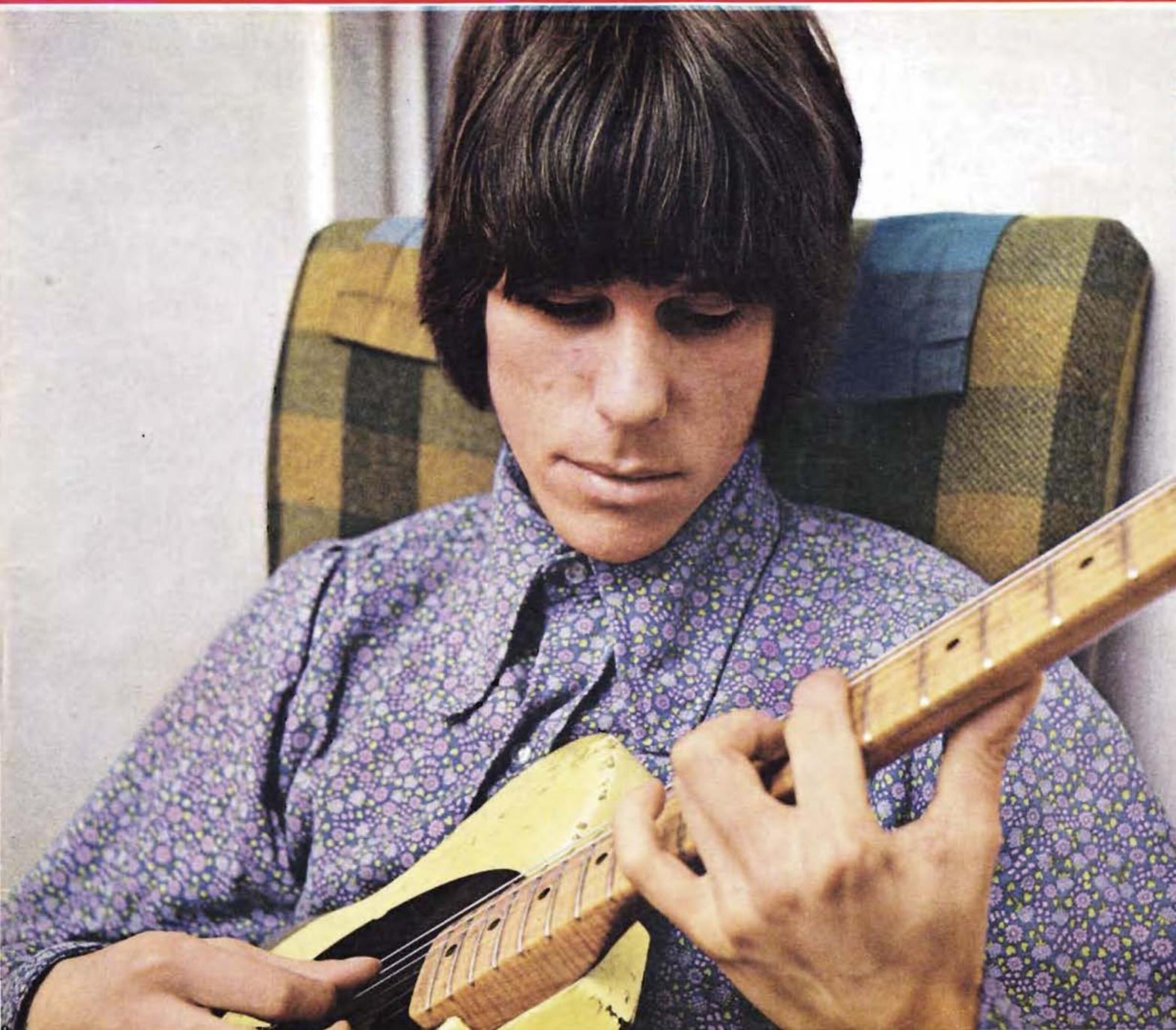


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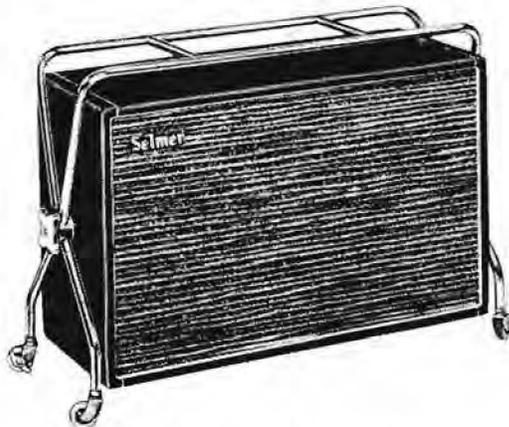
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Editorial

Towards the end of this month, British musical instrument manufacturers will once again be displaying their big range in the Hotel Russell in London. And this year, as always, the fair is for instrument dealers only—the general public will not be admitted. An attempt was made a few years ago to run a fair which was open to the public, but the manufacturers found that so many exhibits—which in many cases were very costly—were scratched and sometimes broken beyond repair, that they did not repeat the experiment. Nevertheless, it does seem a pity that the people, who actually buy the instruments in the end are unable to see the tremendous range of guitars, organs, drums, amps, etc., which can only be gathered together at this sort of fair. It is obviously impossible for most dealers in the country to stock every instrument or piece of equipment.

Despite the many comments over the past year that the pop leadership was passing back to America, there's still a very high percentage of discs in the Top 30 which have been produced in this country. And, instead of one country producing all the hits, there's a tremendous interchange of ideas going on all the time. American artists and groups are anxious to visit this country to meet our top artists and test our recording studios, and our top boys want to visit the States. The funny thing is that the same favourable comments, which are made by British artists who record in American studios, are made by American artists about British studios. Perhaps it's just a case of the grass always being greener on the other side of the fence. As for who is, or who isn't, going to provide the hit records of the future, who cares? Personally, I don't think that either country is going to dominate the other. There's a tremendous wealth of ideas and talents both in America and this country. I am sure the competition to get a record in the Top Ten will get tougher in the future and this can only mean that records will get better.

The Editor.

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MONKEE CRITICS PROVEN WRONG

AMONG the 10,000 fans who packed into the Empire Pool, Wembley, on the sweltering night of Friday, June 30th, were a sprinkling of reporters, including yours truly, come to see whether in fact "they really did play their instruments".

First surprise was the huge screen, which had been erected over the stage. We'd heard a lot about this from the American concerts and we wondered just what sort of films or slides were going to be flashed on to it.

OVERPOWERED

The supporting acts couldn't have been spread thinner. The Echoes, the group who played the introductory numbers and who, later on, backed the Monkees during their solo items, were a bit overpowered by the occasion. Someone near me muttered, "they should have had Sounds Incorporated", and he was right. A big sound is definitely needed to fill the enormous Wembley Pool. The audience ranged in age from about four years old (yes, there were several of them), to the sixties (lots of mums and dads and aunts and uncles had come along with their Monkee "Maniacs"). The mums and dads were obviously mystified by the whole thing, but the Monkee fans couldn't have cared less. They'd come to scream, and they tested their vocal chords, with the opening words of Jimmy Savile, who got up to all his big-show, crowd-arousing tricks, by raising the cloth covering the Monkees name on Micky Dolenz's big drum, and comments like: "I'm just going to have tea with four people . . . you know who!!! Anyone want to come with me?" Which, of course, brought a thunderous scream of "Yeeeahhs".

The only supporting artist was Lulu, and she had the very difficult task of keeping 10,000 Monkee fans interested for over half an hour. Her act would definitely have been better if she had been on half the time, but she almost achieved the impossible and received a big cheer when she went off.

MONKEES LATE

To cap it all, the Monkees themselves were late, and there were a lot of anxious mutterings backstage, when I popped round to see what was happening. At last they arrived, resplendent in bright red suits. On stage their equipment had been laid out so that Peter Tork's Vox organ was on the far right; a piano bass next, which Davy Jones played from time to time, a central rostrum with two Premier drum kits on it, and on the left a large copper kettle drum. The massive amplification—all 200-watt Vox Solid State jobs—were ranged along the back.

As soon as the Monkees appeared on stage—to be greeted by even louder screams than in peak-Beatle days—one rapidly realised that this was no very accomplished instrumental outfit, playing the tune exactly as it should be

played, but four talented actors, who were going to give a performance.

Right from the start, when they launched into "I'm A Believer", it was go, go, go, all the way. Mike Nesmith, playing a specially built Gretsch 12-string, was revealed as a very competent guitarist. Peter Tork seemed to be happy whether he was on organ, bass guitar or banjo. Micky Dolenz is not the greatest drummer in the world, but trying to sing lead vocals whilst hammering your kit for all it's worth is no easy task. Davy Jones didn't demonstrate any great playing ability, merely banging a tambourine to add extra percussion.

The most startling difference between the Monkees whole act and most other top groups was the sheer professionalism of the whole thing. The Beatles always struck me as being very amateurish in their between-songs announcements. Perhaps they thought nobody could hear, but they could have found something better than "and for our next number . . ."—their standard link phrase. The Monkees never went walking around the stage sorting out guitar leads and adjusting amps. The audience's attention was always focused on at least one Monkee, who was working hard to entertain them. Any item like a tambourine, kettle drum, maracas, drum sticks, were just chucked into the air or aside, at the end of a song, whilst the boys took their bows. No Monkee ever looked tired, fed-up, or even thoughtful. They were constantly clowning, waving, dancing, laughing, and jumping, to each section of the audience in turn—not an easy feat when you've got people all round you—with fantastic energy. There were also three changes of costume, and each Monkee did a solo spot. The highlight of these was Micky Dolenz's great James Brown impersonation.

BIG SCREEN

Altogether they were on stage for 70 minutes, and when they all came back to do the last three numbers, the audience was in a frenzy of excitement. How to finish a performance of this sort is always a big problem and this is where the big projection screen came into full use. Whilst the boys had been playing other numbers, still shots had been projected on to this screen, very similar to the ones you've seen on their television show, only in colour: Davy on the beach; Davy riding a horse; Micky signing autographs; Mike playing guitar; Peter smiling; plus two shots of the Rolling Stones just thrown in for legal appeal. But during the last three numbers, the screen really came into its own, and during the final number, "Steppin' Stone", a series of psychedelic shapes and colours were flashed on to it with increasing rapidity, until one's eyes were dazzled by the fireworks. The pulsating screen was matched by the throbbing backing provided by Peter Tork and Mike Nesmith, all very psychedelic. And suddenly it was over.

Yes, the Monkees can play—very well. But the performance they put on just about beats anything else I've seen recently for sheer fan appeal.

JOHN HUGH.

"I HAD TO START FROM SCRATCH" SAYS SPENCE

AFTER the great "will they, won't they" split between Spencer Davis and the brothers Winwood, it was Stevie W. who made the first impact with the Traffic and "Paper Sun". It left Spencer merely runner-up, but he is far from worried about the future.

As you read this, he is touring America with his new group and is building a brand-new following. He has his new-group single to fortify him and some excellent tracks in the can towards his first LP which will be out in the autumn.

Says Spencer: "This split business obviously caused a bit of trouble. But the reason it was such a long drawn-out business, with rumours and denials and all that, is that the organisations surrounding the protagonists (Stevie and I) put out different stories.

"I am glad that Stevie has got off to such a good start and I thought 'Paper Sun' was a fine record. But it has worked well for me too. I've now got the people I want working along with me and we are very much more of a group. Previously there was this separation of interests which obviously came through to the public. Stevie is happy now with personal friends in his group: I'm happy with musicians I rate very highly.

FULLER SOUND

"Our sound? Well, it's very much fuller now. Instead of one person who played lead guitar and then switched to organ, I've now got both . . . Phil Sawyer, a fine lead guitarist and singer who used to be with the Shotgun Express—and Eddy Hardin, on organ. Point about Eddy is that he uses the foot-pedals on bass so well that it sounds like two guys.

"In addition, Phil and I both play six-string bass on stage from time to time and we're all singing much more. Phil I admired from the start—I've still got some audition tapes he did for me. I thought of him purely as a guitarist but I found he was a great singer—and



had done quite a lot of vocals with a group called the Fleur de Lys.

"But I must say that I had to do things in a great hurry. During all those rumours, I honestly didn't know when Stevie was actually leaving. But he already had his new group worked out pretty well. One hates running up the old bitter bit, and I'm not really bitter, but the fact is that I had to start from scratch. It was tough but I felt that I couldn't chuck away what I'd worked for.

"Now there is a slight problem about material. Take things like 'I'm A Man' and 'Gimme Some Lovin'—these are hits associated with the Spencer Davis Group, so obviously we have to use them on stage. In point of fact, I was involved in writing 'Gimme Some Lovin', along with Stevie and Muff, but I didn't actually appear on the label credits . . . only on the sheet music.

"But now the point is that we, in the group, can do what we want. That's the way we work. When Bob Dylan formed his electric band, I thought it was great and wanted to do some of his material. Two of the others in the group don't want to know about it . . . but we all takes chances on whatever we are fancying. We want to do more jazz and blues in the clubs—but the main thing is to do what we all want. There's no separation in our set-up, though. We have different tastes and we want to cover them all in the music we play."

There's a film due out in the autumn called "Here We Go Round The Mulberry Bush", which includes six original numbers stemming from Spencer. There are also quite a few from Stevie Winwood—so the LP should be quite something . . . two major groups operating on the score and both doing very well despite having split from a one-group whole.

Says Spencer: "Now, with three singers instead of two, we can experiment more with harmonies. In fact we like to think of ourselves as an experimental group. . . ."

CHART TOPPER

Spencer Davis is one of the eternal nice-guys of this business. I met him, I remember, when he'd just heard he'd topped the charts for the first time . . . and he was sporting a black eye, caused by an injudicious argument with a piece of furniture. He said, simply: "I get to the top of the charts, which means my biggest ambition is reached . . . and people can't photograph me because I've got plaster all over the side of my head."

This ex-Rugby-playing and intellectual man of British blues was badly hurt by stories when the split finally came with Stevie Winwood . . . a lot of people thought that Stevie was the strength of the outfit and that Spen would be finished if he was left to his own devices.

However, he diligently searched for replacements and then spent time in the studios working out a new sound—an economical way of using his new-found assets. He went off to America on a promotional trip with manager John Martin and he studiously worked out what his new market would be.

His upcoming LP will be really something, judged on the handful of tracks I've already heard. And of Stevie Winwood, his old partner, Spen says simply: "He's a great musician. I've always said that and I always will. And he deserves all his success with his new outfit." And personally, I hope you have the same with yours—you deserve it, too.

PETE GOODMAN.

CAT STEVENS was relaxing in his Soho (London) home, his brother (also manager) tinkling aimlessly on a piano. The successful three-hit singer - composer ruminated for a moment or two and then said: "You can say that the Cat has been sleeping, gathering his energy for the big blast".

Big blast? The Cat enlarged on this theme. "I honestly feel that I am on the brink of something big. I really believe that. For a time I felt kind of dried up, from the point of view of ideas. I'd been doing too much in too short a time. But now I'm settling into this business and accepting what this life is all about.

"There's my new record, which I'm very pleased about. And I've just started producing records. It's the next logical step, this production thing . . . you start off singing and writing, then you move over to production. There's this chum of mine — we used to sing together in folk clubs —and suddenly he's come out

CAT'S READY FOR THE BIG BLAST!

as a brilliant song-writer. He's hit the happy medium between folk and pop. With me, you can't put my roots down to anything in particular. But this guy is great. I know his real name, obviously, but we don't know what to call him on record."

MEXICAN IDEAS

Cat also intimated that, in pursuance of inspiration, he was taking himself off to Mexico . . . "to get ideas for my musical. It's just that, I really believe, I'm in on the beginning of something very big."

When Cat first came on the scene, via his "I Love My Dog",

a lot of critics felt that he really had something new to say on the recording industry . . . not least his ex-Springfield recording manager Mike Hurst. Says Cat now: "I think of those days before I'd done anything . . . and I think of today's standards. Today, we're miles ahead. I was walking through a studio the other day, listening to what was being done. All those fantastic and great ideas.

"I can predict that, in a year maybe, there'll be a new wave of fresh singers because it really is a very bubbling scene now. I mean, the Procul Harum kick-off is great. There is Jimi Hendrix and Denny Laine, also part of this scene. Must say over the Procul Harum record: I was going to do exactly that and I had it planned a long time before. But they got in first, and the best of luck to them.

BALLADS

"When people look at the charts now and see the ballads and they say it's all too bad . . . well, there is room for everything and ballads have their place in the business even if you personally happen to hate them. The songwriter who hears Engelbert Humperdinck and says: 'Hell, how did that get into the charts' . . . should sit down and write something better. These old ballads can't be ignored—they're part of the scene and if the creative people don't like them then they should try to top them.

"In a way this has happened to me. I had this bad spell and now I've got about 20 good numbers running round in my head. Ideas come from various places. I had one

while having a bath the other day—really! It sticks with me and then I sit down at the piano.

"Just now the lyrics are all-important with me. I believe that people are waiting for me to say something new . . . and I'm lucky to be in that position. But the hard thing is putting the lyrics to the melody. I believe that you have to strive for perfect balance in a song. You have good words, bad melody—that doesn't add up to a song.

"As I said earlier, it has all happened to me in a very short time and it's very hard keeping up with things. If there has been one thing which put me down it was that my first LP didn't do as well as I hoped. Okay—my philosophy is to accept, forget and then move on. So I've forgotten that one now and I'm more determined than ever that the next one will be just right. I'll spend as much time as is needed on it, so that it will set a mood from the very first track.

WRONG MOOD

"But as I look back, I suppose the last LP was a bit choppy. It didn't really settle into a set mood and that was all wrong. But one has to look to the future. . . ."

Cat is clearly a most confident young man and there is no doubting his talents. He has become one of the most "covered" songwriters in the business and he has also a neat flair for being controversial. For my money "Mathew and Son" was his best single yet . . . but he's already looking ahead to developing beyond that sort of thing.

He added: "Tell you what—I believe a lot in sheer luck. On the mantelpiece of my home is a card from a girl fan who has pinned on 18 four-leaf clovers . . . just for luck. Ridiculous. I've been looking for just ONE four-leaf clover for ages and I've never found one. So obviously now I'm in for another very good run. . . ."

This Cat will surely cop the Cream. Nothing less will do.

P.G.



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THE KEITH MOON COLUMN

It was a very pleasant surprise to find that I was going to take over the column spot in "B.L.". At first I wondered what to talk about, but then I realised that the obvious subject was my new drum kit. I don't have it at the moment, it's down at the Bristol Siddeley factory having its engines fitted. No, I'm serious. This kit has to be seen to be believed. It's going to be called "The Keith Moon Patent British Exploding Drum Kit". I'm having the shells strengthened and made more resonant but the drums will still be basically Premier.

With this new special kit, I've been aiming for a fairground atmosphere and I think I've got it. The drums are covered in gaudy designs painted in "Dayglo" and on stage they'll light up larger than life. I'd like to say a bit more about the engine and what it will do but I think I'd prefer you to see the kit in action. I can promise you that it will be really worth seeing. It will give this effect of exploding, hence the name. I'm not sure what the situation is regarding copies of the new kit, but I dare say there will be a version for sale, although I can't see everyone wanting Keith Moon designs.

I'm writing this on the eve of our departure for the States with the Herman tour. I must admit that the first time we went to the States I was wondering what to expect, but now we've been twice and had great receptions each time so I'm looking forward to this next tour. The thing is that the Americans are still looking to Britain for their ideas, even if they won't admit it. When we went across we were already known by the groups and they made up a large percentage of the audiences. Mind you, having a group following can work the other way, as it has done in Britain for the Lovin' Spoonful and the Young Rascals. Groups had known about them and were following their ideas for some time before they came over here, but once everybody else caught on and liked them, the groups disowned them. I still say that the British groups have the edge on any American group. They have better ideas and those ideas are much more musical than anything over there.

Something else you might be interested in is the fact that I played drums on "Beck's Bolero", the flip of "Silver Lining". It was a good session, with Jeff, Jimmy Page and John Paul Jones. Mind you, I only played because Jeff was a friend, I'm not all that fond of sessions usually.

As you probably know John got married last month and we've been on holiday since then, but first we've had to record the new single and some LP tracks. We may go into the studios in the States, but anyway, I'll be able to tell you more about that next month.

KEITH.

PLAYING SEVENTHS

By THE TUTOR

To find the correct Seventh chord for a particular Major, you just move seven frets up the neck. But most of you know that by now, so I'll try to explain just what a Seventh is for. Basically, it has two uses. One as a "lead-in" chord, and the other as the third chord in the good old three-chord trick. The easiest Sevenths—just like Majors and Minors—are those found right at the bottom of the fingerboard . . . E7, A7, D7 and B7. You should already have come across these chords when trying out the three-chord sequence, and know exactly which chord goes with which key. For example, B7 goes with E and A, E7 goes with A and D, and D7 goes with G and C. As most guitarists are usually content with just two shapes, these are the ones that we'll be concerned with. The shapes in question are F7 and C7. By moving these up and down the fingerboard, you will be able to play any Seventh you wish.



The F7 shape played on the third fret becomes G7.



The full six-string version of C7.

Of these two shapes, that of C7 is the most difficult to form, because it doesn't resemble any shape you've come across so far. Both the top and bass E strings have to be muted, which, in many cases, happens with any chord. Mute the bass string with your thumb, and allow your first finger to cover the 1st string without pressing hard enough to form a note. To form the chord, you place your first finger onto the 1st fret of the 2nd string, your second finger onto the 2nd fret of the 4th string, your third finger onto the 3rd fret of the 5th string, and your fourth finger onto the 3rd fret of the 3rd string. This is one case where you won't be able to get away with a four-string chord. Sorry, but there's nothing you can do about it.

You can, however, play a four-string version of F7. Just barr the first three strings at the 1st fret, and place your second finger (or third if you prefer) onto the 2nd fret of the 3rd string.

One use of the Seventh chord that you probably won't have tried yet is making it into a "lead-in" chord. And this means exactly what it says. Say you are strumming the chord of E Major and want to move onto A Major, just bung an E7 in between the two chords. Do that, then try these chords—C, C7, F—A, A7, D.

Many groups, especially those playing R & B, use Sevenths instead of Majors. The Beatles did this with "I Saw Her Standing There". Basically, it's only a 12-bar, but try it using Sevenths and see what a difference it makes. You won't find many chords written as Sevenths on sheet music, but whenever you try a beat number, put in a few extra ones.

There are a lot of other things I could say about Sevenths. I could get technical and explain how the actual chords are made up, but that's something we'll cover in future issues of "Beat Instrumental". At the moment, just be content with learning as many different chords as possible. Juggle them around as much as you like, remembering that the most important thing is to practise changing from one chord to another. Next month, I'll show you a few exercises on chord changing.

PLAYER ^{OF} THE MONTH

MITCH MITCHELL



MITCH MITCHELL, of the Jimi Hendrix Experience, has emerged as one of the best young drummers in the business. It's all happened rather quickly. But his roots are well implanted in show business . . . he's a product of the Corona Drama School, London, studying acting, dancing, singing.

How come, then, the drumming? Shortening his life story, it adds up to a certain amount of luck. Let's deal with it in note form. At three years of age gets a tin drum kit as a present . . . made records as a squeaky-voiced kid . . . at 13 got a snare drum . . . at 15 bought a whole kit for £50, coming in on the Shadows' kick. Met musicians and worked as a semi-pro for about nine months.

Parents didn't want him to be a musician . . . but met Chris Sandford, who used to be on "Coronation Street", and also went to Corona . . . joined his backing group . . . found more fulfilment in music than in drama. Went with Sandford's Coronets to Germany, doing the five-hour-a-night routine. Worked on the first Ivy League session . . . then met Larry Page . . . going into the Riot Squad . . . very unsettled . . . met Les Reed . . . got into sessions because Bobby Graham had given up the business. Couldn't read, but found musicians like Kenny Clare very helpful.

Then met Denny Cordell . . . had been offered job with Georgie Fame's Blue Flames but couldn't accept—and finally joined the group. More gigs and sessions . . . really "dug" the Fame scene . . . then met Chas Chandler and was invited to work with Jimi Hendrix.

Mitch, born July 7, 1946, says: "I can read now but I'm always learning. Tutors are okay but they can't really teach you to read. They show you things but in the end it's all up to you. Fifty per cent adds up to confidence and the other 50 per cent is probably bluff. It's an old gag about the front line and there's also a drummer . . . 99 per cent of drummers don't bother to learn.

"Our trouble is that not enough drummers care deeply enough about the bass player. Listen to Tamla-Motown, or Stateside, or Atlantic and the bassist and the bass drum are working similar patterns. It's the closeness that clicks."

Mitch claims that luck has helped him a lot . . . meeting Larry Page, Chris Sandford, Les Reed, Denny Cordell, Georgie Fame, Chas Chandler, Jimi Hendrix—all at the right time. But talent has a lot to do with his current enviable position in the drumming scene.

PETE GOODMAN.

USUALLY when a group boots a record right into the charts they follow up hard with interviews, personal appearances, telly, the lot, so that they can use their fortunate position to the very best advantage.

An exception to this rule has been the Traffic. Up went "Paper Sun" into the charts and remained there shining brightly for a goodly number of weeks. But where, oh where, had the Traffic got to? They just weren't about to bask in the success rays of their initial record.

Dave Capaldi, drummer with the group, answered this question, and others, when I met him: "We were decorating our cottage", he said. "It was no mansion when we first saw it, looked more like Horace Brown's shack. It belongs to our manager, and is in Henley, on the downs. Great thing is, that it is about 250 yards from the next house. We had a good time decorating, and we also had some beautiful boating scenes on the river when we weren't so busy. Good fun, fighting off rats and things. We managed all the downstairs ourselves. Just lately we've had guys in putting the finishing touches to it."

MOODY

I asked Dave if he thought that the group could be accused of 'doing a moody' during their seclusion at Henley. "Not at all", he replied. "The whole thing was planned a long time ago. It was all arranged. Stevie's break and then all coming to the cottage to get ourselves sorted out. The record went too soon though and we were thrown out a bit in our timing; we weren't ready to come out."

Had they come up with any sensational new ideas for their act? "No", said Dave. "I don't think the audience will be surprised by anything except possibly by seeing Stevie in a new light. We've had the odd idea that has appeared somewhere else, the run-out voices on the Beatles' LP. But with everybody striving to get new ideas it's inevitable that you'll double up now and again. The only thing I want to do is to knock the audiences off their seats with our sound."



"We are having special gear made by a mate of ours in Birmingham. His name is Rod and the stuff he makes goes under the name of Laney. We had this idea for a P.A. system whereby the audience are surrounded by sound. It uses the concave approach for speakers. He's making that up for us. It will be operated solely by the road manager, and even he will have to have a week's course with Rod to show him how to use it."

NO LIMIT FOR THIS TRAFFIC!

It's the same with the amps, although some of those will be Marshall in black finish. We really want to make the sound move just as lighting moves. I'm very fond of the slides but we won't use them just for the sake of it.

"We are experimenting with sitars and we'll use them on stage if we can get the amplification OK. At the moment we are using very directional mikes. You see, there are a lot of ideas like this but we really need to get together with the full gear, and it's not quite ready yet. A couple of mikes and an amp or two are OK I suppose, but this gear is special and we should really put it through its paces."

DEVELOPED

I asked Dave if he had seen a change in Stevie since he parted company with the Davis group. "Oh yes, he's getting better and better on organ", said Dave. "He's developed no end in his music. On stage he'll be taking the bass line on the organ if Chris is playing flute. He has a special split system so that the pedals can be fed from the organ through a separate amplifier so that the bass seems to be coming from a separate source. Stevie is, of course, going to be in the limelight, but, above all, Traffic is going to be 'a group' and we'll all be chipping in on the vocals, maybe taking a few leads ourselves. As I say though, this all needs to be sorted out. We are going to be careful to play a variety of gear. We won't be a jazz group, or a blues group. We'll still do some material by other guys, but we'll be writing ourselves. But we aren't rushing that side of things, it would be great to be prolific but you can push yourself too much, then you end up with nothing."

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ERIC ANSWERS QUESTIONS ON THE CLAPTON WAY OF LIFE



A B.I. EXCLUSIVE

Q—There was a time when you wanted to make America your home. What are your feelings now that you have seen it?

A—I'd still like to live there. I've discovered from recent visits that if you are involved in music then this is your home. I suddenly had the feeling that I'd been away from home and had just returned. If I did stay there I'd like to live on the West Coast. There is too much violence in Chicago. I thought all the stories about violence were myths until I went there and heard the Americans talking about it themselves. Believe me, Chicago and Texas are held in awe by all the other cities and states.

Q—Because you have managed to bring some commercialism into your own music do you tend to look down on the blues men you followed earlier because they have not progressed?

A—No, and I'll have to correct the question slightly. I don't think that we in the group have made any conscious effort to "go commercial". It's just that what we have done has been accepted, therefore it must be commercial. We haven't tried to live up to any level of commercialism. If you take any notice of, or cater for, people who demand commercialism then you are very limited.

I still have the utmost respect for the blues greats. I didn't manage to see any of them over there but many other guitarists "waylaid" my interest. Frank Zappa of the Mothers Of Invention is an incredibly good guitarist. He doesn't play in any particular style, he's just a good, exciting guitarist.

Q—Do you consciously try to avoid comparison with guitarists such as Jimi Hendrix, who play in a similar style?

A—This comparison is unfortunate. I think that it has started because Jimi is more in the public eye than I am. I haven't changed at all. Also the British scene is so small. Everybody knows what every one else is doing and the whole thing thrives on competition. Some nights after a good gig I think, "well, after that no one could possibly compare me with Jimi Hendrix", but I always get someone coming up and saying that I sound like him.

Q—How deep is your devotion to the guitar?

A—Complete. It's the same with anything that I am doing. I must be com-

pletely immersed in it. It's just my character. Which is why I'll never have a chance of being more of a musician. I couldn't take up piano, for instance, because I just can't spare time which could be devoted to the guitar.

Q—Because your interest is centred on one subject, does this mean that you have little security?

A—Yes it does. It's a dodgy business. It all goes by trends. There are people powerful enough to say one day, "right, guitar playing is out, finished". I'm talking now about the heads of record companies, pop journalists and even the very big pop artists. I mean it wouldn't do for one of the Beatles to say that guitar playing was finished. I'd be done for. Mind you they wouldn't say that, it's just an example. If I did have to give up guitar then I'd probably go back to my painting. I'd have to work somewhere where I wasn't with other people. Freelance artist would suit me I suppose, painting incognito.

Q—Do you think the Cream are developing their own brand of music?

A—Yes, certainly. We are working toward this all the time and I think it's very obvious on the new LP. It illustrates the mixture of violence and gentleness which makes up our music. The album spotlights, too, the lyrics. These are sweet and gentle. I would also say that the guitar solos are smoother—not as chunky as they have been in the past.

Q—Do you find that your own sound is developing?

A—Yes, as I said I am playing more smoothly now. I'm developing what I call my "Woman Tone". It's a sweet sound, something like the solo on "I Feel Free". It is more like the human voice than a guitar. You wouldn't think that it was a guitar for the first few passages. It calls for the correct use of distortion.

Q—Would you prefer to have been one of the great blues guitarists?

A—Oooh, a difficult one that, very hard to answer. Put it this way. It depends on how much I develop and if I continue to develop. Right now I am quite happy with my style of playing. I want to open up a new field for which I can take some credit. If I stop developing, then I will wish that I had stayed with the blues or been one of the greats.

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GIVING THE FACTS BEHIND THE HITS

Gerald Chevin and Eddie Offord, two of the AD-VISION engineers, are responsible for "Here We Go Round The Lemon Tree" by Birmingham group, the Idle Race. Says Gerald: "For some time now, Eddie and I have been messing around in the studio with weird electronic sounds using such gadgets as ring modulators, transient modifiers and sonic pulse inducers. As Eddie plays just about every instrument, I produced and engineered some sessions, just building up the tracks and throwing in as many ideas as possible.

BEST NUMBER

"Roy Wood of the Move heard some of these tapes, and said: 'Why not record one of the numbers off our LP'. As that particular album had been produced at AD-VISION, we knew which numbers would turn out best.

Hence, 'Lemon Tree'. It was also Roy who put us in touch with the Idle Race, and now we're just sitting back and hoping for the best. The

actual disc was engineered by myself, with both of us doing the production."

The President record label, which specialises in way-out

Denny Cordell has just completed a very successful three-day session in the LANSDOWNE studios with Georgie Fame and the Harry South Band. The tracks are intended for an album and possibly a single. Guests at the recent opening of the new CHAPPELL RECORDING STUDIO in New Bond Street were Paul and Barry Ryan, Julie Felix, Lionel Morton, Geoff Stevens, Les Reed, Tony Osborne and Deke Arlon. Deke, incidentally, is currently looking for talent in his new capacity of pro-



Advision engineers, Gerald Chevin and Eddie Offord (seated) play back one of the tracks recorded by their discoveries, The Idle Race.

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American releases by such artists as Lonnie Mack and the Kelly Brothers, also has a couple of English groups under contract... the Equals and the Symbols. The Symbols' record sounds very American, so it's interesting to note that they record in the REGENT SOUND studios. The "A" side in studio "A", and the "B" side in studio "B". Just proves that you don't have to go to the States to get that U.S. sound.



Georgie Fame recorded tracks for new releases at Lansdowne Studios.

ducer. He is based at CHAPPELLS, and would welcome tapes from artists and songwriters. If you're not sure where you've heard his name before, he was in "Crossroads" for a considerable time.

QUIET BUT BUSY

Both Herman's "Museum" and Jeff Beck's "Tallyman" are products of the DE LANE LEA studios. According to Dave Siddle, it's been a reasonably quiet month for



A big crowd of top personalities gathered for the opening of Chappell's new recording studios. Left to right: Julia Foster, Lionel Morton, Les Reed, Tony Osborne, his daughter, Geoff Stevens, Deke Arlon and Alan Freeman.



Herman recorded "Museum" at De Lane Lea Studios.

him, but the amount of work they've had would keep many other studios happy. Alan Price was in to record his "The House That Jack Built" as a possible single; the Herd cut a Howard/Blakley composition entitled "From The Underworld" ("A kind of semi-classical number", says Dave). Dutch group, the Golden Earring, were in to tape a few tracks, and the Who made their rush recording of a tribute to Mick Jagger—

"Last Time"/"Under My Thumb"—which was recorded, reduced, pressed and into the shops all in 24 hours! DE LANE LEA must also be the studio to record the artists with the weirdest names. Recently, they had a visit from a three-piece combo (singer, organist and drummer) called the Crazy World Of Arthur Brown. Not a name you're likely to forget in a hurry.

The follow-up to Gerry Marsden's solo debut disc will again come from IBC. He's spent a considerable amount of time in their studios recently, and according to reports, the results are very satisfactory. Cutting engineer Brian Carroll has now returned to IBC after working for SPOT PRODUCTIONS (RYEMUSE), and Ossie Byrne, the Bee Gees producer, is more - or - less

resident. He is cutting hundreds of demos and giving a helping hand to such artists as Gerry and Oscar. Manfred Mann is booked for a new session, and amongst the newer groups cutting tracks were the Tribe, the Skip and Sands.

BIG CLEAN-UP

I wonder who cleaned-up the EMI studios after the Beatles recorded "All You Need Is Love" for the My World T.V. show? If you think that every Beatle session is like that, then you'll be very disappointed. Admittedly, a few friends drop in, but not to the extent that you saw. And how about all those session men in dinner jackets? In fact, the whole thing was exactly the opposite of what a normal recording session is like.

GOING WELL

It's always hard for a small, out-of-town studio to break into the big time, but STUDIO REPUBLIC, out in



A full-length shot of the spacious De Lane Lea Studios.



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Pinner, Middlesex, could well make the grade soon. Last month we mentioned that they had recorded the Human Instinct, and now they have produced the first record for the Legend. The song in question is titled "Under The Sky". The CENTRAL SOUND STUDIO in Denmark Street has now added an E.M.T. stereo plate echo unit to its equipment. It has been installed in the basement, or, as Freddie Winrose calls it, "the dungeon". The latest pupil to make the grade from the Freddie Snr. singing school is young Andee Silver, who you've probably heard with the Joe Loss band.

DEL AT OLYMPIC

In last month's *Beat Instrumental*, we mentioned that the recent Del Shannon session at OLYMPIC was engineered by Keith Grant. It was, in fact, handled by Glyn Johns. Sorry about that, Glyn. Barry Mason, one half of the Les Reed/Barry Mason songwriting team, has cut a new solo record. Recorded at the WESSEX studios in London's Highbury New Park, it's called "No. 1 Rowbottom Square", and tells the story of Barry's sister's boutique up in Man-



The Beatles during a run-through for the 'Our World' programme. The backing track for the show was recorded at Olympic Sound where Eddie Kramer engineered the session.

chester. Paul and Barry Ryan's next album will also be a product of WESSEX, and they have now got a new member of the staff. His name is Rod Goodway, and is currently helping out with literally everything.

Guitar teacher, Jeff Baker, has got a new kind of incentive scheme. His school is directly above STUDIO 19,

and all his pupils who reach a certain stage in their tuition now have the opportunity of going into the recording studios and cutting some tracks with experienced session men. STUDIO 19's Pete Wicker also reports that they have just installed a new 6-channel mixer and can offer a unique service. Any songwriter who wishes to have demos made in German, French, Swedish, Chinese, Russian or Polish can now do so. Pete has enlisted the aid of a number of foreign language students who will make the necessary demos.

My Grog", was recorded in REGENT SOUND's studio "A". Says engineer Adrian Ibbetson: "We did a load of tracks. When they were all finished they decided that "Grog" would make a good single, so we spent another couple of hours on that one track, and it's turned out fine. The group say that they love the studio, and want to record here all the time." Other artists recording in "A", have been the Dead Sea Fruit with producer Mike Collier, the Equals, doing voice-dubbing and reduc-



The Foundation, a discovery of A & R man, Tony MacCauley, working on some new tracks in Pye's No. 2 Studio.

DEMO SESSIONS

With John Taylor away doing a lot of film work, the HOLLICK AND TAYLOR studios in Birmingham have had a reasonably quiet time during the past few weeks. There are plenty of demo sessions lined-up, though, and John is still looking for material for Gideon's next single. Now there's a thought for all you songwriters. The Dubliners' latest offering, "All For

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A lot of thought has gone into designing the interior of the new Chappells Studio.

tions, and Gordon Mills with a stack of demos. The Dead Sea Fruit disc will apparently have a rather unusual sound. One of the group used a saw on it. Not a proper musical one, he just started to saw a



Regent Sound Studio's Bill Farley relaxes after a particularly tiring session.

bit of wood in the studio and it was left on the final take.

BEST STUDIO?

Many people write to us at *Beat Instrumental* asking which is the best studio. The answer is, they all have their good points. It entirely depends on what you're looking for. Some artists prefer to record out of the West End, some prefer a big studio, some a small one, and some go to the one in which they can create the best atmosphere. Micky Most always uses DE LANE LEA, the Tremeloes use REGENT SOUND, but that doesn't mean you'll have the same success if you also use the same studio. All you can do is try one. Then, if you're not satisfied, try another. Recording studios are much more personalised now, and there's often a great difference in the equipment.

But, with the large number of studios now available, everyone should be able to find one which satisfies them. Many recording managers, of course, use more than one studio. They've settled on one which is just right for demos, another for group sessions, another for 4 track work and so on.

BI's CHART FAX

GIVING THE FACTS BEHIND THE HITS

1. **Whiter Shade Of Pale** (*Reid/Brooker*)
Procol Harum
RP—Denny Cordell. S—Olympic. E—Keith Grant.
MP—Essex.
2. **There Goes My Everything** (*Dallas/Frazier*)
Engelbert Humperdinck
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price.
MP—Burlington.
3. **Carrie Anne** (*Hicks/Nash/Clarke*)
The Hollies
RP—Ron Richards. S—EMI No. 3. E—Peter Bown.
MP—Gralto.
4. **Paper Sun** (*Traffic*) The Traffic
RP—Jimmy Miller. S—Olympic. E—Eddie Kramer.
MP—A. Schroeder.
5. **Okay** (*Howard/Blakley*) Dave Dee, etc.
RP—Steve Rowlands. S—Philips. E—David Voyde.
MP—Lynn.
6. **Alternate Title** (*Micky Dolenz*) The Monkees
RP—Douglas Hatfield. S—American. MP—Screen Gems.
7. **She'd Rather Be With Me** (*Bonner/Gordon*)
The Turtles
RP—Joe Wissert. S—American. MP—Robbins.
8. **Groovin'** (*Cavalerie/Brigati*)
The Young Rascals
RP—Young Rascals. S—American. MP—Sparta.
9. **The Happening** (*Holland/Dozier/Holland*)
The Supremes
RP—Holland/Dozier/Holland. S—American. MP—Carlin.
10. **If I Were A Rich Man** (*Harnic/Bock*) Topol
RP—Norman Newell. S—EMI No. 1. E—Peter Bown.
MP—Valando.
11. **It Must Be Him** (*Becaud/David*) Vicki Carr
RP—David Bell. S—American. MP—Metric.
12. **Silence Is Golden** (*Gaudio/Crewe*) The Tremeloes
RP—Mike Smith. S—Regent "A". E—Jimmy Spencely.
MP—Ardmore & Beechwood.
13. **Sweet Soul Music** (*Conley/Redding*) Arthur Conley
RP—Otis Redding. S—American. MP—Copyright Control.
14. **Here Comes The Nice** (*Marriott/Laine*)
The Small Faces
RP—Marriott/Laine. S—Olympic. E—Glyn Johns/
Eddie Kramer. MP—Avakak/Immediate.
15. **Waterloo Sunset** (*Ray Davies*) The Kinks
RP—Shel Talmy. S—Pye No. 2. E—Alan McKenzie.
MP—Davray/Carlin.
16. **Seven Rooms Of Gloom** (*Holland/Dozier/Holland*)
Four Tops
RP—Holland/Dozier/Holland. S—American. MP—Scott.
17. **All You Need Is Love** (*Lennon/McCartney*)
The Beatles
RP—George Martin. S—EMI No. 2. E—Jeff Emmerick.
MP—Northern Songs.
18. **Then I Kissed Her** (*Spector/Greenwich/Barry*)
Beach Boys
RP—Brian Wilson. S—American. MP—Carlin.
19. **Respect** (*Otis Redding*) Aretha Franklin
RP—Jerry Wexler. S—American.
MP—Shapiro Bernstein.
20. **See Emily Play** (*Syd Barratt*) The Pink Floyd
RP—Norman Smith. S—Sound Technique. E—John Wood.
MP—Magdalene.

RP—Record Producer S—Studio E—Engineer MP—Music
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THE GIRLS BEHIND THE HITS



The Breakaways: left to right: Margot Quantrell, Vicki Brown and Jean Hawker

THE Breakaways have been pleasing your ears for five years, but it's pretty certain that you don't know their names. Let's remedy that. Vicki Brown takes top harmony and operates well into the top C region, Jean Hawker takes middle harmony and Margot Quantrell supplies bass voice.

They are all married to show-biz husbands. Vicki is married to Joe Brown, Jean to Mike Hawker, a successful songwriter, and Margot to Tony Newman, ex-Sounds Inc. drummer and now a sessioneer in his own right. It was Margot who filled me in on the group's career:

"We started as the Breakaways in 1962, the first-ever session we did was with Emile Ford on 'I Wonder Who's Kissing Her Now'. Then came an LP with Joe Brown. After a few months our name got around and the sessions started coming in quite quickly. Since then I suppose we have sung with almost every British artist and we've also done some sessions with Burt Bacharach and Dionne Warwick. I think that they were about the hardest we've come across. Some of the chords were hard, more intricate than usual.

ALL READ

"We all read music. I'm self taught, Vicki plays classical piano, Jean plays ordinary piano and I just play the fool."

I asked Margot if there was big money to be had in their line of work. "Well", she replied, "I'd say that we

were comfortable. I like the life, the money is good, you are always doing something different. We don't see much of each other when we are not working but we are good friends and in the studio we each know exactly what the others are thinking. It's a feeling we have between us. I have worked with other girls and it's just not the same. We've had offers to go solo but they don't interest us, anyway, everybody always asks for the three of us together."

LIVERPOOL BOOM

These three charming young ladies are all from Liverpool. Were they at all affected by the Liverpool boom and its subsequent death? "We were down here long before the mob arrived", said Margot. "I suppose that around the time they were down we had a boom but I wouldn't say that it was directly because of them. We still do the odd session with Cilla or the Fourmost but we have never had any sort of Liverpool clan. And now that things are quieter for the Liverpool people we are still doing well."

Had the girls thought of touring to subsidise their session earnings? "We had enough of that in the early '60s", replied Margot. "We went out on tour with people like Little Richard and Sam Cooke, but we were working for next to nothing after all the expenses. We were so broke that we decided to come off the road and concentrate on

the sessions."

I asked Margot which record producers the girls liked to work with. She reeled off a good dozen, so I reversed the question. Which producers did they not like working with? "There are some producers we don't like as much as the others", said Margot. "Perhaps because they give us harder parts or something, but generally there's no one we dislike."

Were there any drawbacks in the job they had chosen? Said Margot: "It's very hectic, time-wise, and sometimes we are given parts to sing which are too high. If someone wants a raving sound they will write the parts just about as high as we can manage. We get by OK, but we know that if the part had been written just a little bit lower we could have done it so much better."

BIG GIGGLERS

And the brightest point of their career so far? "Once we were paid and sent home from a session because the control panel blew up", Margot told me, "but we always have a laugh when we get together anyway. We are terrible gigglers. Tony has a word for it. Sometimes when I come home from a session he says: 'I know, I bet it's been gigglerama all day with you girls'."

The Breakaways have a record out on C.B.S. called "My Sacred Love". Let's hope it brings them some success in their own right. K.S.



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BRITAIN'S LEADING

AIR & MUSICIANS

RECORDING managers, those back-room, but so-important men in the business, are by nature secretive. If they think they know how the pop scene will develop they're hardly likely to chuck away their own ideas. But we've rounded up most of the top names (some were away on holiday or business) and found out what they FEEL will be happening.

Let's start with Peter Sullivan, of AIR (London), who personally records Engelbert Humperdinck, Tom Jones, Kathy Kirby, and uses the studios at EMI and Decca for his respective outputs. He says: "The group situation will get bigger from the accompaniment point of view. It started with three guitars and drums, then it went to trumpet and tenors, like in Georgie Fame's line-up. But I think this psychedelic kick, as from the States, could develop here but it will take time.

INTRICATE

"Development on the song level is becoming more intricate and will offset the accompaniment—there will be larger tone colours. To get the facilities of eight-track recordings, we have had to use four-track machines, remix three tracks and add the others. The eight-track will make recording much easier and quicker on the actual

session. But as soon as we get them, people will start using 16-track and then things will get really out of hand. The Americans ARE using 16-track but there is no noticeable difference in their records. But it must help with 'gimmick' sessions. . . .

"The group situation is really over unless they can come through with something completely different. I won't sign a group simply because

they are good . . . they have to have certain qualifications, like being songwriters, or such a different approach that they can't be compared with already established outfits.

"Soul music has been around for 18 months and everyone thought it would be the next IN thing, but I don't think so now. The West Coast sound from America will break through if we can find the right groups to sway the British teenagers. I think it will happen."

Okay—and Ron Richards, also of AIR, thinks the same, on the technical side, as does Peter. He records the Hollies, P. J. Proby (on hit records) and the Soulmates and Spencer Davis. He says: "As far as the Hollies are concerned we're going to try a different sound on different songs . . . completely different from any earlier Hollies' stuff".

STORY SONGS

George Martin, also of AIR, who records the Beatles, Cilla, Matt Monro's British items, and comics like Sellers and Milligan, says: "I think the scene now is very influenced by the Beatles . . . a sympathetic sound, writing story songs as opposed to anything else. 'Whiter Shade

Of Pale' is a very well-written song but it's a story . . . and it proves my point that this is a much more commercial proposition. All successful records, I feel, by the end of this year will be based on story songs."

MULTI-TRACK

And John Burgess, who records Paul Jones, Peter and Gordon, Freddie and the Dreamers, and uses the EMI studios, comes in with his AIR colleagues on this technical side.

But Mike Hurst has his own views. He records Cat Stevens, P. P. Arnold, Chris Farlow, Normie Rowe, Warm Sounds, etc., and uses the Olympic Studios. He says: "The multi-track machines will obviously be in before the end of the year and I envisage ten-track machines before long, though it's useful only in that the result is the ultimate in mixing and separation.

PROGRESSIVE

"My view is that the only important thing is the song—only a good song can make a good record. The better-known a group are, the more progressive are their records. A group starts off with the standard three guitars and drums, like the Bee Gees, but as they progress they add instruments to their line-up. Some songs are written to be arranged and others are written to be built up, but arrangements are certainly now more complex and orchestrations and arrangements will continue to be more different from the last.



Peter Sullivan



George Martin



Mike Hurst

"I try to use unusual instruments because I believe each one has special assets. I used a sitar on Chris Farlow's 'Moanin'.' Some people said they were fed up with this instrument but really you might just as well say you're fed-up with hearing drums or guitars. So happens I used contra-bass clarinet on Cat Stevens' record for the first time, but no particular interest was shown in it. I've used the tabla, which is an Indian drum, and on another I'm working on I'm trying accordian, something normally used in Northern clubs. Musical instruments are musical instruments and it doesn't matter what they're associated with.

BORING

"Electronic music will not be prominent in future records as it does become wearing after a time. This applies to a degree on the Jimi Hendrix album, though I'm not knocking him. Just that the album did become a bit boring for me after a while."

In comes Steve Rowland, who records (at De Lane Lea) groups like Dave Dee, etc., the Herd, Pretty Things and Deke Rivers. Says: "I anticipate the arrival of eight-track recording which is bound to produce much better music because it's going to be possible to get each instrument and voice at the precise level that you want in ultimate recording.

"Records are getting better

progressively and musically—like those the Warm Sounds make.

BEATLES

"A lot more experimentation in sounds is coming in. The Beatles have helped this way. If Joe Bloggs down the road had done the same sort of things that the Beatles are now doing, it's likely the public wouldn't pay any attention. But the Beatles have that success behind them and have been more forward and encouraged other groups to develop along similar lines.

"I'm working with the Herd on a record which is a mixture of voodoo music and classical music. The group are fortunately thinking as musicians — that is, they want every note to be in tune both instrumentally and vocally. Those who are prepared to work as musicians will carry on and progress, but the days of slapdash attitude are over."

MELODY

So here's Norrie Paramor, who records (at EMI) Cliff, Shadows, Frank Ifield and himself! He says: "In the last two years, the importance of melody has gradually increased. The thing now is to have an overwhelming return to simplicity, combined with originality in sound and performance."

Denny Cordell records Georgie Fame, Beverly, the Move, Denny Laine, Procol



Shel Talmy



Jack Baverstock

Harum (at the Lansdowne Studios), and he says: "Groups are here forever because studio musicians can't ever be enthusiastic enough to create the necessary atmosphere. Woodwind, trumpets and saxes will be used for pop recordings but not as anyone has heard them up to now. As far as studio facilities are concerned, the only thing missing is eight-track machines and Ad-Vision will almost certainly have one by the end of this year, which will give more masterful recording techniques."

LATIN RHYTHM

Micky Most, like all recording managers, was most busy, if you'll pardon the expression. He records (at De Lane Lea) Donovan, Herman's Hermits, Lulu, and Jeff Beck, along with the Yardbirds. His terse prediction: "It'll lean towards the Latin-American and West Indian rhythms." Full stop.

Ivor Raymonde records a lot of artists, including Los Bravos, the Majority and Whistling Jack Smith, using the Decca Studios. He says of recording developments: "Whatever is most appropriate — because each recording has to be treated individually with the song and artist being taken into consideration. You can't generalise." Which sounds at least a bit secretive!

Norman Newell (Ken Dodd, Topol, Rita Pavone, Malcolm

Roberts), and user of the EMI Studios, says: "It's impossible to pre-determine what will be popular. But, whatever seems to be popular at any time, I try to do something completely different."

USEFUL

Shel Talmy (Kinks, Creation, etc.), using IBC and Pye, said: "I don't feel that eight-track is necessarily going to produce better recordings. An efficient producer should be able to mix equally well in mono and in eight-track. But it's useful for over-dubbing. Musicianship has improved immensely. I don't think the group scene will fade. They've been with us since the Mills Brothers. But everything now is more detailed. Soul music will become a lot bigger, chart-wise — it'll develop musically but the changes will be more subtle than in other kinds of music. Overall sounds are rapidly improving with the advent of more advanced studio equipment, better consoles and noise-free tape. In ten years, 45 rpm records will cease to exist and miniature cassettes will take their place."

On to Jack Baverstock (Wayne Fontana, Kiki Dee, Mindbenders, etc.), using Philips, Wessex, Chappells and Lansdowne, who says: "The eight-track will be a luxury rather than a necessity. We'll all fall into the same traps as when four-track came along.

JAZZ FEEL

The writing now produced is very interesting and good and it seems the melody line is definitely coming back. There seems to be a strong jazz feel that young writers are coming up with.

"As for trends—they all pass but leave traces behind which often appear in future material. Like in soul music."

The recording manager is a VIP of the industry. They retain their own ideas and secrets. Can't blame 'em—but thanks all the same to the aforementioned who DID really open up.

PETE GOODMAN.

HE stood bathed in the London Palladium spotlight. A six-footer, yet as thin as a knitting-needle, weighing only a shade over nine stone. The shoulders were narrow and squared. The trousers, with turn-ups, tapered only a shade. He looked in need of a good square meal. Boyish, with a quick, shy smile. When he moved, there was no cohesion between the angular limbs. He looked, in full action, like the original puppet on a string.

And when he sang, in a high-pitched and rather reedy voice, he sang of sadness, of love-gone-wrong, of loneliness. And when he sang there were real, uncontrollable tears in his eyes. And when he sang, he cupped his left hand over an ear that showed a deaf aid, the cord running down to a battery strapped to his chest.

BEFORE PRESLEY

This was Johnnie Ray, part Creole Indian, part New York sophisticate who erupted on the music scene in the early and mid-Fifties and became easily the most publicised pop idol of his day. This hysteria-raiser with the little boy appeal was some four years Before Presley . . . and a decade before the Beatles. The hit single recording scene was different in those days. Johnnie had a fair number of hits, like "Cry", "The Little White Cloud That Cried", "Such A Night", "Just Walkin' In The Rain"—the last-named written for him by long-term prisoners in an American jail.

They called Johnnie a lot of different names. "The Prince Of Wails", "The Nabob Of Sob", the "Cry Guy". As teenagers the world over screamed and jostled this entertainment phenomenon, Johnnie also achieved something which the idols to follow him could not find right away. He was also idolised by the mothers of the world. The fathers might not approve of the angular sobber of emotion, but anybody capable of feeling maternal instincts fell for his apparent helplessness.

NO GIMMICK

Johnnie's tears were real enough. This was no gimmick—he felt the emotion of his songs, especially the ones which had powered him into the £20,000 a week income bracket. For he had written most of them for himself when he was a young

JOHNNIE RAY



'THE PRINCE OF WAILS'

hopeful in the business, entertaining club audiences for a few dollars a week.

Johnnie's deafness was real enough. That hearing aid enabled him to overcome a 51 per cent deafness in each ear, stemming from an accident when he fell on his head after being tossed in a blanket by school-mates. Johnnie was the complete professional in that he gave everything when on stage—but he missed one personal appearance, while in London in 1955 simply because he slept deeply one night in his hotel, having turned the hearing aid off . . . and his managers couldn't get him to hear their urgent knocks on his apartment door.

I have records of Johnnie's work—including a 1964 10" LP of his appearance in variety at the London Palladium. The audience reaction was incredible. And in the shouts of "more, encore" which greeted every song, it's noticeable that there are many male voices joining in the yelling. Johnnie worked in front of a big band (in this case the Skyrockets). He gangled, knelt, raised his arms in urgent acts of supplication. He occasionally toyed with the keys of a grand piano—but he sold himself short usually as a pianist. In the after-hours, in an intimate night-club, he'd get up and sing his less commercial songs of sadness and prove that he was a most capable musician.

Often he literally knocked himself out on stage. Somehow he'd keep going, flogging his frail body to maintain the pressure, then as the final curtain was lowered, he'd collapse. Sometimes actually on the stage; sometimes in his dressing-room.

NERVOUS ENERGY

He lived on his nervous energy. One meal (maybe) a day. Plenty of lagers before a show; vodka, ice and pure lemon juice afterwards. London Palladium stage-doorkeeper George Cooper tells me that nobody, not even the Beatles, have caused such scenes at this world-famous theatre. One night Johnnie climbed to the roof of

the theatre and sang, un-accompanied, a few songs to the thousands crowding Argyll Street who had been unable to gain admission.

His tearfulness on stage was the triggering device that won him stardom.

REMARKABLE

And here is the remarkable thing. Now, to new generations of pop fans, Johnnie Ray is at best just a dimly-recalled name from way, way back. Yet nobody has yet tried to cash in on his emotional style of song-selling; on his crying, his sighing and his anguish-wracked appeal. I'd have thought it was a natural. I'd have thought that the time is ripe for a return to this dramatic type of personality selling. We get new stars arriving every few months yet the Ray style has never been revived.

Johnnie himself, a deeply religious sort of man, got his style from the old Gospel singers. He adapted it to modern lyrics—and used every aspect of his visual appeal to get it across. He had humour, too . . . using props, like a bowler hat and an umbrella, to gain laughs. But basically it was a breathless, breath-taking sort of performance which compelled attention simply because nobody else was capable of doing it.

The years at the top took its toll of Johnnie Ray. He literally drained himself emotionally. He was prone to illness—often taking long spells off to recuperate in the West Indies. Unfairly he was described as a "gimmick" singer, perhaps the very first of them; and eventually his popularity tailed off. But he still makes LPs in the States, and not so long ago he re-visited Britain to make appearances in Northern clubs and to make another appearance, alas NOT as star of the show, on the London Palladium TV programme. His fans in 1953 are now 14 years' older—say around the 30 mark. They'll not forget him but there are few records available to keep up their interest.

GOOD OLD DAYS

I talked to Johnnie on that last visit. In his curiously croaky, hesitant voice, he talked about the good old days. About the time that a friendly journalist became a sort of modern day Pied Piper. It happened like this. Johnnie was at the old Hippodrome Theatre and the journalist had called in to leave

something for Johnnie. Hundreds of fans outside assumed the writer knew where Johnnie was as he had not arrived at the theatre. So as the journalist left, the fans followed. Hundreds of them, lined up some 20 yards behind the journalist as he walked through Leicester Square . . . a mammoth procession. And the irony of it was that the journalist did NOT know where Johnnie was—he was merely meeting a mate for a drink!

An inveterate party-giver, Johnnie lavished his earnings on entertaining every artist and musician on his shows . . . every night of the week. He told me: "To have people around me made up for the years of loneliness when I was just a deaf kid, from a poor family, who was always the odd guy out. Besides, I believe that every single person on a show is important to the star—they all help him make the bread."

JAZZ

If Johnnie hadn't been tagged merely a "gimmick", deaf-aid and all, I believe he would have gone on to be accepted in the near-jazz world. I have a record of his with the Billy Taylor Quartet. Pianist Billy had played with Dizzy Gillespie, Cozy Cole, Artie Shaw—and he approved of the Ray way with a jazz standard. But the pop idol who loses the pop appeal finds it hard to make a switch of style—certainly to be taken seriously. Johnnie has made films, has appeared in big American stage musicals. But always he's been regarded as the original "Cry Guy".

UNDERRATED

A shame, for he was one of the most sensitive, appealing, talented and friendly bill-toppers of them all. He was, unfortunately, underrated, for all his popularity and wealth.

That is Johnnie Ray's sole regret now that he performs only infrequently. His world-wide controversial days are over. He surely burnt himself out in his determination to give always of his best.

And I say again that there is room for a new Johnnie Ray. Not the hearing-aid, naturally. But the heart-felt promoting of emotion. The tearful delivery. The curious flat-footed action.

For Johnnie Ray, soul-singer in a different sense to the meaning today, was truly unique.

P.J.

NAMES TO RELY ON

by Rosetti

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Beat 1

INSTRUMENTAL NEWS



BAD LUCK FOR THE LOOT

Twenty-four hours before the Troggs came to London to record "Wild Thing", rhythm guitarist Dave Wright left the group and had his place taken by a certain Reg Presley. Dave formed another group and called them the Loot. Their first disc, "Baby Come Closer", did quite well and they are hoping for bigger things with "Whenever You're Ready", a group-composed item. But as you can see from the photograph, they weren't in the best of health for the recording session. A few days earlier, they had been involved in rather a nasty car smash, and were released from hospital to make the record.

Leslie Speaker

Selmer's have recently announced the arrival of a Leslie Speaker specially designed for the group organ player. It is easily portable and capable of handling 25 watts completely free of distortion. It will enable the small organ to produce the full Leslie sound normally associated with larger models. It is housed in a special Selmer cabinet and retails at 99 gns.

Amen Adverts

The Amen Corner, one of the country's newer groups, have just recorded fifteen 15-second adverts for Macleans Indigestion Powder. Instead of playing a normal jingle, each advert features their latest disc called "Gin House", and they will be seen, not just heard. Must be the ultimate in plugging.

GIBSON JUMBOS

Two new Gibson jumbo guitars are now available. Called the Hummingbird and the Dove, they retail at 178 gns. and 241 gns. Some other Gibson lines will soon be on sale, and we will give details of them as soon as possible.

Selmers have also asked us to inform you that their Rhythm-Box, which is now on sale, is priced at 72 gns.

Trades Fair

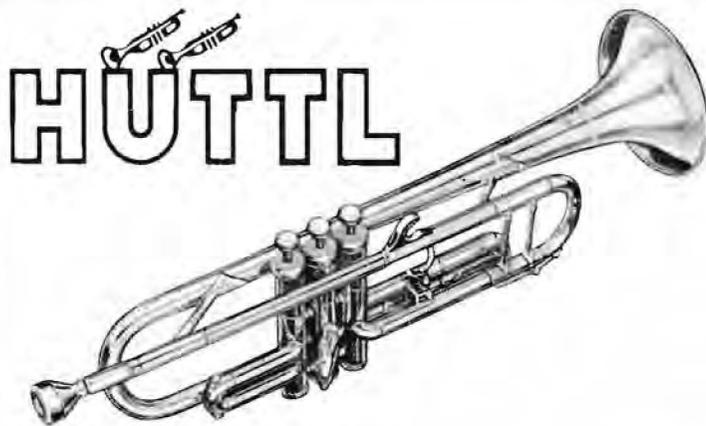
Once again it's time for the British Trades Fair. Between August 20th-24th, Britain's leading instrument and amplification manufacturers will be exhibiting their latest designs at London's Russell Hotel. The Fair is designed to give trade users a preview of what new equipment will be on sale during the coming year. But we're sorry to say that it's not open to the general public. "Beat Instrumental", however, will once again be at the show, and will give complete details of all the new equipment in the October issue.



The Dove

MOON KIT

The Premier Drum Company have designed a revolutionary drum kit especially for Keith Moon. Keith is currently using the kit on the Who's Stateside tour. We can't give the full details just yet, but we can say that it is the very first psychedelic drum kit made. When the group return to England, all the details of this kit will be available.



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Hohner Symphonic range

Amongst the many instruments Hohner will be exhibiting at the British Trades Fair will be the Symphonic 45, one of their new range of portable electric organs. They will also show the Symphonic 32, which has a built-in amplifier that will tilt backwards or forwards 180 degrees for extra sound radiation. This year, Hohner will have three stands at the Fair, one containing the complete range of Echolette Portable Sound Studio equipment and another with all their various musical instruments on show—except organs and amplifiers, which can be seen on another separate stand.

LATEST FROM WATKINS

Pictured below is the new Watkins 100-watt Centurion amplifier which costs 115 gns. An admirable P.A. set-up is in the offing, which will consist of the Watkins P.A. 100 unit at 65 gns., and speaker columns containing 4 x 12 in. speakers at 52 gns. If more columns are to be added, then another unit called the Slave Unit can be brought into action. This is worth another 100 watts, and is added to the normal P.A. 100 to step-up the wattage. The Slave costs 52 gns. and the process is to be called the Wall Of Sound.



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Rosetti Appointment

Michael Cowan, for three years a key man with Selmer Musical Instruments has moved to Rosetti and Company as a member of the board of directors. A spokesman for Rosetti told B.I. that Michael's twelve years' experience in the musical industry would prove a great asset to the firm.

GARY HURST MOVES

Gary Hurst, who this month takes over our *Queries Answered* page, has just moved into new premises. The name of his new business is Gary Hurst Electronics, situated at 6 New Compton Street, London W.C.2, just around the corner from Musical Exchange, where he has worked until now. From now on, Gary, the inventor of the Tone Bender fuzz unit, will have a complete repair, modification and servicing concern. If you're in London and have any kind of electronic problems, then go along to New Compton Street or ring TEMple Bar 1656/7.

JENNINGS STATEMENT

Mr. Reg Clark, General Sales Manager of Jennings Musical Industries, suppliers of the Rolling Stones' equipment, issued the following statement after the sentences had been imposed on Mick Jagger and Keith Richard:—

"These sentences are bound to have an effect on Britain's thriving pop export industry. For the past three years the Rolling Stones have travelled all over the world using our equipment. The result has been that they have played a vital part in obtaining export orders for 72 different countries for amplifiers, radio microphones and electronic guitars similar to those used by the group.

"In many cases we can trace our export achievements directly to the Rolling Stones. When the Beatles gave up touring the world, the Stones became their natural successors. What the Stones used as equipment, the beat groups in Malaya, Venezuela and East Berlin wanted. Nobody can take that away from them.

"Earlier this year, Jennings, through its parent company Royston Industries, won the Queen's Award To Industry for 1967. At the time we were proud to say that the Rolling Stones helped us to win it. I don't think it would be right to forget that now. A lot of mud has been thrown at this group, but it is not a bad thing to remind people that this group have helped earn for Britain a small fortune in export orders."



ORCHESTRAL JAYWALKERS

When Peter and Gordon were asked to appear at the Bratislava Pop Festival recently, they decided to take their own drummer and bassist along with them. The musicians in question were Peter Jay and Johnny Larke, the only original member still with the Jaywalkers. Says Johnny: "We were incorporated into a full 60-piece orchestra and it was fantastic. It's the first time we've ever played with an orchestra, and the experience should prove invaluable. The only trouble we had was in a restaurant. There were Peter Jay, Peter Asher, Gordon Waller and myself and none of us could speak a word of Czechoslovakian. We just couldn't make them understand that we wanted food. In the end, I crawled underneath the tables, pinched some bread from another table and we just sat there and ate it."

PRACTICE KIT ON SALE

In the April issue of *Beat Instrumental*, we mentioned that Rose Morris was bringing out a drum anchor and a new practice kit. These are now on sale, and Rose Morris' suggested retail prices are £12 19s. 6d. for the practice kit, and £2 4s. 6d. for the drum anchor.



The new Rose Morris practice kit

JIMI JOINS MONKEES

Having taken the United States by storm, Jimi Hendrix has now been added to the Monkees current Stateside tour. Much of his success was due to his appearance at the recent Monterey Pop Festival, and he will not be returning to England until the end of August. His next single, "The Burning Of The Midnight Lamp", will be released at the same time to allow him time to promote it. The actual disc was cut in a New York studio and produced by Chas Chandler.

'I think we're getting a little more professional' says **FACE PLONK**

I FOUND Small Face Plonk in a good mood. It wasn't surprising, because you must know by now that the whole group are easy-going blokes with a placid nature a-piece and a collective happy outlook. Things are "nice", "beautiful", always have been, and what's more, they're getting better. You can't say that the Small Faces have had it easy by any means. They've had the LP hang-ups, a bewildering variety of managers, and they've only recently come out of a pretty black spell as far as records are concerned. "Hang on", said Plonk, when I brought this last point up. "It's only been the one record, hasn't it? People seem to think we've been out for months."

OLDHAM

Now they have reason to be more contented, management-wise they've "got their man". And he is none other than Andrew Loog Oldham. "He was going to manage us a while back", said Plonk, "but he didn't feel too good and so decided not to take anything else on. Now he's signed us and we are on Immediate."

The first Immediate LP is doing very well and Plonk is particularly proud of his track. "All Our Yesterdays", a brass-band treatment of what he describes as "A cross between Fats Waller and Tuxedo Junction". He claims that the tune was born in his head when he was about 12. Said Plonk: "I used to 'dig' all the Fats Waller stuff. I have kept this tune locked up in my 'nut' all this time. I even had the idea for the brass riffs. I was just worried about getting them down on record exactly as I wanted them. But it came off,

exactly as I wanted it to. Right out of my 'nut' on to record. What a gas." Was it at all connected with the programme of the same name? "I suppose it must have been in there somewhere", replied Plonk.

He went on to give an imaginary bouquet to each of the brass men who helped out on that and other Small Faces' tracks. "Most of 'em used to be with Georgie Fame", said Plonk. "Good guys. In they came, we told them what we needed and they gave it to us, just like that. I had the score written out OK, but I was knocked out by their playing. One of the guys was Eddie Thornton.

"But you know, I think we are getting a little more, well, let's say, 'professional'. We have a better attitude to it all now. And that's because we are now surrounded by 'nice' people. We used to be in with some drags, but now we are with the people we want to be with. The other scene wasn't right for us. Basically, I suppose, the Small Faces' sound is the same. But, hang on, how can I tell you what the Small Faces' sound is, man? I'm too close to it."

FLOWER-POWER

Plonk and his musical contemporaries have always been on the "nice" and "beautiful" scene and they've always had a good share of friendliness for others they've met. That's why I couldn't resist asking Plonk for his views on "Flower—Power". He laughed at first—I couldn't blame him. "It's nothing new", he said. "People have been on to that scene for years. It's certainly not new to me. I thought to myself two years ago that something big was starting to take off. It's been going quite a while. Things are always



Ronny 'Plonk' Lane

getting better. I mean, look, thousands of years back there were prehistoric animals roaming about. They aren't now, so things must have been improving. 'Flower power' will defeat its own ends mainly because people have put a name to it, but, really, the basic ideas are there. In about 200 years I think we'll see a change."

PUTTING UP

Evidently furthering this policy of "brotherly love", Plonk went on: "Look, everybody has this big 'putting down scene' in interviews. I'd like to be different and have a 'putting up' interview." I asked him to carry on with his "putting up". "Now let's see", said Plonk. "Who's beautiful? Ah yes, what happened to Denny Laine's record, that was very good. Who else? The Cream. I saw them a while back, ridiculous, and their presentation was great on top of that. Can't think of anyone else at the moment, except perhaps the 'Spoonful', fancy them breaking up, that's a shame, a real shame. People say they have to break up because no one will speak to them. This is because they acted uncool once, but don't we all. Now they have to go on paying. The papers, evidently actually printed things like, 'Don't buy Lovin' Spoonful records'. What a choker." Plonk was visibly saddened. Even a successful Small Face sometimes runs out of beautiful thoughts.

KEVIN SWIFT

TOWNSHEND ON AMERICA

"I think they were surprised by our act"

I CAUGHT Pete Townshend just after he had moved from his famed Wardour Street Recording Studio-cum-living quarters into a new home in Victoria. "I got tired of not being able to live in the Wardour Street place", said Pete, "but this place is great."

When I saw the Who spokesman, the Herman State-side tour was looming large in the group's diary of events. He talked about previous reaction to their tours. "The last trip was hectic", he said, "but we were surprised to find that we had more fans than we thought. I think that 'Happy Jack' helped and

they'd also seen us on a couple of TV shows like Shindig and the Dick Clark show. The Windsor Jazz Festival had been televised out there as well. I think the Americans were surprised by our act. They hadn't seen anything like it. We were compared to other British groups who had been out there, but usually they were favourable. The trouble with the State-side outfits is that they are all doing the same thing. They have one Clapton-like guitar, one 12-string, one rhythm and one bass. Then they all do the Byrds Freak-Out type of thing."

I asked Pete if the Who had found it necessary to return to their early image for the American fans. "Not last time", he replied. "When we first went to New York we wore Union Jack suits. But on this last trip we knew that we were doing the Monterey Festival, which had a more advanced, intellectual approach to pop music. On the Herman tour we'll probably bring out all the gear again."

TWO SPOTS

Continuing his report on the last U.S.A. trip, Pete went on: "We did the Fillmore Hall over in San Francisco and that was the first time since our Marquee days that we had to do two 45-minute spots. I thought I was going to hate it, but it turned out OK. In fact, I think that it was one of the best performances that we have ever done. We had to dig up some of the numbers off the first LP and brush up some from the last, and we even did the Mini-opera, the only other time we had done that was at the Saville.

"The acoustics were very good in the Fillmore. There was a Altec P.A. system and the hall had acoustic tiles at the end to prevent the sound from bouncing back. The Young Rascals have an Altec system, one 15" in a special sound enclosure with a tweeter which is all of 6' and a cross-over system at around 500 cycles. There is no distor-

tion and very little feedback." Between American visits the Who have been in the studios recording. I asked Pete if he thought that the results would be as revolutionary as those obtained by the Beatles and Hollies. "We don't want to make that kind of jump", said Pete. "Not in that area anyway."

ORCHESTRA

"I believe that a song should be judged by the way it is basically written, not by the recording techniques behind it. In the States we may record another opera. This may well have full orchestra on it as I have written a fugue into it. The opera would last a good 20-30 minutes so I don't know if we could use it on the next LP. It would take up too much of the record and it would mean that we'd have to skip some very good material which we wanted to use.

"We could always do an 'Aftermath' I suppose. The Stones crammed extra tracks on that. The overall volume was a little lower but the definition didn't suffer, there was a very good bass sound. You can't put too much on because on most autochange record-players the pickup arm would reject before the end of the last track. Still, there is no reason why you shouldn't use the extra inch of run-out track."

WRITE SCORES

I asked Pete if this was the same opera that he told B.I. about, the one to which he was writing all the music himself. "No", said Pete. "That's completely finished, but I am taking some of the better parts out of it. It was merely an exercise. I wanted to learn to write the scores for other instruments beside guitars so that when the time came to write film music I wouldn't have the hang-up of employing a writer to translate my ideas into music. Now, I won't need to. The exercise was a success."



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No. 1

THE PICKUP

All musical instruments produce their sounds from vibrating structures such as strings, reeds, or, in a less obvious way, columns of air. To transfer these vibrations to the outer air, a horn, sound chamber or sounding board are needed.

On a grand piano, the sounding board is large and can handle even the lowest of frequencies. The guitar, while functioning along the same lines, has a much smaller sounding board surface and therefore has to employ extra resonating structures inside the body. The development of the electric guitar removes all such complications as the sounds produced are projected electrically. The pickup, naturally enough, plays the most important part in the process.

MAGNET

The pickups used on the electric guitar consist of a magnet which is placed with one pole towards the strings and one away from them.

Around this magnet a coil is wound. On some guitars pickups consist of six different pole pieces instead of the single magnet. Each pole piece is positioned directly beneath its corresponding string as shown in the diagram.

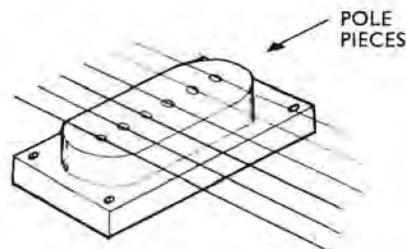
Each pole piece has a magnetic field around the coil. When the string is plucked it moves in a vertical direction and this intrusion into the magnetic field causes a signal to flow into the actual pole piece, which is directly representative of the string both in movement and amplitude and frequency. This is illustrated by Figure 2, which is a side-view of Figure 1.

HARMONICS

The string is vibrating vertically. The change in the gap indicated produces output in the pole piece and interrupts the magnetic field.

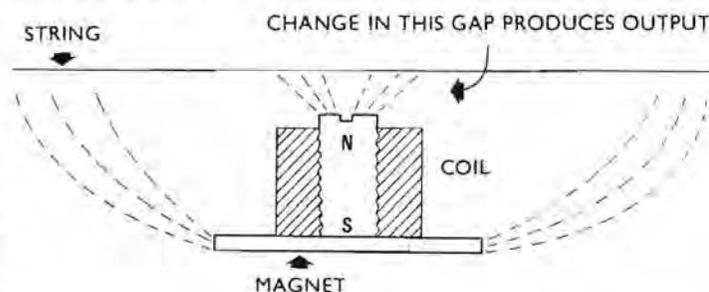
The movement of the string varies along its entire length. There is no movement at either end because at one end it is attached to the nut and at the other to the bridge. At these various points of movement the harmonics result.

FIGURE ONE



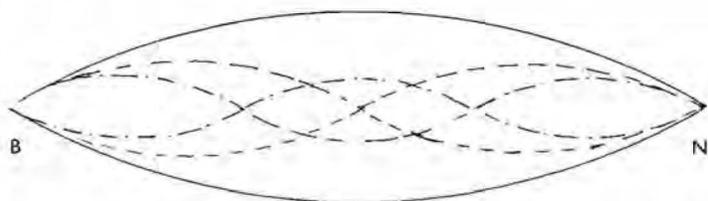
A. The pickup as we see it. The pole pieces are immediately under the strings. On some guitars they are adjustable to give more or less response from each individual string. This enables the guitarist to produce a well balanced sound over all six strings.

FIGURE TWO



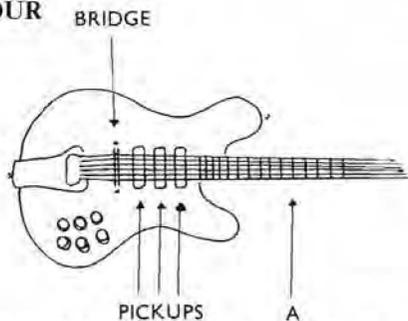
B. A side view of the pickup showing the magnetic pole piece. A magnetic field is set up around the coil and any change in the gap between the string and the pole piece is translated into an electrical impulse.

FIGURE THREE



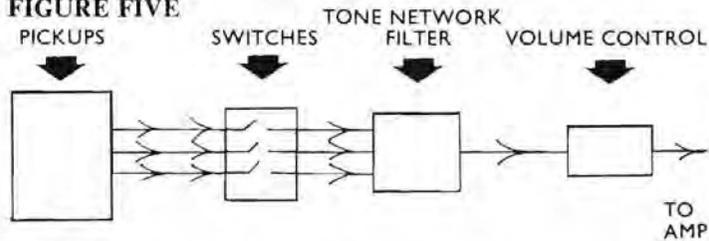
C. This is a diagram of the movement of the string. B denotes the end which is attached to the bridge and N the end attached to the nut at the top of the neck. The movement of the string can be likened to the "waves" which one forms when shaking a clothes line. The broken lines represent the miniscule motions which form the harmonics. These occur at the crest of each "wave". Represented here are the first, second and third harmonics.

FIGURE FOUR



D. The positioning of the pickups determines the tone produced by each of them. In the diagram the pickup nearest the bridge will pick up high harmonics, the middle pickup will pick up the middle harmonics and the pickup near the neck will reproduce the low, bassy harmonics. A represents any other position at which the string can be stopped.

FIGURE FIVE



→ A.C. SIGNAL VOLTAGE PRODUCED BY THE PICKUPS

E. This diagram shows in simple form the stages through which the signal passes after it has left the pickup. Firstly it goes to the switching system which brings in or cuts out each pickup. Next it passes through the tone filters where its characteristics can be altered. Lastly it goes through an overall volume control. Next stage is the jack socket from where it goes to the amplifier.

The diagram shows how the harmonics are formed at different points. There are, in fact, more than three harmonics but three are given here for the sake of convenience. The fundamental harmonic occurs at the very centre of the string and others occur all along its length. It is now clear that different tones are produced at different points on the string according to what harmonics are present in that area.

there is still plenty to be done with it to modify its character and change its volume and tone. Many guitars have two or more pickups wired up through various selector switches to enable the widest possible selection of sounds. The exact process can be followed from the fifth diagram.

POSITIONS

In the diagram the three pickups are placed in different positions thereby picking up different tones. The centre pickup is near the basic harmonic and will be mellow, as will the pickup near the fingerboard. The bridge pickup, because it is in close proximity to a point at which high harmonics occur, will reproduce a treble sound.

SIGNALS

Signals from the pickups are fed through to switches which can bring in or cut out any particular pickup's signal. After the switches the signals go through the tone filters which take out, or enhance, various tonal characteristics. The final stage is the volume control and after this the guitar has done its work, the signal is bound for the amplifier.

Each pickup is subjected to a different sound. This is the starting point, but after the signal has reached the pickup

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YOUR QUERIES ANSWERED

JESSE'S EQUIPMENT

Dear Sir,

I am fascinated by that master of independence, Jesse Fuller, and after seeing him perform a couple of times, I have decided to have a go at playing Jesse Fuller Blues. Could you please tell me which guitar he uses, and also how to make one of his bass units?

J. P. HAYES,
Mansfield, Notts.

ANSWER:—Jesse's guitar is a Silvertone, an American instrument, which is unobtainable in this country. His bass unit consists of a body similar in shape and construction to that of a double bass and was designed and constructed entirely by himself. A mixing unit is mounted on to the top of the bass into which is fed his microphone, his harmonica mike, his bass and his 12-string guitar. There is also a treble boost unit especially for the 12-stringer.

ORGANS

Dear Sir,

I have been playing the piano for a number of years, and have now joined a small group which requires an organist.

As I will have to purchase a portable organ in the near future, could you please tell me of the best to buy and give me some idea of the amplifier required.

P. JAMES,
London E.C.2.

ANSWER:—There is quite a range. Some of the latest feature an optional two octaves of bass at the touch of a tab, and some have percussion tabs which give an effective decay tone to the upper harmonics.

Some models have draw-bar controls only to select the tones, and others have a selection of tone tabs as a form of voice mixing. Vibrato of at least one speed is usually incorporated into the organ, and often a bass pedal board is included. You can expect to pay from £150—£300 for an organ of this type, depending on the make and whether it is a single- or dual-manual instrument.

Almost any good make of 30-, 50- or 100-watt amplifier will suffice, providing it has sufficient bass response for the organ, and is coupled to an adequate speaker system capable of handling the lowest organ bass notes.

BY GARY HURST

ATKINS TUTOR

Dear Sir,

I have long been an admirer of that great guitarist . . . Chet Atkins. I already know the basics of his style, but would be very grateful if you could tell me if there is a tutor in existence which could aid me.

J. WILLIAMS,
Wolverhampton.

ANSWER:—An excellent tutor, called the "Chet Atkins Guitar Method", can be obtained from Acuff-Rose Ltd., 50 New Bond Street, London W.1. It is priced at 7/6d.

LES PAUL

Dear Sir,

I am having great difficulty in obtaining a Gibson Les Paul Custom guitar. Have you any idea of where I could obtain one? If you think this is impossible, perhaps you could tell me which guitar is similar in tone.

A. P. JONES,
Benfleet, Essex.

ANSWER:—The Les Paul Custom is a much sought-after instrument. It is impossible to obtain a new one, and even second-hand models are very scarce. If you want one, then you will have to be very patient, and possibly place a few advertisements in the musical Press.

There is, however, a similar guitar available, which compares very favourably both in sound and appearance. Priced at approximately 125 gns., full details can be obtained from Cleartone Musical Instruments Ltd., 6 Smallbrook Ringway, Birmingham 5.

Instrumental Corner

MANY group members come to me with queries like, "Do I really need 100-watt P.A.?", "What is the best amp?". Over the next few months I'd like to use this part of the page to talk about sound equipment of every type, including P.A. equipment, lead, bass and organ amplifiers, special effects units, organs, etc. And I'll be trying to clear up some of the problems, which constantly crop up.

Firstly, the P.A. This will have to be the very best you can afford at the time as it forms the backbone of your sound. Many a good group has been marred by a vocal sound, which has been drowned by the instrument amps, or by feedback continuing through their act. The output requirement will have to be considered carefully and this should be at least as powerful as the other instrument amps if not more powerful. However, there is the problem of cost to be considered.

It is pointless to expect to deliver a good, clean sound from a 100-watt amplifier unless it is coupled to sufficient speaker units. At least two speaker units or columns are needed, each containing 4 x 12 in. loudspeakers, and this should be taken into account when estimating the overall cost.

Microphones should generally be high impedance devices, and again, the best you can afford. A good mike will cost, on average, around £25; these should be uni-directional mikes to reduce feedback to a minimum. They should be mounted on a firm stand with a wide-skirted base.

One could write pages of advice on lead guitar equipment but I'll try to outline a few general points. Once again as with all amps the power requirement should be fixed first. 100-watt and 50-watt units seem to be the most popular now in the everlasting quest for more overall sound.

There are some excellent amps on the market and you would be well advised to try the lot before choosing, rather than making a bee-line for one particular model. Incorporated in many of the amps today are the popular treble boost sounds which are absolutely essential, but don't forget to look for some kind of bass boost as well, to fill the sound out and to add scope to the sounds and tones available. I haven't yet talked about the differences between transistor amps and valve amps but I'll start off with that subject next month.

BACK TO COMEDY FOR DAVE DEE & CO!

"OKAY" has given Dave Dee, Dozy, Beaky, Mick and Tich their seventh consecutive hit. And all were composed by managers Ken Howard and Alan Blaikley. When I spoke to Mick recently, I asked him what he thought was most important . . . the songs or their arrangements. "It's a mixture of both", he said. "The songs are very important and very commercial, but on first hearing the beat is the thing that people remember. Some of them say that all our records sound the same, but I don't see that. What we try to do is stay as simple and commercial as possible. If the fans can whistle a song after hearing it a couple of times it's great. Those complicated things are alright, but it's very hard to reproduce them on stage.

NEW ALBUM

"We've just had ten days' holiday, and so we've got to make up a lot of lost time. There's the new single to do plus the next album. The majority of songs will be Howard/Blaikley compositions, but we're going to add a few of our own. The result is anybody's guess. All we do is go into the studio, record a few tracks, change them around a bit, and see what happens." After so many hits, the boys must be wondering when the flop will come. Says Mick: "We're always trying to think of new things to do. At first people used to laugh at our way-out clothes, but now everyone is wearing them. So far, we've used a different beat on all our records, but we must run out sometime. We'll have to wait and see what happens



then."

Many musicians—especially drummers—seem to find that their playing deteriorates with success, simply because they don't find the time to practise. What about Mick? "I'm doing quite a bit of practising at the moment. I realised that my drumming had reached the stage where everything sounded the same. Now I add as many extra bits as possible. I'm still using my Ludwig kit with the 18" Zylidjian top cymbal and two 14" custom hi-hats. Amps? Well, we've got two of the Vox Super Beatle Solid State 100 watts for Beaky and Tich, and a Super Beatle with a couple of extra—6 x 12"—T.100 speaker cabinets for

Dozy. Oh yes, Tich has got a Wah-Wah Pedal. He's still experimenting, and only uses it in 'If I Were A Carpenter'."

CABARET

Recently, most of the group's work has been abroad, but now they're lining up a few things on the home front. Like a week of cabaret at the Fiesta Club in Stockton. Mick doesn't think they'll come across any problems . . . "We'll have to bring back some of the old comedy routines and add a few harmony numbers, but it doesn't worry us. We've done a few gigs recently where we included some comedy, and so it's just a question of rehearsing an act."

The conversation changed to the current hit parade, and I discovered that Dave Dee & Co. had nearly recorded "Silence Is Golden". Apparently they heard a group singing it in Norway and were knocked out. Tich said it came from a Four Seasons' album, and it wouldn't be a bad idea to dig it out when they got back home. When that finally happened, there it was, right at the top of the charts. If they had have recorded it, I wonder which group would have had the bigger hit.

LUCKY STUDIO?

Ever since they started their hit-parade trail, the boys have always recorded at the Philips studios with producer Steve Rowlands. Had they ever thought of recording elsewhere? "Not really", smiled the cheerful Mick. "We're perfectly happy with the results so far and see no reason why we should change. Anyway, we're used to the Philips atmosphere. Do we think it's a lucky studio? Personally I don't believe in luck. I mean, we've been around for nearly six years now, and it's taken a lot of hard work to get as far as we have. I suppose there must have been a bit of luck somewhere along the line, but not that much. During our career, we must have played every hall in the country. Literally. Just working out an act and getting known. It's been a lot of hard graft."

In an effort to get away from work, their latest hobby is horse riding. They'll leave early for a gig, stop at a riding school and spend a few hours cantering around the countryside. Thing is, they aren't much good. Says Mick: "We've only been doing it for a few weeks. It's great fun, except when you fall off. One day I got my foot caught in the reins, and the next thing I saw was the horse looking down at me. It's a good job they know where they're going because we don't. But that causes problems. One of them decides to race back, and all the others follow. In cases like that, we just shout 'Help!'"

T.W.

SONG- WRITER'S COLUMN

"See Emily Play", the Pink Floyd's latest, is once again a group-penned item. They insist that there is no hidden meaning, it's simply a song about a girl called Emily. Just because the sound is psychedelic, doesn't mean that the song is.

"Puppet On A String" was the song that brought composers Bill Martin and Phil Coulter into the limelight. But it's by no means the first song they've had recorded. The Troggs, Los Brincos, Dave Dee and the Mindbenders have all tried Martin/Coulter material. Now they are inundated with work, but love it.

After recording so many songs by the Shadows, Cliff Richard has now turned the tables. Their latest album, "Jigsaw", features Hank Marvin playing banjo on Cliff's "With A Hmm-Hmm On My Knee". And he's written all three songs for "Two A Penny", his latest film currently in production.

According to composer Les Reed, "Claire", Paul and Barry Ryan's latest, was originally intended for Engelbert Humperdinck, but was sent to Harold Davidson along with some other songs for the Ryans. They liked it, and that was that. The co-writer was Geoff Stephens, and he will be collaborating with Les and Barry Mason on the Ryans' next album. They've been asked to write every track. Another Les Reed number, "24 Sycamore", has been recorded by Gene Pitney for U.S. release, and "A Packet Of Cigarettes", by Les and Geoff, will be the Vaudeville Band's next American single. It has also been recorded by the Ryans.

John Walker's "Annabella" is the first "A" side—and first hit—to be written by the relatively new team of Graham Nash, Nicky James and Kirk Duncan. Nicky and Kirk wrote the song some time ago and played it to Graham. He suggested a few changes, and out came a hit.

THE only Session Man to travel around on a bicycle — that's double-bassist Brian Brocklehurst. The majority of his fellow musicians have four-wheeled transport, but Brian prefers the two-wheeled variety. Why? Says Brian: "It's really for convenience. While the others are looking for a parking space or bunging sixpences in meters, I have time for a quick pint. Mind you, I only use it when I'm working in town. I wouldn't fancy cycling outside London."

Born in Buxton, Derbyshire, Brian's father was a well respected percussionist with the Buxton Municipal Orchestra and conductor with the Bournemouth Municipal Orchestra. It seems strange, therefore, that Brian didn't follow in his father's footsteps. At the age of five, he could play drums, guitar and piano, all taught by his father. After a while, Mr. Brocklehurst said: "You shouldn't lumber yourself with all that gear", so Brian didn't bother too much with the drums. At the ripe old age of 12, Brian became a professional musician, playing three instruments with a local band and doing most of the Manchester Palais gigs. One night, the band leader came up to him and said they needed a bass player. Brian had the choice of either learning the instrument or getting another job. He chose the bass.

MOVED TO LONDON

This led to more jobs as a bassist. Later he left Manchester and moved to Bournemouth for a while. Then one day he realised that: "If I wanted to make anything out of this business, I would have to come to London. All the recording and TV studios were there, and it was the only place that a musician could really prove himself". He arrived in 1953, looking for work. The first job was at the Flamingo, playing double-bass for such jazzers as Tony Kinsey. This was followed by tours with Jack Parnell, Humphrey Lyttleton and Ken Mackintosh until he suddenly wondered what on earth he was doing with his life. He had to stop touring. But what next? The answer was obvious: try his hand at session work.

His first-ever freelance session was for the Geoff Love Orchestra in 1959. He was in. Slowly but surely he built up a reputation. Nowadays he usually does three sessions a day. If you're a folk fan, then you've probably heard Brian's bass on the BBC's sound radio "Cellar

THE SESSION MEN

No. 23

BRIAN BROCKLEHURST



Full Of Folk" series. If not, then you've definitely heard him on disc. He played on both of Engelbert Humperdinck's hits, plus countless others by such artists as Tom Jones, Dusty Springfield and the Walker Brothers.

Brian agrees with most session men that if you're good, you'll get work. But he doesn't like bad sound balancers. "There aren't too many, but when you come across them, they can ruin an otherwise good session. Sometimes they complain about a musician's sound, to which the obvious retort is: 'It was alright when it left me. What happened?' Thing is, you're in their hands, and can't do a great deal about it." Sound-wise, Brian never plays a guitar bass unless it's an absolute necessity. "You can get a much fuller sound with a double bass. The guitar bass is usually used for a 'clicky' sound with the double bass providing the bass sound. In fact most sessions consist of two bassists—thank goodness!"

TO the fan, the job of pop-star photographer looks like the easiest occupation going. I mean to say, all you have to do is mingle with the mighties of the disc scene, get to know them, live it up—and occasionally click the old shutter. Money for jam, say those who don't really know.

Don't know? Well, listen in to Leslie Bryce, an experienced all-round photographer who started on the pop scene with Tommy Steele . . . "A nice, photogenic, genuine sort of boy, who told me that the thing he most hated was seeing kids waiting outside pubs for their parents to have a drink".

Since then, he's been involved with most of the top pop stars—notably the Beatles, with whom he has travelled to America, Holland, Germany, France, Austria and all parts of the British Isles. He's photographed the Stones many times; and the Monkees; and the slightly squarer fraternity represented by names like Mel Torme and Frankie Vaughan.

Says Leslie: "But it's not always easy. For a start, it's easier shooting a solo star than a group. With a group, you've got to bank on them all being in a good mood. Normally you'll get one who wants to co-operate and the rest who feel awful. Creating a good GROUP mood is sometimes difficult."

Travelling the world with an act like the Beatles . . . must be problems? Says Leslie: "Well, first of all you go as a member of the entourage, which is fair enough. But then you have problems trying to get into the theatre or stadium. If you had a special pass it would help. But to go up and say: 'I'm Leslie Bryce and I'm with the Beatles' . . .

PEOPLE BEHIND THE STARS

No. 8 Photographer LESLIE BRYCE

well, the chuckers-out don't want to know. Why, even Brian Epstein has been refused admission to theatres. Once, in Germany, when I was trying to get in I got hurled out three times in succession."

Leslie has also been on recording sessions. He says: "I find this absolutely fascinating. To be in at the birth of a new Beatle song is really something. They start, apparently, from nothing and then build . . ."

"But obviously the boys are on edge. The art lies in knowing the exact moment to put the camera away. If you go on too long, you spoil their

concentration, and bang goes your chances in the future. You have to play it fair by the artist. Of the Beatles, I think Paul is the most photogenic—it's hard to make a bad picture of him. John was terrible early on. Not because he wanted to be difficult, but because he wouldn't wear glasses and so he couldn't see that I was photographing him—he was great once he wore contact lenses. Ringo is good. George is probably the most difficult and has the least expressive face.

"In a way, the Stones were easier—if you could get all five of them in the same place at the same time. They seemed to be more enthusiastic. But the big problem is that some groups are unprofessional in their approach. This is why I find it best to work on actual commissions. If THEY ask YOU to go along, then they're better. If you're just free-lancing, hoping to sell whatever you get, then you often wonder if it was worth even turning up.

STONES CRASH

"Oddly enough, we nearly killed some of the Stones one day. There was Mick, Keith and Brian with us in a car, hurtling up the M.1. I had new tyres and the front inside one suddenly burst. Nobody was hurt but we ended up on the verge. The Stones climbed over the fence and started driving some tractors around a field—the scene made some very good pictures. Of course, it was some time before the wheel was changed. . . .!"

Leslie spent a lot of time photographing top jazz stars, like Stan Kenton, Ellington, Basie. Instead of merely popping off from the front row, he started really using all available lights. This led to him being actually on stage at the Royal Albert Hall, taking different shots of the Kenton big band. He clambered over Stan's piano, lurched under the drum kit. The drummer said: "If you're after the trumpet section, you've got eight bars to go. . . ." And a newspaper report said: "The music was fine but I was most enthralled by the antics of a photographer up there on stage".

He's been bounced out of places; charged into places. He's been let down; felt run down. But on the whole he likes this side of his work. Even if he was threatened by three burly gents at Stamford Bridge, while he was photographing David and Jonathan in the stadium there. Seems there were greyhound trials going on in the background and the burly ones felt Leslie was spying for another trainer.

There's bread in his business. Whether there is jam too is a matter of opinion.

PETE GOODMAN.



Leslie pictured with Paul McCartney: "The most photogenic Beatle".

'I'm an entertainer' says **ALAN PRICE**

ALAN PRICE should have recorded "Elusive Butterfly". He's one of those guys who are practically impossible to tie down for an interview. It makes you feel really sorry for his poor publicist. The trouble she has in tracking him down is unbelievable. I was on the point of going back to the office, when he suddenly arrived. Windswept and out of breath.

"Sorry about this", he gasped. "We're supposed to be on holiday, and I've had to belt down from Newcastle. After this, I've got to see accountants and managers. I think it's easier to work." By now, he had calmed down a bit, and settled himself into an easy chair. "You've probably heard that I'm in the process of changing the band around. I want a bigger unit, with more brass. Nothing is finalised yet, but one new member will probably be ex-Gambler Jimmy Crawford. He's a good guitarist, and I've known him for years.

BIGGER RANGE

"I need a bigger band to do a bigger range of material which will be a big help in cabaret. We try to keep the act as varied as possible because we try to appeal to everybody, not just one particular sort of audience." I wondered which scene Alan considered himself to be a member of. "Entertainment", he continued. "All this Flower-Power stuff passes me by. I'm in this business for the money, and that means you have to give the audience what they want, not what

you want. Oh sure, we do play for ourselves sometimes, but only if it's a really bad audience, and there aren't many of them around. But so many people seem to find hidden meanings in my work. Someone suggested that the bear in 'Simon Smith' was a Negro. I mean, how ridiculous can you get."

PROMOTION

That particular record was the one that put Alan into the American Hot Hundred. How did he promote the disc? He made a series of short films which were networked around the whole continent. There are plans in the offing for an in-person visit, but as yet, nothing has been finalised. I asked him about his next English waxing. "It could be a thing called 'The House That Jack Built'. I wrote it myself, and everyone seems to think it has strong commercial appeal. But I'm not so sure. Everytime I find a song, I think it's great until I hear the finished result. Then I change my mind. It's all very depressing."

Whereas many groups refuse to do ballroom gigs, the Alan Price Set are still playing as many as ever, and has now added a string of college dates to their bow. Says Alan: "Surprisingly, the college types prefer us to play well-known numbers. At first, we had visions of playing a lot of very musical, slightly jazzy stuff, but no, they want us to play all our hits. In fact, these audiences rave more than most. But we still keep a very varied act. That way,



each individual gets what he wants."

In the past year, Alan has become more dedicated to his work than ever. Technically, he's a better musician, and whereas he might have lost some of his early fervour, has made up for it with his desire to entertain and better himself. He is genuinely amazed by his success, and doesn't see why so many girls class him as a sex-symbol. He doesn't worry that much about the rest of the pop business, and doesn't agree with artists voicing their opinions on things they know nothing about. As he says . . . "What gives me, or anyone else, the right to talk about Vietnam, the Beach Boys and what have you? Obviously I have my own opinions, but they're personal. And I'm not a walking encyclopaedia. For that reason, I prefer to keep to my own little scene, and let others get on with philosophising."

SUCCESSFUL

Alan Price must surely be the most successful ex-group member around. When he left the Animals, no one thought he'd make it on his own. They all said that Eric Burdon was the star, and so

when he went solo, the critics heralded the arrival of a great solo talent. But things went wrong. Alan and Eric are still great friends, so I asked Alan for his opinions of Eric's misfortune. "In my mind, Eric Burdon is great. A great singer and a great entertainer. Thing is, he wanted everyone to go along with his own scene, and they wouldn't. It's only in America that he can do exactly as he likes. He just wouldn't go along with the English record buyers, and I think that was why he never made it over here. But he has made it in the States, and I wish him the very best of luck. There's never been any rivalry between us, and there never will be. He's got his scene, and I've got mine."

Every group tries to find its own little niche in the music world. Alan has found his by playing good, musical and commercial numbers. Even if every other record fails to make the grade, I don't think he will despair. He has realised that the audience are the most important people around. They must hear what they've paid to hear, not what you want them to hear. With such a policy, how can the Alan Price Set fail?

SINGER-composer-rhythm guitarist Barry Gibb has a fast, stage-filling sort of smile but he's also the serious member of the Bee Gees. He's the one who maintains law and order inside the group, which is fair enough as he is the tallest and heaviest.

OWN MATERIAL

He stretched his 6 ft. 1 in., ran a hand through his plentiful brown hair and filled in a few background gaps in his career. He was born in Douglas, Isle of Man, NOT Manchester as has been stated elsewhere—on September 1, 1947. He said: "The family left Manchester back in 1958 . . . mum, dad and the Bee Gee twins Robin and Maurice. In Australia we had a quick start in the business . . . a radio show called 'Talent Guest', and a telly series followed.

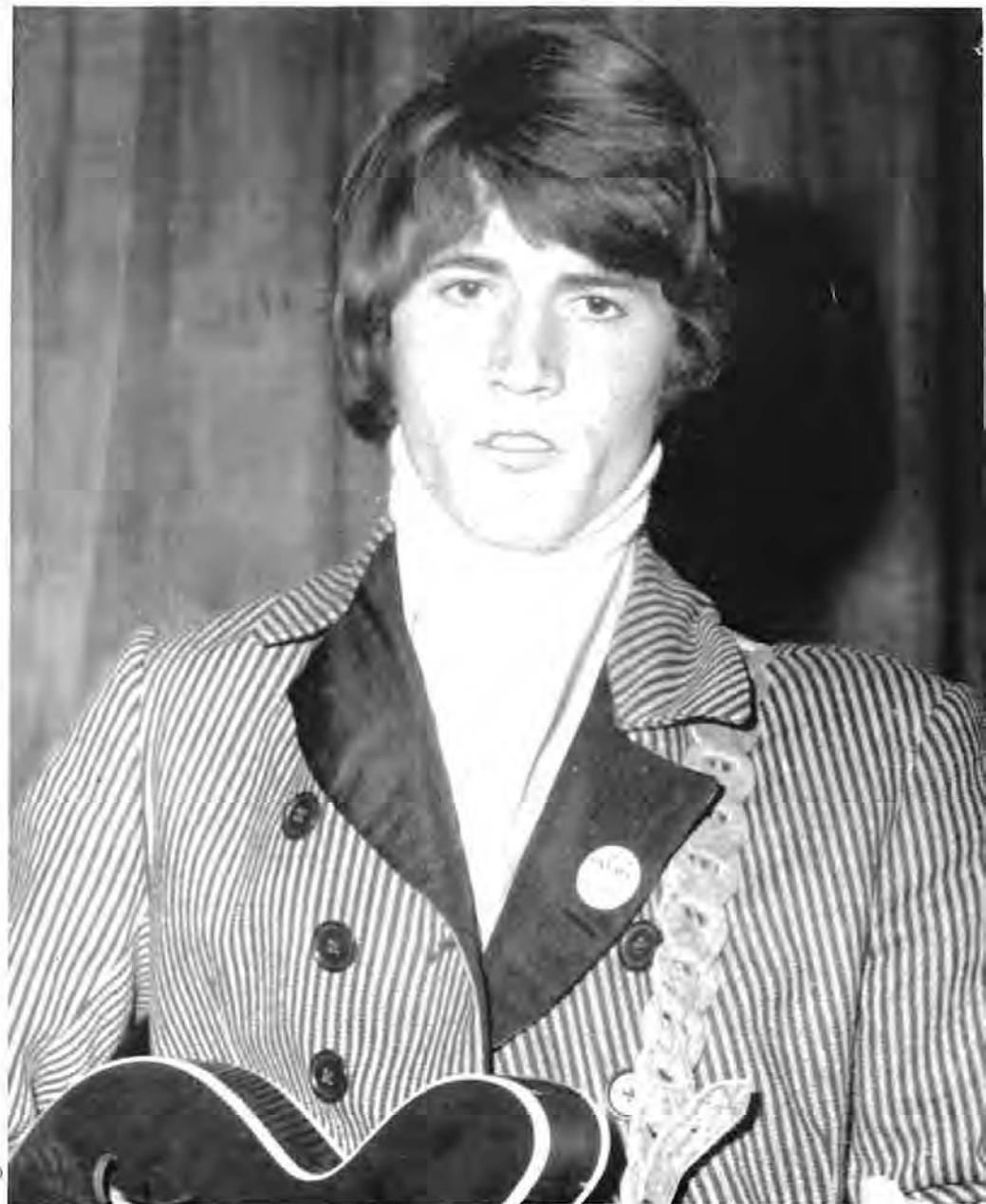
"I was only 14 when we had our first record out. We were writing our own material even then . . . 'Three Kisses Of Love' was the first and it got into the Top Twenty—much to our surprise! I suppose we had pretty advanced ideas for kids—some of our follow-up hits had titles like 'Claustrophobia', 'Peace Of Mind', and so on.

RAPPORT

"We try to write regularly. But you know how twins are supposed to have this *rapport*, this mental thing which links them closely together. Well it doesn't happen between Robin and Maurice somehow. It's Robin and me who seem to think alike, so we tend to come up with the same ideas. But in the last instance each one of us has SOMETHING to do with each of our numbers. . . ."

Barry is very much the outdoor sort of character—he spends a lot of off-duty time hiking, or swimming, or driving fast cars. When fans send him letters saying he is the best-looking one of the group, he smiles that quick smile and says: "Oh, I dunno". Musically speaking, he rates the Beach Boys higher than any other group, though he agrees they don't always reach the "perfection" of "Good Vibrations". "And the Monkees have got just the right image for their television series", he says. He adds that one day he'd like to see the Bee Gees branch out more into the all-round entertainment scene.

Is he as complicated a person as some of his songs suggest? "I don't think so",



Barry was only fourteen when he and his brothers, the twins Robin and Maurice, had top twenty success in Australia.

he said. "These song ideas—you get people trying to analyse them and find hidden meanings, but we simply write material which stems from our actual thoughts. You read something, it clicks and you get it down on paper. Obviously some get too involved to bother about. But what pleases me is the interest shown by others in the business.

WORK FIRST

"I'm a bit girl mad", he goes on. "But work is the foremost thing in my world. You've just caught me before we nip over to America. That'll be an ex-

perience. I'm dead keen on seeing new places, meeting new people. If we click really big, then I'll take a year off sometime and just meander round the world in my own time. I see some of the groups just about kill themselves by trying to do too much . . . don't want it to happen to me."

A very grateful lad is Barry. His brown eyes shine sincerity when he talks about the breaks they've had, as a group, since coming back to Britain. A likeable lad is Barry. No side, no aggressiveness. Except when he's keeping the other four Bee Gees in order!

PETE GOODMAN.

LP REVIEWS

EMOTIONS



THE PRETTY THINGS FONTANA TL. 5425

I'm afraid that this is not a very strong album although it's pleasant enough. The Pretty Things could have done better. They have amalgamated with brass and strings and quite honestly the size of the project doesn't seem right for the Pretties.

All the tracks on this album are written by vocalist Phil May, and lead guitarist Dick Taylor helped now and again by a gent called Waller. But even though the composition stakes have been kept in the family they are hardly "Taylor-May-d" for the group's style. A very courageous try, but material isn't as strong as the Pretty Things' sound.

Side One: Death Of A Socialite; Children; The Sun; There Will Never Be Another Day; House Of Ten; Out In The Night.
Side Two: One Long Glance; Growing In My Mind; Photographer; Bright Lights Of The City; Tripping; My Time.

JIGSAW



THE SHADOWS COLUMBIA SX.6148

This album really is a jigsaw, with some pieces in the wrong place. Side One features a psychedelic Hank Marvin plus touches of Eric Clapton... which seems odd. On the other hand, Side Two is original, imaginative

and very listenable. If the tracks had been swapped around a bit, then this would have been a fine album, but as it is, all the best tracks are on one side.

"Friday On My Mind" swings, and the extra Les Paul-type sounds make it the perfect example of a vocal turned instrumental. To my mind, this is the best track on the album. As always, Hank's guitar playing is perfection. He changes from ordinary guitar to 12-string to acoustic to mandolin to banjo with such ease, it's astounding. The "Shadow's Sound" is always there, and credit must be given to Brian Bennett's drumming. It's a pity he isn't featured on a drum solo. All in all, this is a very good album, but when you buy it, play Side Two first.

Side One: Jigsaw; Tennessee Waltz; Prelude In E Major; Cathy's Clown; Stardust; Semi-Detached Suburban Mr. James; Trains And Boats And Planes.
Side Two: Friday On My Mind; Winchester Cathedral; Waiting For Rosie; Chelsea Boots; Maria Elena; With A Hum-Hum On My Knee; Green Eyes.

THE STREETS OF BALTIMORE



BOBBY BARE R.C.A. VICTOR RD 7862

The front cover shows Bobby Bare looking very sorry for himself in the lonely streets of Baltimore. The shot is indicative of the music to be found inside. Each track is loaded with quiet, heavy-hearted grief, the direct result of loneliness in the big city.

But the listener is not subjected to an overdose of poignancy, the songs are delivered without false sentiment, they are simple and pleasing. One could say that they were predictable as far as chord progressions and musical structures are concerned, but this increases enjoyment, adds a sing-along quality and permits the listener to identify himself with the singer and his predicament. In no way are these songs hackneyed or tired. The lyrics are extremely effective, the backing is full and

easy on the ear, and Bobby Bare's voice is mature, tuneful and strong.

Side One: Early Mornin' Rain; Houston; S; ginaw, Michigan; Take Me Home To Mama; Memphis Tennessee; Streets Of Baltimore.
Side Two: That's How I Wanted It To Be; Vincennes; Cold And Lonely; Changin' My Mind; There Ain't No Fun In This Town; Green, Green Grass Of Home.

REAL 'LIVE' ROCK 'N' ROLL

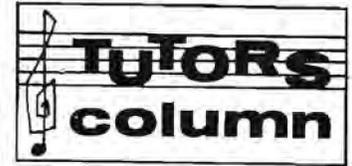


BILL HALEY EMBER EMB.3386

Bill Haley might not have many fans left today, but no one can dispute the fact that ten years ago he was the "King". This album, recorded at the Roundtable, New York, in March 1962, won't add to his list of fans. In fact, it could well lose him a few. Technically and musically, this must be the worst record he has ever recorded. All the numbers are in the Twist idiom, which in itself is rather sad. As a Rocker, Bill was fantastic, but when he tries to perform well-known numbers in the style of the day, he's so, so bad.

The two best tracks here are "Caravan" and "Lullaby Of Birdland", both instrumentals. Compared with many of today's instrumentalists, the Comets were great. Just listen to the wailing sax of Rudy Pompilli and the guitar virtuosity of Franny Beecher, and you'll see what I mean. Unless you're a fanatic Haley fan, this LP will prove to be a great disappointment.

Side One: Lullaby Of Birdland; Marie; One-Two-Three; Down By The Riverside; Queen Of The Twisters.
Side Two: Caravan; I Want A Little Girl; Whistlin' And Walkin'; Florida Twist; Eight More Miles To Louisville.



A list of Teachers who give instruction in the instruments indicated

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

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

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

T. Tabb (PLECTRUM & FINGER STYLE GUITAR), 41 Canning House, White City Estate, London, W.12. SHE6332.

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 p.m.), 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.

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YOUR LETTERS

Dear Sir,

A blow has been struck for the fast-disappearing cult of showmanship and professionalism. What is more, it has come from an unexpected quarter. That much maligned group, the Monkees, are to be heartily congratulated for their superb performances at Wembley. They offered a well-balanced act which had obviously been painstakingly devised. If they had just stood and looked pretty then I would have joined the disapproving throng. However, they didn't and now I'm wondering where on earth we can find a group to match their appealing mixture of entertainment value.

V. Kelly,

Pimlico, S.W.1.

LP Winner.

Dear Sir,

I enjoyed your feature on the Trems in last month's *Beat Instrumental*, but at one point the organist was referred to as Alan Howard. Shouldn't it have been Blakely?

P. Lamb,

Goodmayes, Essex.

Yes, it should have been Blakely, the only guy with the name of Howard was the bassman who left some time ago.—

The Editor.

Dear Sir,

Beat Instrumental leads again. I'm talking about your Chart Fax, a feature which I would like to have seen a long time ago. As a member of a blues group, I am very interested in who plays what

part in the production of a record. So many people forget that an engineer has to balance a record, and take the responsibility if anything should go wrong. Because of this, it's only fair that they should receive the recognition they deserve, especially as in some cases they actually co-produce the entire session with the A & R man.

Martin Johns,

Birmingham 3.

Dear Sir,

In your last issue of *Beat Instrumental* you said that the prophesies of female and male solo singers taking over from the groups had been proved to be groundless. I entirely agree and I think that I know why solo stars don't maintain the same success as groups. It's pretty obvious, in fact, the success of any form of entertainment depends on its ability to communicate. On the law of supply and demand a group of four or five is obviously going to have a better chance of communicating than one solitary, all

alone, singular singer. Also I feel that the group is a better bet than the singer because they already have a certain atmosphere, a mental rapport between them. As soon as this is extended to the audience then they are home and dry.

P. Hankinson,
Bristol.

Dear Sir,

I would like to express my delight at the success of the Procul Harum. I am especially pleased to see them riding high because their line-up includes Gary Brooker, a guy I have admired ever since his Paramount days. Even in the "Poison Ivy" era he was a force to be reckoned with and it was only the dearth of good recording material which prevented Gary and the group from achieving wider acclaim. I am really glad that at least one major talent has broken through the rubbish curtain.

J. Poole,

Portsmouth,
Hants.



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1967 is Chet Atkins' year. Not only does he celebrate his ten years as manager of the pop side of RCA Victor's Nashville branch, but also his twentieth anniversary as an RCA Victor recording artist. To date, he has recorded over 30 albums, all showcasing his guitar virtuosity, the latest being "From Nashville With Love".

Chet's talents are innumerable. Musician, arranger, producer, talent scout. You name it, he does it. As a musician, his name is legendary. The Segovia of the popular guitar. Little wonder that he is known as "Mr. Guitar". His name is synonymous with Nashville, and much of the "Nashville Sound" must be credited to his work . . . on both sides of the microphone.

Just a few of the hundreds of artists to record with Chet—as either a musician, producer or arranger—are the late Jim Reeves, Elvis Presley, the Everly Brothers, Floyd Cramer, Bobby Bare, Perry Como, Al Hirt, Ann Margret, Rita Pavone and the Limeliters. And he's also had the honour of being asked to record with the world famous Boston Pops Orchestra.

STEVE SHOLES

The credit for discovering Chet Atkins must go to a certain Steve Sholes of RCA Victor. He was sent a sample of Chet's work, and decided to find out more about the man himself. This was in 1947. Eventually, Chet was traced to a small radio station in Denver, and offered a recording contract. Hoping he had found a man of many talents, Steve Sholes asked Chet if he could sing. Chet replied he could. The result was a vocal offering called "Money, Marbles and Chalk" followed by a duet with his sister. The story goes that on the "Money" session, Chet was a bit worried about playing lead to George Barnes' rhythm. If that first session



CHET ATKINS

man of many talents

had flopped, the Chet Atkins' story might have been completely different.

Two years later, Chet moved to Nashville. Steve began using him for sessions, and soon realised that he really had discovered a man of many talents. Most of this early recording was done in a converted garage with portable equipment. It was here that several tracks for Hank Snow were recorded. Some time later, permission was obtained for a proper studio to be built, and Chet was given a job as Steve Sholes' assistant and part-time employee. All for the wage of \$75 a week. This studio, in fact, was the birthplace of Elvis Presley's "Heartbreak Hotel".

The number of guitarists who have been influenced by Chet's artistry—no matter how lightly—are innumerable. George Harrison — "The things he does with a guitar

are unbelievable"; Tony Hicks—"I've been a fan since the early 'Trambone' days, and still think he's fantastic"; Joe Moretti—"There is only one Chet Atkins. You take him for what he is, because you can't compare him with anyone else. I think that even today's crop of new guitarists are being influenced by him";

EMULATE

Eric Clapton—"If you try to emulate Chet Atkins, then you're finished as far as your own style is concerned. But so many people—especially the Americans—have been influenced by him, and, let's face it, he's an incredible musician. If I can get anywhere near his popularity when I'm 40, then I'll be very happy."

I don't think that any guitarist needs to be told that Chet Atkins plays a Gretsch guitar. In many

circles, Chet Atkins is to Gretsch what fish is to chips. Whereas many Nashville session men play "by ear", Mr. Guitar feels that this is not enough. He can take a sheet of music, and play it immediately. Of course, he can busk—and very well, too—but his ideas about reading are now having considerable effect on many of his Nashville friends.

ALL STYLES

Because he is a true musician, Chet's style can't be tied down to just one form of music. Anyone who has an Atkins' album knows that he can play a pop tune with just the same feel and precision as a fugue. Just look at some album titles . . . "Chet Atkins' Teensville", "Caribbean Guitar", "Chet Atkins Picks On The Beatles", "Christmas With Chet Atkins", "Down Home", "Progressive Pickin'" and "Chet Atkins In Three Dimensions".

You might think that the talent-scout side of Chet's activities is a relatively new thing. But no. He has had this knack of picking the very best musicians and singers and persuading them to come to Nashville for many years. Two such names were Floyd Cramer and Boots Randolph. It was Chet's faith in Floyd that helped him become the pianist he is today. And the same with Boots, one of the most revered sax players of all time. Everyone that has ever worked with Chet Atkins says that he has fantastic judgement, takes a personal interest in everything he is connected with, and has the respect of everyone.

This respect has culminated in a song called "Chet's Tune". Written specially for Chet, such artists as Floyd Cramer, Eddy Arnold, Hank Locklin, George Hamilton IV, John D. Loudermilk, Hank Snow, Skeeter Davis, Jimmy Brown and Bobby Bare decided to record a number dedicated to Chet. The session took place behind locked doors, making sure that Chet was well out of the way, and Jerry Reed even used Chet's own Country Gentleman guitar. If that's not admiration, I don't know what is.

CLIFF is becoming more and more involved with his religious activities and it is obvious that before long he will quit the "pop" scene altogether to devote his time fully to his new calling.

Already the search for his successor has begun. In fact it began some time ago. Engelbert Humperdinck and Tom Jones are well up in the placings but are they really for the youngsters? They'll like their songs, admire their looks, respect 'em. But idolise them? Not really. The Monkees have illustrated the fact that there is a brand new generation making its way up through the bric-a-brac of personalities discarded by the previous generation. Beatle people of the early '60s are now entering the starting traps in the marriage race, some have already made the dread move and have little Beatle people of their own to contend with. In their place their younger sisters and brothers are going through that same carefree stage where pop music is the only thing worth knowing about.

IS JONNY ROSS THE NEW CLIFF?

Conclusion? The new Cliff would have to be someone who could be identified with the new pop followers. The new Cliff would have to have the same star quality as Cliff, an equally pleasing voice and a malleable personality, so that he would be prepared for star grooming.

PHONE CALL

The other day a charming young lady publicist rang me at B.I. "I'd like you to see



this young chap called Jonny Ross", she said. "He's going to take over from Cliff, and he's only 15." A strange feeling crept over me. It was a mixture of amusement and nausea. The young lady had just recited Phrase 5 in the "Publicists' Book Of Corny Claims" (1967 Edition). Terrible thing was that she evidently believed wholeheartedly, absolutely, unreservedly in the little fella's potential. It was very sad.

She became more and more frantic. Eventually I said that I'd see her client just to prevent her from having a nervous breakdown.

APOLOGY

When I met the bloke. Well . . . I had to apologise profusely, he was all she said he was. A good-looking chap, you wouldn't take him for less than 19 and his voice kicked the age estimation scale right out of the window. His first record was played, the voice was that of a mature singer, a pro. Later, Jonny admitted that he likes to listen and learn from the greats like Sinatra, "but I don't copy", he added. I believed him. Have a look at the shot. Listen to the record. Is he the new Cliff? He's certainly off to a good start. Two very big film directors have offered him contracts and one will sponsor him for a year at a drama college. On the record side Norman Newell of E.M.I. is rooting for him and is working on an LP right now. The rest is up to the fans. K.S.

TOP TWENTY—FIVE YEARS AGO

BRITAIN'S TOP TWENTY FOR THE FIRST TWO WEEKS OF AUGUST, 1962

- | | |
|-------------------------------|--------------------------------------|
| 1. I Remember You | Frank Ifield |
| 2. Speedy Gonzales | Pat Boone |
| 3. I Can't Stop Loving You | Ray Charles |
| 4. Guitar Tango | The Shadows |
| 5. A Picture Of You | Joe Brown |
| 6. Things | Bobby Darin |
| 7. Here Comes That Feeling | Brenda Lee |
| 8. Once Upon A Dream | Billy Fury |
| 9. Roses Are Red | Ronnie Carroll |
| 10. Don't Ever Change | The Crickets |
| 11. Little Miss Lonely | Helen Shapiro |
| 12. Come Outside | Mike Sarne |
| 13. Let There Be Love | Nat King Cole and
George Shearing |
| 14. Breaking Up Is Hard To Do | Neil Sedaka |
| 15. Vacation | Connie Francis |
| 16. I'm Just A Baby | Louise Cordet |
| 17. English Country Garden | Jimmy Rodgers |
| 18. Sealed With A Kiss | Brian Hyland |
| 19. Stranger On The Shore | Mr. Acker Bilk |
| 20. Roses Are Red | Bobby Vinton |

Records entering the Top Twenty during the last two weeks of August, 1962

- | | |
|--|----------------|
| Dancing Party | Chubby Checker |
| Theme from "The Man With The Golden Arm" | Jet Harris |
| Ballad Of Paladin | Duane Eddy |
| So Do I | Kenny Ball |
| Pick A Bale Of Cotton | Lonnie Donegan |

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