHT!" And, blow me down, after a couple of numbers even hardened journalists were jiggling their

own form of blue-beat steps. On sheer weight of issued material, Buster simply HAD to break through. But as with Millie's blue-beat breakthrough of three years ago, it could be a mere spasm of enthusiasm. There's no real evidence of blue-beat taking over on a really wide scale. It just has its own non-fickle and enthusiastic following, that's all.

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SOUNDS I LIKE

BOBBY ELLIOTT

I use the normal Premier kit with all plastic heads. I like a tight sound and I should say that for stage work I tune my drums tighter than most drummers. I don't tune to any particular note, of course, but I have this sound in my head.

In the studio I'll play about with them a bit more, depending on the number we are doing. I might damp them right down or slacken the heads off. I don't usually bother with the Ching Ring in the studio because you can always dub tambourine effects on later. On stage it's good because you can get the constant tambourine sound while doing the different rhythms. I like a good, sharp cymbal sound and use smallish cymbals.

At present I'm using Olympic "C" sticks because they last a long time and they are reasonably priced. I usually buy a handful of different sticks when I go to the States. It works out cheaper.



Bobby Elliott



I also buy moleskin patches from the drug stores, they're supposed to be for your feet, but I use them as reinforcement on the skin of my bass drum because I use a wooden beater—have done for three years. Under the moleskin I have a patch of ordinary calf skin. The bass drum gives me a great sound. There may be louder ones on the market, but it's the sound that counts for me.

MITCH MITCHELL

I use a Premier kit with a special black and white stripe finish. It is usually seen on Beverly kits. I have a 22 x 17 inch bass drum, a 14 x 8 inch tom, a 14 x 14 inch tom, and my snare is the Premier 2000. I have special fittings and I use no dampers.

Many drummers loosen their heads to give volume, but I don't, the drums cut through their own. I might amplify them soon through a 50 watt set-up, but many drummers have had trouble with mikes and I don't want anything inside the drums. John Hiseman tried contact

mikes, but they weren't very successful.

I try to get the loudest possible musical sound, with the emphasis on "musical", so I have a very loud kit.



Mitch Mitchell

I've checked by listening to it up front when other drum-

mers have used it on tours.

I also have a small kit for recordings and another normal one I bought from Animal Barry Jenkins. I'm having that re-covered at the moment. I also hope to get a Gretsch kit with a small 18 inch bass drum. These small drums are ideal for recording.

BRIAN BENNETT

I go for a nice, clean, crisp sound. The kit I use is



Brian Bennett

standard with a 16 x 16 inch tom-tom, a 13 x 9 inch tom-tom, and a 22 x 12 inch bass drum. I can't see any point in using special fittings, they don't really add anything. At least they wouldn't for me.

I don't find it necessary to tune my kit for stage work, but, in the studio, you have to damp everything, especially the bass drum. If you don't you'll get a lot of overtones.

Apart from people like

TALKING TO KEVIN SWIFT

Buddy Rich—who is a real drummer's drummer—there aren't many people who get an exceptionally good sound. One person who does stand out is John Hiseman of Graham Bond's outfit. There may be many more drummers like him, but I never get the chance to hear them.

GINGER BAKER

I have tried several kits, and once I even made one for myself, but now I use a standard kit. The snare drum, though, is all of 30 years old. It was made by Leedy, an American firm. It is a treasure to me. I had it covered to match the rest of the kit. I use two bass drums and try to play them



Ginger Baker

just a fraction out of time with each other so that I can get a certain ring.

I like a solid, swinging sound. I am a solo player and proud of it. I can't understand

these drummers who act like a time machine, pure and simple. Where's their self-expression? I go for a good thump on the bass drums and a crack on the snare which is not too sharp, plus the sound of good cymbal work. And I put great emphasis on timing.

KEITH MOON

I have the giant red-glitter Premier kit, which consists of two 22 x 17 inch bass drums, a 2000 snare, three 14 x 8 inch toms, three 16 x 16 inch toms, and several timpani. I also have four cymbals.

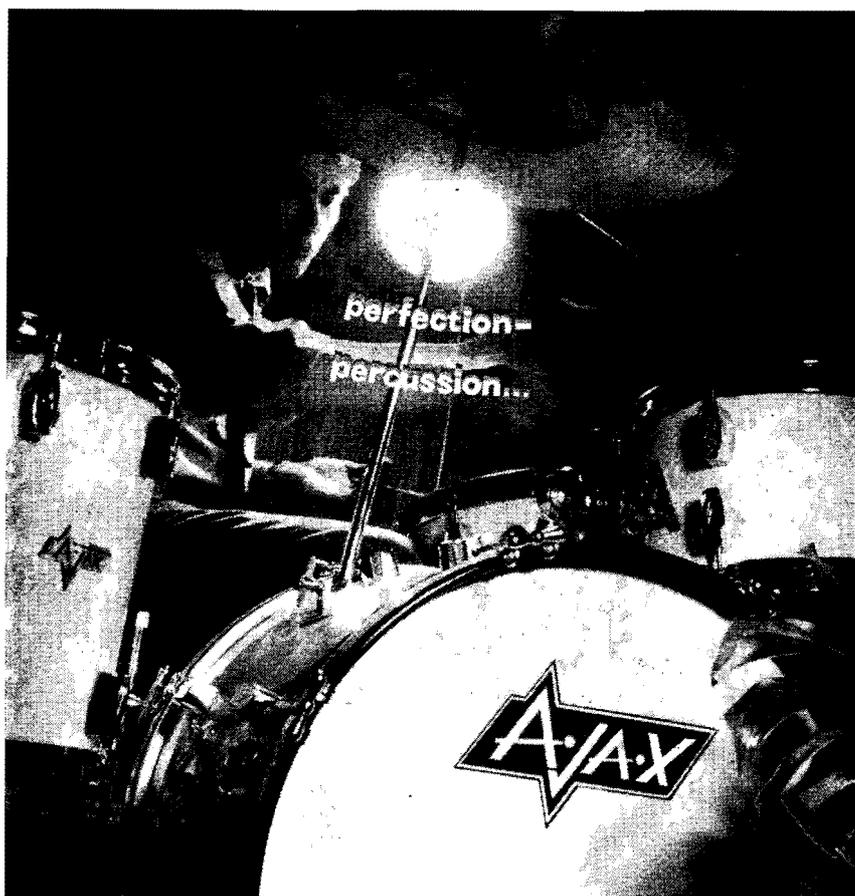
I am a great believer in simplicity and none of the stuff I do is complicated. I like the power to go with the simplicity. Now I get a much bigger noise, the two bass drums sound like thunder. I no longer use the hi-hat. I try and work round all the drums.

I find that using two sticks in each hand widens my

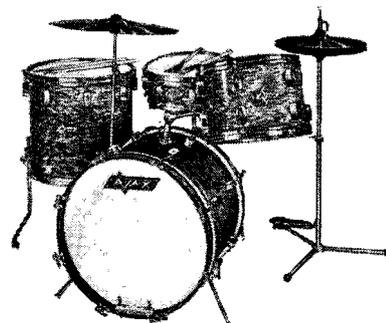


Keith Moon

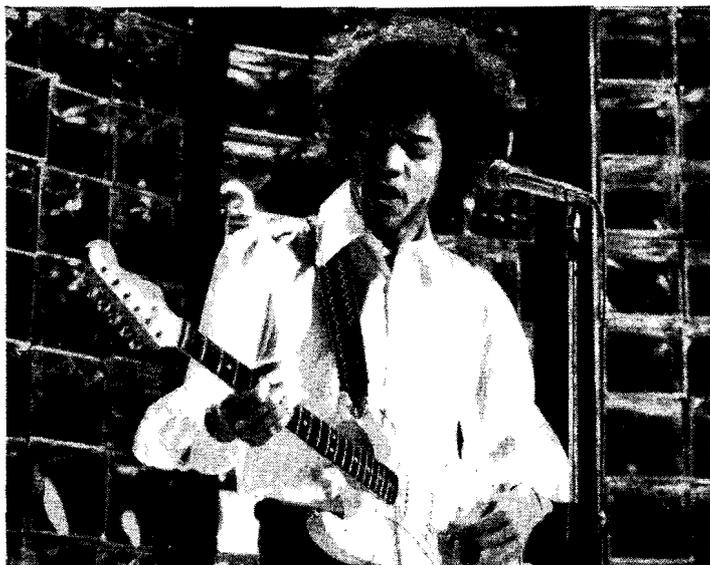
scope. One hand I use for snare and one cymbal, and the other hand I use on the toms and more cymbals. As you see, I like a really heavy sound. It's all based on variations.



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HENDRIX L.P.

SOMETIME around the end of the month, there'll be a debut LP out from the Jimi Hendrix Experience, which must be the loudest (and most exciting) threesome currently stampeding the clubs. No title yet for the album, but all the songs have been written by Jimi himself. Jimi is very much on a composing kick these days. . .

Says ex - Animal Chas Chandler, Jimi's manager-producer: "I told him one day that he sounded like a manic-

depressive. It was at a Press reception. So while he was answering the questions he came up with a song about manic-depressives. We kidded him about teddy-bears—and he wrote a song about them in a car going from a hotel to the airport. One, 'The Wind Cries Mary', is a new and rather Dylanish sort of thing—and Alan Price is very keen on recording it. But so far, we've not done much about pushing Jimi's songs around to other artists—he just does them himself.

"The LP? Well, there is double-tracking, but only three musicians. Jimi uses a special fitting on his Fender Stratocaster—it looks like a fuzz-box. But it's of special

high frequency and knocks the guitar up an octave for a second track recording. A bloke showed it to him when he was working in the Chislehurst Caves. Now it's been improved and has a foot switch and volume control. Sounds great on one special LP number, 'Let Me Stand Next To Your Fire', which is quite a number."

CRITICISM

So far, Jimi's career has gone exactly as Chas dreamed it would. Two criticisms crop up from time to time. One: he's much too loud. Said Chas: "People who just hear the loudness are blind to what he's really doing. Certainly he isn't going to change. We've had this technical problem from time to time, but somehow it's all right now. In Hamburg, recently, we heard from a Japanese firm who specialise in amplification, and so on, and they're doing a brand-new special design for Jimi. It's revolutionary: and things can't go wrong with it. At present, he is using bigger valves in his amps to save wear and tear on them."

The other criticism: that his stage act is too sexy. Said Chas: "This is ridiculous. It all adds up to narrow-mindedness. It comes from older folk who probably go to strip clubs for their kicks. Then they put pop music down. No, we're all out to build up the sheer personal excitement of Jimi."

Guitar-wise, Jimi always uses Fenders, and is hoping for a tie-up with them. He's been through six already—

two stolen, two others "fogged" up on him. Always has two with him on dates. Funny thing with Jimi—he's a left-handed guitarist, but he just won't use a left-handed, specially-built instrument. Says they can't be as good because there aren't so many made. He just reverses the strings.

"But recently we went to a club where there was a rather aged trio playing. Jimi felt like playing. So he went up, borrowed the guitarist's instrument which was strung the right way, and played it left-handed. I thought I'd seen everything, but this was ridiculous. Sheer brilliance."

On another occasion, Jimi actually fell off the stage, ending up 30 feet into the raving audience. He shed his guitar, chucked it on stage. Not surprisingly, the neck broke in two!

AMERICAN TRIP

Now Jimi wants a chance to take his talents back to America — it was in Greenwich Village that Chas first heard him. He was due to tour with the Beach Boys but, instead, went out with the Walker Brothers in Britain. Jimi, generally, is now very much the Londoner.

Incidentally, both the other members of the Experience and manager Chas Chandler are on a share of the profits. Says Jimi: "I worked too long as a backing-group musician for too little bread to let my own group go short. It's a hard life and the boys are very important to me."

RAY JONES.



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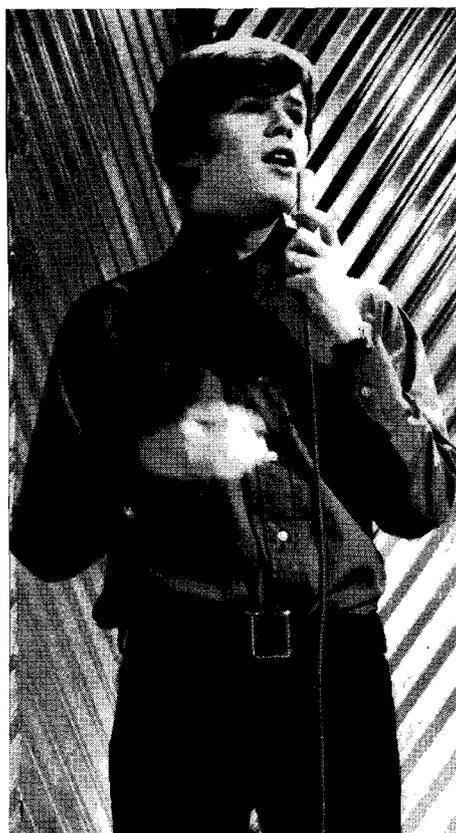
WHICH WAY FOR HERMAN?

MICKIE MOST considered the question that I had just put to him: "What does Herman do now?". He came up with the conclusion that the star was, in a sense, at the crossroads, certainly in his recording career. He said: "We have to decide exactly which way Herman will go in future—and it's difficult because of his enormous successes".

A short pause, and then Mickie launched into his theme. "Remember that Herman has had his 15th or 16th Top Ten single in the States, plus many in this country. It is now a matter of how he best develops his own talents. This month (May) he is making the film 'Mrs. Brown', and this is important. It's not a pop picture—it's being made with good actors—and I believe it can help his recording career a great deal. It can make him more believable to the mass of people. And it will surely make him more competent all the way round.

THE RIGHT SONG

"With Herman, my biggest problem is finding exactly the right number for him. What I do is pick the best song available to fit in with the best time of release. I believe, implicitly, that Herman is now laying something down of his own. He's setting standards for other artists. Take 'No Milk Today'; it's being covered by a lot of singers all



Herman; Singing better, but he must remain himself.

round the world. It's the sort of thing they listen to, then say, 'I wish I'd recorded that first'. It's a HERMAN song. And, of course, 'There's A Kind Of Hush' is a big success.

"I can say this, for sure. Herman is singing better and better with each session. But he has to remain just . . . Herman. There's no point in him trying to do a Beatle job. It's not an electrical sort of talent. He is just himself. Basically it is a melody group. The song is all-important.

"I believe the pop business is like a dart board. There are a lot of slots all over the place. What is important is for an artist to know his own slot. With Herman it is a matter of simplicity and cuteness—nobody can deny that. And I always keep it in my mind when recording him. Herman may think sometimes he should get his group on a kick more like the Stones—but what's the point? The Stones will end up doing it much better. As I've said, you have to pick exactly the right songs for Herman.

ROMANTIC AIR

"With him, there is an air of romance. I think this question is important, even to the Beatles. Give them a romantic sort of song, like 'I Wanna Hold Your Hand', and it's a smash. Some of the others are less so. I mean, 'Ticket To Ride' was honestly NOT so strong. With Herman, you lay on the romance and the fans think to themselves, 'Maybe he's singing to me'."

What about the future, then, in Herman recordings? Said Mickie: "Well, as I've said, the song is the thing. Herman can get the most out of a useful number—and he has his own brand of charm.

"But people sometimes wonder if the Hermits themselves aren't being pushed too much in the background. I regard them as being very important to the recording scene. Take the films: they realise better than anybody that you can't fit in five people all on equal merits. It has to be Herman who takes the lead, but the others will be there in

rather smaller parts. They'll be on the scene, but Herman must be the major star. Certainly they make a lot of difference to Herman in the recording studios, simply because they know exactly what he is doing, and they all get on very well with him.

AMERICAN SUCCESS

"At a recording session, Herman is very calm and co-operative—and that's the sort of mood we want to get across. His success in America is quite incredible. We've just completed a new LP called 'There's A Kind Of Hush' and no doubt that will be very big in America. For Britain, we're sifting out numbers for the next single, which should be out in a few weeks. Then we may be thinking more about a new LP for Britain, but it'll probably tie up with the 'Mrs. Brown' movie."

So there you have the views of the ultra-successful Mickie Most, who has proved to possess a golden touch when it comes to boosting an artist's career on disc. It answers, quite clearly, those who feel that Herman will (a) either drop the Hermits; or (b) concentrate entirely on a film career. Mickie is convinced that a really artistic film role will merely help Herman when it comes to making records—and get him accepted on a much wider level.

He added: "Herman has a tremendous sense of loyalty to the people who work with him. He works hard and he puts the very best he can into what he is doing. He is no trouble at all—mainly because he accepts advice and is content merely to be the singer on the record."

Which leaves just a small gap for Herman's own views. He told me: "With Mickie, you get his opinions expressed loud and clear, and you may argue at first with his decision. Then you realise that he is completely right."

A partnership in a million? More than that, it's a partnership which has led to millions . . . millions of record sales! How's that, then, you Herman knockers?

INSTRUMENTAL NEWS



Making sure that Dave Dee, Dozy, Beaky, Mick and Tich are well-equipped with Rotosound strings is Alan Marcuson, Sales Manager for James How Music Strings Ltd. The group are using these British-made strings on their eight-week world tour. "They are more consistent, more reliable, than anything else", says Dave Dee.

FOR GUITARISTS ONLY

Pete Wilsher, salesman at Baldwin's St. Giles Circus shop, has recorded an LP. Said Pete: "It's all my own work and it is strictly for guitar players only." He recorded it at the home studio of a friend in Leigh-on-Sea, "who", Pete explained, "is a Bachelor of Science in electrical engineering, and has made pretty well all the equipment in his studio himself."

SESSION MAN ALBUM

Roger Coulam, who we featured as Session Man of the Month recently, has an LP out which features his organ playing. Called "Organ In Orbit" it is released on the C.B.S. label. Roger plays such beautiful standards as "Wish-in' and Hopin'", "Shrimp Boats" and "Walk On By". The number of the album is R.M. 52399.

STAX TOUR

The Stax tour, and especially the last date at the Hammersmith Odeon, was massively successful. In every theatre they played the "Sold Out" sign had to go up early. Sam and Dave were mobbed and tremendous appreciation of a quieter sort persisted throughout for Booker T. and the M.G.s. After the Hammersmith "gig" the entire company went to the Speakeasy Club for a farewell party. The pun-minded management had put up a giant sign outside, saying: "Hit The Snacks Stax!"

RONNIE JONES REVIVAL

When, oh when is somebody going to get a hit with the oldie "Little Bitty, Pretty One"? Enough artists have tried the number, the latest being Ronnie Jones. You might remember him from a couple of years back when he was a big draw on the London club circuit. He was over with the American Army and had to return to America with them. On being demobbed he hot-footed it back to Britain, and now has the old classic out as his first release on the C.B.S. label.

HAMMOND ORGAN CENTRE

Midst champagne, *vol-au-vents*, a mayoral speech and lilting organ sounds, the new Hammond organ centre opened at 174, Chiswick High Road, recently.

Charles Smith is the man who is responsible for adding fresh territory to the musician's London paradise. He was a garage proprietor initially, but moved on to selling organs in 1962. His policy is one of "Teach first, sell later". He reasons that no one wants a car unless he can drive nor an organ unless he can play it, or at least look forward to being able to play it in the near future. For this reason the centre will offer a very reasonably-priced teaching course.

The showroom is spacious, airy and pleasing to the eye. It contains a big selection of Hammond organs, and is bordered by several soundproof rooms for discussions and also private testing of organs.

Beat Instrumental wishes Charles Smith and Hammond every success in their new venture.



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, Geraldo, 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



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Harihar Rao seen with Chet Atkins during a recent trip to Nashville.

FIRST SITAR TUTOR

Southern Music have just published the very first sitar tutor. It's called *Introduction to Sitar*, by Harihar Rao, a pupil of Ravi Shankar's. The book doesn't claim to contain any instruction on elements of the classical music of India or its terminology, but provides a working knowledge of the sitar to those people who wish to acquire the basis of sitar playing. The

30-page tutor deals with everything from a description of the instrument right through to the playing of an Indian folk song. If you think the sitar is a ridiculously hard instrument to learn, this book will prove you wrong. If you've got any inclination to try and learn this kind of music—and many people have—then this is the book for you.

BEAT SCHOOL WEEKEND

Many people say that beat groups aren't interested in learning more about their instruments. Well, the recent Beat School Weekend arranged by the Mid-Herts College of Further Education, proved them wrong. Nine groups turned up for the two-day course which included guitar tuition, drum tuition, singing lessons, stage presentation, professionalism and the use of amplification equipment. The course began with each of the groups playing a couple of numbers on stage. They were then given constructive advice from the members of the panel and the rest of the groups. This was followed by the various courses, and at the end of the weekend, they once again played. In many cases the improvement was astounding. Amongst the many groups were the Insayne, the Creepers, the Dynamics, the Arts and the Zeniths. The judges and teachers were drummer Frank King, guitarist Dick Sadlier, organist Jackie Brown, Selmer's Richard Twydel, Miles Maxwell, and *Beat Instrumental's* Tony Webster. Amplification equipment was provided by Selmer, drum kits by Premier, and the course was organised by Ben Cowley.

SPECIAL P.A. FOR EPISODE SIX

Episode Six are having a brand-new sound system made for them by Grampian. It will take the form of a control panel, as used in the recording studios, and will incorporate many special features to enhance the quality of the group's big vocal sound. Echo, reverb, and also facilities for playing tape recordings through the speakers will be built into it.

NEW ANIMAL

Danny McCulloch, Eric Burdon's bass guitarist, broke his wrist when fleeing from enthusiastic American fans. His replacement is a "Mother Of Invention" bass guitarist Jimmy. He won't be accompanying the group to Australia, however.



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YOUR QUERIES ANSWERED

RESPRAYING

Dear Sir,

I am seriously thinking of respraying my solid guitar, which has come in for quite a battering recently. Thing is, I'm not quite sure what it entails.

J. WILLIAMS,
Manchester 20.

ANSWER:—This is quite a project if you want to do it well. First, take all the fittings off the guitar so that you have nothing but the wooden body to deal with. Then fill in any cracks or holes, using a cellulose filler, then leave the body to dry overnight. The next day start sanding. Use 240 grade wet and dry and keep going until all the shine has disappeared. Now the undercoat can go on. Use a normal cellulose paint and leave to dry overnight. Then wet sand again, this time using a little soap in the water to help achieve a smooth finish, and when the body is dry, apply the first top coat. Leave for overnight again, and then apply a second coat. When this is dry you can start on the polishing. The obvious choice is car polish. As you won't use more than a couple of pints, the paint shouldn't prove too expensive.

MIKE COVERS

Dear Sir,

Could you please tell me the reason why most of the microphones used on TV in such shows as "Top Of The Pops" have masks over them?

R. RUDD,
Gt. Yarmouth,
Norfolk.

ANSWER:—These covers prevent condensation, formed by the artist's breath, from corroding the delicate parts of the mike. They also lessen that harsh popping effect, which is produced when artists "explode" consonants like B and P.

CONVERSION

Dear Sir,

I have a six-string Spanish guitar and I was wondering if I could easily convert it into a 12-string?

T. JOHNSON,
Guildford, Surrey.

ANSWER:—This would work on a strong-necked electric guitar, but on a Spanish model you will strain the neck if you put six more strings on. Another difficulty, which you would encounter on the Spanish model, would be the lack of

space for the six extra machine heads. On a solid guitar, the machine heads are usually all on one side of the head, allowing you space for more on the other side, but on a Spanish guitar there's usually no space for any more.

TUNING TROUBLE

Dear Sir,

I have recently purchased a 12-string electric guitar and am having trouble with the second set of strings. The trouble is that when I tune the strings open in unison, they are alright; but, as soon as I play on the frets gradually from 1-21 they are out of tune. I have tried using the truss-rod, but it makes no difference.

N. WILLIAMS,
Rhondda, S. Wales.

ANSWER:—As your other strings seem to be unaffected, it sounds as though you need a new second set. Remember, that the older the strings are, the more they lose their tone and go out of tune. If new strings fail to show any positive results, then the only thing to do is to take the guitar back to where you bought it.

FUZZ

Dear Sir,

Having recently purchased a Tone Bender fuzz unit, I was wondering if it is possible to get a copy of the circuit as I would like to try and make my own version. A friend of mine has also told me that you can get the same sound simply by changing a valve or something inside the amplifier.

K. BURTON,
Grimsby, Lincs.

ANSWER:—I'm afraid it's impossible to obtain a circuit diagram of either the Tone Bender or any other fuzz unit. No one is going to let out the secret of his design even if it's only for private use. Gary Hurst—the Tone Bender designer—also advises you against messing around with your amplifier. He says it's impossible to get the true fuzz sound just by altering one of the stages in your amp. You might get a distortion effect, but you can get that by overloading one stage on any amplifier. What makes the fuzz sound different to distortion is sustain. And this can only be obtained with the help of a unit.

Instrumental Corner

TOM-TOM SKINS

IT'S never a pleasant experience when your drum kit decides to be difficult and splits a skin. But when you get that splitting headache over your 12" x 8" tom-tom you've probably had more trouble than you bargained for.

What inch head should you ask for when attempting to replace this troublesome skin? 12" of course. But, if you want to use American-made heads, you might come up against a problem. A pro drummer explained to "B.I.": "Although the American heads are classed as 12" they are sometimes 12 $\frac{3}{8}$ " to 12 $\frac{7}{8}$ ". Why this is, no one really knows. It might be that the Americans use a different system of measuring."

But this can't be entirely true because the size discrepancy only occurs on the 12" x 8" tom-tom. Every other head is exactly the same measurement as its British counterpart. For this reason drummers, who prefer American skins, will stick to a British make for their small tom-tom. "What else can they do?", said one of our foremost drummers. "People told me about this difficulty, but I thought that they were probably getting mixed up with what I thought was extra overlapping skin. Then I went to buy an American head for my kit, and then I found that they were quite right. Now I'm one of the blokes who uses all American skins except for the small tom-tom."

The problem head gives rise to further worries. Can the drummer expect the difficulties to spread to the rest of the kit? To what extent are American fixtures compatible with English-made kits? Looking at it another way, how hard is it to get fixtures for an American kit? There's only one thing to do, when contemplating the purchase of a new kit. Have a good talk to the dealer. Ask if the fixtures can be obtained and, if so, how long will they take to come through. Be dogmatic about getting the facts, and don't make do with platitudes which the salesman might offer in the hope of getting a speedy sale. If you are not sure write to the firm which makes the kit or, at least, to its British agents. If you don't know who they are, watch the "B.I." advertisements.

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SONG- WRITER'S COLUMN

The composer of Manfred Mann's "Ha! Ha! Said The Clown" was Tom Hazzard. This songwriter/singer is currently working as professional manager for the Bron Music Publishing Co. Says Tom: "The title just came out of the blue. It kept going around in my mind, but it took weeks before I got around to making a demo. I played it to Gerry Bron, who's also Manfred's manager, and that was it." Although the song is basically in 4/4 time, if you listen very carefully you'll hear it change to one bar of 2/4, one of 3/4 and one of 5/4. This was Tom's doing. Manfred wanted it all in 4/4, but Tom stuck to his guns and won.

Geoff Stevens and Les Reed will soon be in the news again. Les has written "24 Sycamore" for Wayne Fontana, and Geoff "Finchley Central" for the Vaudeville Band. Geoff seems to have this thing about stations. He was the composer of Claude Francois' "Bench No. 3, Waterloo Station".

Very interesting story behind "It's All Over", Cliff Richard's latest hit. It was written and recorded by the Everly Brothers just over a year ago. It was put out as a single in the States, but then Warner Brothers decided to issue another song, and just didn't bother with "It's All Over". A spokesman for the publishers, Acuff-Rose, said: "I don't know why it wasn't released here as a single. If they'd have brought it out as a follow-up to "Love Is Strange" it would have been a smash." It was later released on the "In My Images" LP, and a copy was sent to Cliff soon after.

According to Jimi Hendrix, he was walking under the sea when he thought of "Purple Haze". But don't worry, it was all part of a dream he had. No one can see the connection between the dream and the song, but that's his story.

WITH the sound of brass being featured more and more on pop records, it's not surprising that the top sax players are seldom out of work, players like Don Honeywell, our Session Man of the Month. Though mainly known for his baritone sax work, Don copes just as easily with tenor sax, alto, bass clarinet, ordinary clarinet, flute and alto flute. "It's a case of necessity", he says, "but I wish it wasn't. I'd much rather concentrate on just a couple of instruments."

BIG BANDS

Don first ventured into show-business in 1946 as a baritone player for the Eric Winstone band. Why the baritone? "It just happened that way", Don told me. "I started on clarinet when I was 13. No, I wasn't forced into it. I really wanted to learn. After 18 months I branched out into the sax field. First on tenor, then onto baritone." Don stayed with the Winstone outfit for five years, during which time he toured all England and Europe. He then spent four years with the Squadronaires and another four with the Jack Parnell band. Then came his first real residency. At the Lyceum with Oscar Rabin.

Even though his session days were still a thing of the future, Don had made records with nearly all the big bands. His very first session? That was for the George Evans' band nearly five years ago.

"I think they picked me because of my availability. They tried the top people first, couldn't get them, and worked down the list until they came to me." From that day onwards, Don Honeywell has never regretted entering the field of sessioneers. He averages a dozen a week. His most recent chart-buster was Alan Price's "Simon Smith And His Amazing Dancing Bear". Then there have been records by Tom Jones, Petula Clark, Marianne Faithfull. In fact, so many that it would take a full page to list them.

CHANGES

Both his baritone and tenor are Selmer Mark 6 models. "I used to have a Conn, but discovered the Selmer was much better for recording." Has he discovered many changes in the session field in the past five years? "Only that it's much easier to get in now. There are so many more recordings being done and not a great many new session men to do them. It'll be very interesting to see where the next generation will be coming from."

Some of the sessioneers we've featured recently said how they bluffed

THE SESSION MEN

No. 20

DON HONEYWELL



their way through their first sessions. Don remarked on this and said: "That's one thing you can't do with a sax. You have to be able to read music. I suggest that on a first session, you just sit next to a good player and follow him if you get into any difficulty. The session field is a business. A very exacting business. Because of this, you have to be punctual. With so much money involved, it doesn't pay any musician, no matter how good he is, to be late. And he's got to be able to play whatever music is put in front of him. You can't disappear into a corner for half-an-hour and learn the number. So you must be a good reader."

Don says that the only thing that really annoys him is waiting in the studio while the engineers balance the rhythm section. "But I suppose it has to be that way", he sighed. "It would be nice if they didn't ask us to turn up until half-an-hour later though. But I don't suppose that will ever happen."

LES REED is a well-known songwriter. But what of Les Reed the arranger? This facet of Les' life is, to a certain extent, hidden from record buyers. They know that he was co-writer of such hits as "It's Not Unusual", "There's A Kind Of Hush" and "Tell Me When", but they seem amazed when you tell them that he also arranged "Picture Of You", "Green, Green Grass Of Home", and many, many others. As readers of last month's "Beat Instrumental" will know, Les also works in association with Wessex Sound Studios. It was at their new studio, in Highbury New Park, London, that I met the very young-looking Les Reed. He was in the process of arranging—and singing—a few of his latest compositions.

"Arranging is still a very big part of my life", said Les "but I've had to cut down considerable. Nowadays I only arrange my own songs. It's very satisfying, but not very lucrative. I can earn more out of one song than I can a dozen arrangements. The last big session I handled was 'Green, Green Grass Of Home'; after that I made the stipulation that I'd only do my own work."

HOLIDAY CAMP

The Les Reed story began at a Butlin's holiday camp. He was pianist with the Vic Flick band. After the season ended, both Vic and Les joined the John Barry Seven. A very good grounding for any musician. It was here that Les first started arranging. Nothing ambitious. Just a few things for the band to use on stage. During this period, Les became very friendly with Johnny Keating. Johnny was doing some arrangements for David Macbeth, and asked Les to help out with a 'B' side. The result must have been extra good, because he was offered a permanent job with Pye Records. The very first record he undertook was Joe Brown's "A Picture Of You". Not a bad start to a career. It was No. 1 for quite a few weeks.

As a musician, he prefers to stick to the keyboard. "This can hinder me sometimes", admitted Les. "I think that pianists, generally, make bad arrangers. But then, most of the top ones are pianists, so that rather contradicts me. The trouble comes when you're scoring music for a full orchestra. If you're a pianist, you tend to write for your specific instrument, and imagine the violins will sound the same. Brass players are probably the best bet. They have to imagine the whole score in their minds, and it can turn out better. The trouble with being a musician is that it sometimes makes you write for musicians and forget commerciality."

How big a part does Les feel an ar-

PEOPLE BEHIND THE STARS

No. 5 Arranger LES REED

ranger plays in pop music? "Oh, a very big part", smiled Les, "but you must keep up with the changes. I'm friendly with most of the top groups, and this definitely helps when you're trying to communicate with them in the studio. Many arrangers try and prove to the A & R man that they can, in fact, write music. They don't take the singer into consideration. I admire people like the Tamla crowd. They've studied sounds, arranging and the changes. Because of this, they've built up a record label from absolutely nothing. The best sounds can be achieved with a small group. Some older people would bring in a 15-piece band to get a full sound, and then lose the singer completely. The same effect can be got with a quartet if it's arranged and recorded correctly.

AMBITION

"Pop music has helped me to achieve my ambition. To arrange and conduct the London Symphony Orchestra. I couldn't have done it without pop. And you meet so many nice people. Tom Jones is a good example. You might like to hear the story behind 'It's Not Unusual'? I wrote it with Gordon Mills. It was intended for Sandie Shaw, and Tom did the demo. No one realised his potential at that time. Anyway, Sandie turned the song down, and Tom said he'd kill himself if he wasn't allowed to record it. I've never seen anyone with so much faith in a song. I worked out an arrangement with vibes. But it wasn't powerful enough to match Tom's voice. Then the brass idea came. When we heard the playbacks, it was unbelievable. Seriously, it was the only time I've ever felt a record just had to be a hit. It's things like that which keep me in love with my work."



Les Reed: Doesn't believe in working by the book.

I found it surprising that Les didn't admire arrangers like Henry Mancini, and his old boss, John Barry. "Henry is too mechanical. Any other arranger—like Johnny Keating or Robert Farnon—could have injected so much more feeling into things like 'Moon River' and 'Too Soon'. John's a great musician, but he works by the book. That's something I don't believe in, it cuts out originality."

How does Les feel about arranging his own material? "It's about the only way to get the sound you want. When you're writing, there's an arrangement going round in your mind, and the only way to get it onto disc is to arrange it yourself. Any other arranger would give a completely different interpretation to it." Does he always try to be original? "Usually, but not always. Take 'Green, Green Grass Of Home'. I stuck to the same format as Jerry Lee Lewis' version, but commercialised it. It's still a Country and Western number, but with a different atmosphere."

JAZZ SUCCESS HAS GIVEN GEORGIE CONFIDENCE



GEORGIE FAME has appeared, in a jazz concert, at the Royal Festival Hall, along with the Harry South Big Band, featuring top jazzmen like Tubby Hayes. The same Georgie Fame has written, sung and played his first CBS pop-type release "Because I Love You", and is still the idol of the R and B-influenced club addicts.

Jazz or pop R and B? How does he separate the two—and, more important, how does he keep both sets of fans happy? Georgie feels no pain at his recent twin-pronged successes. He told me: "I'm young enough to enjoy both scenes. I get a kick out of having a pop hit record and doing well with that sort of material. But I'm also old enough inside to appreciate and sing a bit of jazz. I hate to go out on a limb and say which I like best—and as long as I can do it I plan to enjoy both worlds.

"And, to some extent, the fans must overlap. I know that a lot of kids came along to the Festival Hall to see me because of the pop stuff—and for a lot of them it was the first time they'd ever heard or seen a big band. Probably

they didn't hear all the notes, but I think they dug the emotion. Certainly some of them were in tears when they came round afterwards—and they said they enjoyed it.

"There's a guy I met at a pub in Barnes, near London, where I go to hear some jazz—like the Dick Morrissey Quartet. He's a fervent jazz fan. He'd go off to his own room to listen to his sort of music. His son, though, would go into another room and play my pop hits. I told him I hoped our LP with the Harry South Big Band would bring them both together, musically—and I think it did just that. . . .

CONFIDENCE

"What's happened is this. I'm taking jazz more seriously, having done well in some of the jazz popularity polls. It's given me confidence to go ahead. But right now I'd say I'm much better at singing jazz than playing it. So I want to concentrate more on the playing side. I have to study a bit more—stop neglecting the playing.

"There's room for both worlds. There was a time when I did ten gigs a week. With the Blue Flames I felt I was running round in circles. All right, it was a competent band, always playing

well. But it was getting stale—we all were. Now I only do three dates a week, which leaves me time to think.

"I'll keep my own band. But I must have more time to develop on my own. I have to study music so that I can write my own ideas down, instead of having to take them to somebody else.

"It's important to develop my own writing. You know, people were saying Georgie Fame is the greatest this-and-that in the R and B field. Fine. Nice. But I got frustrated because I didn't know what was ME in it all. I was just doing and developing what other people had done before. So I must write more material."

SIMPLE TUNE

Georgie, in the midst of a recording session with the Gordon Bick Trio ("Informal small-group jazz and experimental in some ways—and Denny Cordell is in charge, as usual"), went on: "I wrote 'Because I Love You'. It's just a simple tune. Maybe it's too easy. But I think it was a commercial attempt. Maybe it only took an hour to write, but that's not the point. Something more complex would take a lot longer. The important thing is to create the right sort of material for me—and I mean that mostly for the recording field.

"Nobody really tells me what the borderline is between a pop-type record and the jazz influence. It's just that Denny and I have this good rapport—understanding what the other man is trying to get at."

He paused momentarily for breath. Then explained: "Jazz is—well, it's being good for my ego, and there is the personal satisfaction which it brings. It gives me the feeling of actually making musical progress. It's stuff that I've wanted to do but never previously had enough time to cope with it.

"It all sounds rather a busy life—maybe too busy. But you have to pause and take stock. You have to understand the things you've neglected. . . then work on them so that your technique doesn't suffer. Playing the same material night in and night out, for weeks on end, is not the sort of life that appeals to me any more. It's possible that some of the jazz fans are a bit disappointed in me at this stage, probably because I also have the pop R and B image as well, but I find there aren't many complaints.

"I'm completely happy with my new band. Completely happy with the things I take part in without them. Somehow I feel my whole career is sorting itself out. And there's so much happening that there's no chance at all of my ever getting fed up with the scene."

PETE GOODMAN.

PROFILING Donovan as he is now is quite a problem. His talk is of "brightness and light" and "all things beautiful" and, unfortunately, typewriters don't give out with letters printed in a glowing incandescent light! Black and white printing doesn't shimmer colourfully like a rainbow. . .

But Donovan has clearly changed over the years. He is probably more respected inside the folk field than out of it. Yet he recently played a 19-song concert at the Olympia in Paris (a haven of the rockiest rockers) and subdued an audience who couldn't even understand what he was singing about. He does it with gentleness and humility. Those who aren't so struck on his talents say he hasn't much of a singing voice and writes basically too-similar material.

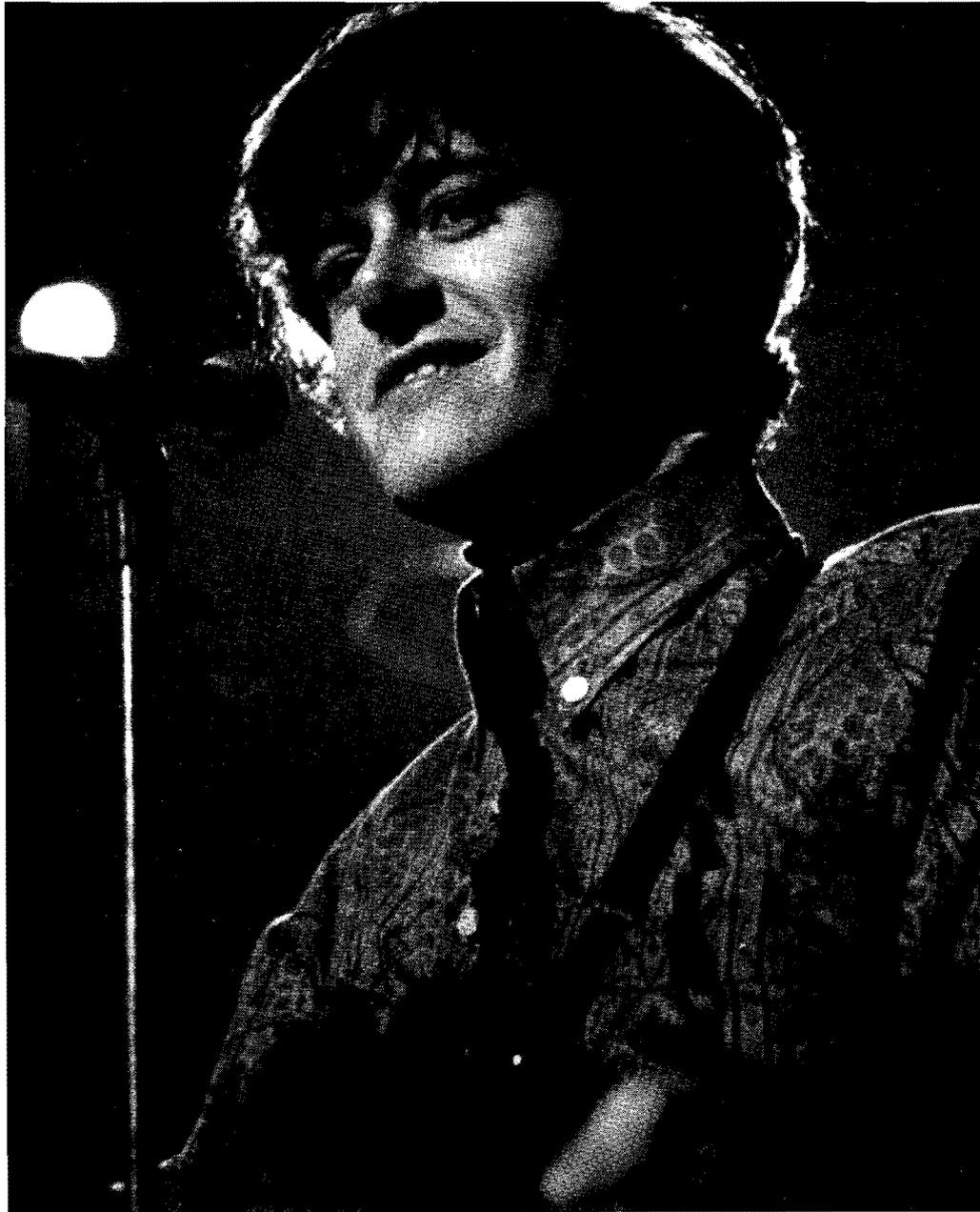
GENTLENESS

Nowadays Donovan cannot be riled. When I first met him, a few weeks before he made his first-ever television appearance on "Ready, Steady, Go", he was easy meat for the knockers. He got angry, 'phoned up his critics to lambast them, tended to be over-excitable even at disc sessions. Now, all is lightness. The smile is unwavering. The basic gentleness is ever-present.

Donovan admits he is in the pop world, but knows that his great triumphs have been outside it. He's filled the biggest halls . . . the 1965 Newport Folk Festival was a sensational success . . . and there were the Carnegie Hall and Hollywood Bowl triumphs. About it all he says: "I don't think I'm a folk singer at all. I think I'm just a contemporary writer."

His bookshelves are crammed with the works of the great poets. He is obsessed with underwater life, planning a bathysphere trip one day to plumb the depths. Outer space matters alarm him.

He uses the word "beautiful" a lot. About his dog, his paintings, his new home at Wimbledon. Even about his pal Gypsy Dave, who has shared headlines with Donovan—headlines that could have crippled the careers of both. He thinks Tim Hardin's songs particularly beautiful. He also has "discovered" modern jazz, as evidenced on recent singles. He says: "I don't want to change things. I want to ignore things that offend the eye or the brain . . .



and concentrate on the good things of life."

He says: "There is no need to protest. The younger generation understand inside themselves. The words tell the story—and the music makes it fly or soar like the sea." His recording manager Mickie Most, who handled "Sunshine Superman" after Donovan had had a long gap between singles, reckons Don is simply "a natural". And Donovan says: "I cannot discipline my mind or my imagination. They must roam free."

Donovan talks like a mature man. Yet he was born on May 10, 1946 . . . only 21 now. And only 18 when he wrote and sang "Catch The Wind"

into the charts. I remember him saying then: "I'm not particularly worried about money. I just want to write—and I don't think anyone else has enough soul to sing my songs." Well, plenty of others HAVE sung his songs and been rewarded with a "beautiful treatment" praise-phrase from Donovan Philips Leitch.

Though much-caricatured for his lightness-and-brightness manner, this angel-faced lad from the Gorbals, in Glasgow, remains very much "in". More "in", in some ways, than the style-changing Dylan. Certainly more "in" with the true folk-performing fraternity like Bert Jansch, Simon and Garfunkel, Baez et al. P.G.

LP REVIEWS

THE SIR DOUGLAS QUINTET



LONDON HAU 8311

On the sleeve of this album the Quintet's manager and record producer, Huey P. Meaux, writes: "They became a very important part of my life as they were the first American group to have a hit with the very famous English sound". Obviously the "P." stands for proud. How many managers would admit that their lovely boys had had a hit just because they copied someone else's sound?

On the first spin of the LP. It sounds samey; some of it is, but the next time you spin Sir Doug he makes more sense. The numbers are a mixture of good and bad. It seems that if the Quintet does a song it either turns out corny and dull or good. The beaty and well-executed material outweighs the indiffernt stuff, fortunately.

Douglas seems to have a big thing going for walking. It figures in three of the five tracks that he's written. Firstly, "You're Out Walking The Streets Tonight", then "We'll Take Our Last Walk Tonight" and, finally, what seems to be a repeat of the first, "Walking The Streets". Strange when you think that even the first line of the

famous "Mover" is: "Well, she was walkin' down the street. . ."

The group has a feeling for its music. Sahm's voice has a definite blues quality and his guitarist can play the blues quite well, although failing miserably on the more commercial numbers.

Side One: She's About A Mover; Beginning Of The End; The Tracker; You're Out Walking The Streets Tonight; It Was In The Pines; In The Jailhouse Now. Side Two: Quarter To Three; It's A Man Down There; The Rains Came; Please Just Say So; We'll Take Our Last Walk Tonight; Walking The Streets.

LIVE AT THE PICKWICK



THE PEDDLERS PHILIPS BL 7768

There are some good sounds on this album. For a live performance, it's great, but most of the excitement gets lost somewhere between the amps on stage and those in the record player. As musicians, the Peddlers are in a class of their own. They inject their own brand of excitement and pathos into any kind of song. And the songs here are mainly standards, including "What'll I Do?", their latest single.

Side One: Peter Murray Introduction; Georgia On My Mind; Back In Your Own Back Yard; Gotta Travel On; Misty; I Love

Paris; What'll I Do; You Are My Sunshine. Side Two: Peter Murray Introduction; Gassin'; Over The Rainbow; I Wish I Could Shimmy Like My Sister Kate; Some Day You'll Want Me To Want You; Walk On The Wild Side; Outplay.

THAT'S RICH



BUDDY RICH VERVE VLP 9151

Well, what can you say about Buddy Rich? You can't very well criticise the man who is known as "the world's number one drummer", and at the other end of the scale, all the superlatives which one might use to describe his style have already been pinched by others.

We are on a safer bet if we talk about his LP "That's Rich". It's an old recording inasmuch as the last track to be put in the can was provided by a '57 session. Ten long years ago and for Buddy Rich, ten long years full of practice, if he was brilliant then what is he like now?

His own compositions, "Me And My Jaguar" and "Just Blues", were the first to go down on tape. They were recorded in Los Angeles in '53. He used an eight-piece band (including himself) and the resulting tracks transmit a feeling and a sound which belies the number of musicians producing them. For the followers of the "nouveau" swing and jazz fields this might sound a little old-fashioned. But there is no excuse for not enjoying swing as it really should be played.

Trumpeter Harry Edison wrote "All Sweets" and, not surprisingly, plays on the track with Jimmy

Roules, piano; Barney Kessel, guitar; John Simons, bass; and that guy Rich, again as stixman—surprise, surprise. This was recorded in the October of '55. All other tracks were recorded in '56 and '57. For tracks such as "Ain't It The Truth", by Basie, there's an 11-man line-up. It's a good LP, an education for those who have only just started to swing with the real musicians.

Side One: Jump For Me; Lover Come Back To Me; Shorty George; Me And My Jaguar; 9.20 Special. Side Two: Undecided; All Sweets; Just Blues; Ain't It The Truth; Jumpin' At The Woodside.

HOLD DOWN A CHORD



JOHN PEARSE BBC OP 117

If you're interested in learning to play the guitar and can't get along with the ordinary tutors, then this LP is a "must" for you.

John Pearse, a well-known guitarist and folk singer, designed this course himself. It is aimed especially at beginners with no knowledge of music.

If you have any difficulty in obtaining either the record or the booklet, then write to BBC Publications, P.O. Box 1AR, London W.1, mentioning this review in *Beat Instrumental*.

Side One: Tuning up (Pitchpipes); Chords of G, C, D7; Basic right-hand scratch; 2/4, 4/4, 3/4 scratches (including illustration Duke Of York); Alternating basses; Chords of D, A7; Basic plucking 2/4, 4/4; Song illustration Skip To My Lou; Revision.

Side Two: Tuning up (Noting); Waltz time pluck 3/4; Basic calypso slap; Basic calypso lick; Left-hand damping; Forward picking; Ripple picking; Variations.

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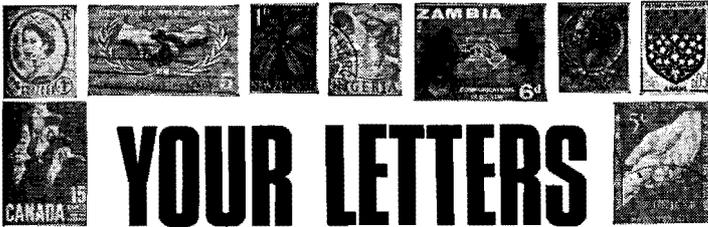
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YOUR LETTERS

Dear Sir,

I feel that I must write to you about this drug affair because I believe it's been blown up out of all proportion. The way in which the Press have handled the drug stories, which it has pounced on, makes things look bad for all youngsters and all group members. The majority of people don't possess the brain to differentiate between the minority of drug takers and the normal fun-loving teenagers and hard-working, talented groups.

I have played with several groups and have done gigs all over Britain. I have also visited the London clubs. As far as I'm concerned the headlines, such as "Drug Menace Grows", are rubbish. If people persist in having this attitude

of "they're all doing it" they are insulting talented groups, who are entertaining young people night after night purely by means of their own talent and industry. Also, why don't the newspapers feature the really good work some young people are doing instead of just the bad?

H. Kendal,
Salford, Manchester.
LP Winner.

ADVANCED?

Dear Sir,

It is 1967. We have advanced in technology, science, medicine, art and music, in fact, in almost everything. Or so I thought.

A few weeks ago I visited all our local groups, but remained unseen for the pur-

pose of writing this letter, and I cannot understand a dance promoter taking on groups that are downright copyists when the records will serve just as well.

In none of the groups did I hear the slightest hint of individuality or self expression. In none of the groups did I hear any originality at all. In fact, most of the groups were slamming out the same arrangements that topped the bill years and years ago!!! Why is it that localised groups in my home town, and many other towns, are still keeping to this rigid "copyist" grid that has no room for originality or self-expression? Why copy when it is so much easier to express? There is too much of this keeping in with "In Crowd". Who are the "In Crowd" anyway?

I am only trying to help the "local" groups, not destroy them. Remember that it is the "local" groups that become the "top groups".

D. A. Hastilow,
Tamworth, Staffs.

Staffs. groups, have you anything to say in defence?—Ed.

COMPLAINT

Dear Sir,

I don't often complain but I feel that someone should do something about the air-time on the radio for certain record companies. The B.B.C. is not concerned about the air-time on the radio for certain record companies because they do not run shows for them, and the "pirates" make a habit of playing anything, anytime.

Decca and E.M.I. own most of the air-time with Pye and Philips, having regular programmes. But Polydor has nothing. It used to have "Hi Midnight" through the week, but now there is a C.B.S. programme or "Music In The Night". Why hasn't Polydor got any air-time?

David Stone,
Abergavenny, Mon.

A spokesman for Polydor says the firm tried having programmes on Radio Luxembourg, but they just weren't bringing in the results. ❧



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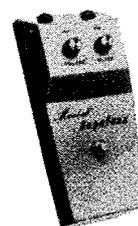
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CROPPER: BRILLIANT

BUT MODEST

THE door opened, in he strolled, a sunburned man with clear-cut features. After years of worshipping an image the lead guitarists of the British soul school are, at last, able to see and hear him in the flesh.

He's a quietly spoken, shy man, who is obviously in love with his music, and not just the personal benefits that it has brought him. He had read *Beat Instrumental* in Memphis and was genuinely pleased with the articles which had given prominence to the Stax world even before record buyers knew the names of the men behind the sounds.

He broke from a practice with the band to talk to me. Said Steve, "I started playing guitar in the summer of '57 while I was at college. By '58 I was doing dances round the Memphis area and also sessions at the Stax studios.

"In '61 I recorded 'Last Night' with the Markeys, who are, in fact, the same group as the M.G.s with the three extra horn men. Because the record sold we went out on the road for six months, but I got tired of the travelling and went back to college for a while. I was still doing sessions for Stax, and by the middle of '62 I was working there, full time.

'GREEN ONIONS'

"Then came 'Green Onions', which was just built round an old blues. It was recorded at the end of a session, when we had some time to fill." Is spontaneity invariably the basis for all the Stax tracks? "Not always", said Steve. "Most of the records we have played on have had to be developed from the basic ideas, although their success depends on the atmosphere which is developed. I specially like working with Otis because he's a guy who creates his own feeling in the studio. We don't have to create it for him."

I asked Steve for information on the gear he uses for his distinctive sound. "I have two Telecasters, an Esquire and a Strat tuned to C. I also have three amps, a tiny Gibson Ranger, which has one 10" speaker, another standard Gibson amp with one 15" speaker, and also a Fender Lancer amplifier. I use the Fender on stage, but have never tried the tiny Gibson—that's purely for studio work. I never use fuzz units."

Steve Cropper is the lead guitarist

that most group members would like to add to their line-up. How has he managed to forge ahead and break away from the weak repetitive figures that so many other lead men consider the ultimate? He is surprised, quite genuinely, by his popularity. "I'm no great authority on the guitar", he insisted. "I am a rhythm man. On all the



Steve Cropper: "I work every single day of the week, Sundays included."

records I am only playing simple rhythm. Even my solos are based on rhythm sequences. I try not to overplay. I feel what I play and I never attempt tricky changes."

To what extent are the Memphis man's breaks rehearsed? "I don't have time to sit down and work out my breaks", he said. "I goof around on my guitar, and if I come to a figure that I like, then I stick to it." Has he been pleased with all the work he's done for Stax; does he look upon his classic breaks as masterpieces? "I haven't ever been satisfied with my lead breaks", he said. "Except perhaps for the one on 'Summertime', otherwise I think they are all bad." How far does this man's modesty go?

As the whole attraction of Stax-produced records is the definite "feel" which permeates their very grooves, I asked Steve if he was able to define "feel" or "soul" as it is now commonly known. "It's love", he replied, "heartfelt love such as a man would have for his wife or his brother. In the musical sense I think it can be summed up in one word, 'communication', the ability to communicate. If a singer is unrehearsed and cannot communicate with the band that's backing him, he'll sound bad." And how did Steve Cropper, who is white, manage to plant his roots in territory which is acknowledged to be the coloured man's heritage? "I was brought up with soul music", he told me. "As a youngster I listened to the local station, W.D.I.A., that was Rufus Thomas' station. I listened to artists like Chuck Berry and the Platters. Guitarists I heard were Loman Parldin, who was the guitarist for King records, Robert Ward and Albert King, who is the king of the bluesy guitarists."

WORKS ALL WEEK

Now, besides his considerable guitar playing and composing skill, Steve is chief A & R man for Stax. "I work every single day of the week, Sundays included", he said, without any trace of regret. "I now look upon myself as an A & R man first and foremost, although I still play on all the sessions." Here the interview ended and we wandered back to join the Stax crew who were rehearsing. Staunch Presbyterians all, they will not tolerate swearing in the studio or on stage. Cropper and his companions are a great example to all instrumentalists, not only in their music, but in their way of life.

'ARNOLD LAYNE WAS JUST US'

say

THE PINK FLOYD

PSYCHEDELIC? We don't know what it means. If it means flashing lights, then we're a psychedelic group. If it doesn't, then we're not." So say the Pink Floyd. The group hailed as the first big break - through for



psychedelic music. But what of their hit record? "Arnold Layne" is nothing but a pop record. It wasn't intended to represent anything in particular. It's just us."

NOT INFLUENCED

How did "Arnold Layne" come into existence? Says composer Sid Barrett—"I wasn't influenced by anything, if that's what you mean. The title came first, and the rest just followed. Yes, we all write songs. In fact, our first album will consist of nothing

but originals. About nine by me, and the rest by the others." The group maintains that much of the disc's success was due to the sound obtained in the Sound Technique recording studio. "We went in, played the number, and the sound just came. We never go into the studio with any particular aim, except to turn out a good commercial record." Apart from writing, the boys also act as their own producers and arrangers. "Whoever writes the song, produces it."

When did the Pink Floyd realise that some form of stage act was necessary? "We believe that music works in conjunction with the lights", said organist Rick Wright. "We don't go on stage with anything worked out. The decision to include some form of visual effects was made some time ago. Hence the lights. That is our act really. Just lights."

PUBLICITY

Would they have had so much success with this, their first record, without so much advance publicity? "It's very hard to say", said the thoughtful Roger Waters. "The radio

stations won't play your record unless you're known. You're not known until you do something different. You don't get publicity without doing something different. You're not known until you get some publicity. And a record helps you to get publicity. But the record won't be played without people knowing who you are. The whole thing goes round in a circle, and becomes very complicated.

FOLLOW-UP

"Incidentally", continued Roger, "the next record will probably be completely different. We don't want to get stuck in a rut with just one sound. What sound it will be, we just don't know. All we'll do, is go into the studio with an arrangement, and see what sounds appear. If we think it's right for that particular time, we'll use it. If not, we'll try something else."

TOP TWENTY—FIVE YEARS AGO

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

- | | |
|--|----------------|
| 1. Nut Rocker | B. Bumble |
| 2. Wonderful Land | The Shadows |
| 3. Good Luck Charm | Elvis Presley |
| 4. I'm Looking Out The Window/ Do You Wanna Dance | Cliff Richard |
| 5. Speak To Me Pretty | Brenda Lee |
| 6. Love Letters | Ketty Lester |
| 7. Hey Baby | Bruce Channel |
| 8. As You Like It | Adam Faith |
| 9. Hey Little Girl | Del Shannon |
| 10. Never Goodbye | Karl Denver |
| 11. When My Little Girl Is Smiling | Jimmy Justice |
| 12. Wonderful World Of The Young | Danny Williams |
| 13. Dream Baby | Roy Orbison |
| 14. Stranger On The Shore | Mr. Acker Bilk |
| 15. Last Night Was Made For Love | Billy Fury |
| 16. Can't Help Falling In Love/Rock-A-Hula Baby | Elvis Presley |
| 17. The Party's Over | Lonnie Donegan |
| 18. Twistin' The Night Away | Sam Cooke |
| 19. Ginny Come Lately | Brian Hyland |
| 20. When My Little Girl Is Smiling | Craig Douglas |

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

| | |
|------------------------|-----------------|
| Come Outside | Mike Sarne |
| I Don't Know Why | Eden Kane |
| Lonely City | John Leyton |
| Green Leaves Of Summer | Kenny Ball |
| A Picture Of You | Joe Brown |
| How Can I Meet Her | Everly Brothers |

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