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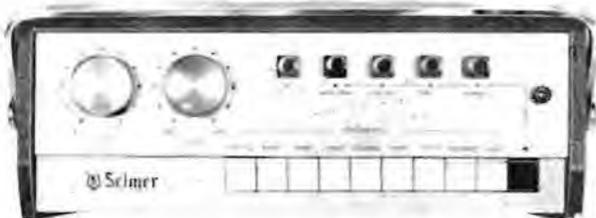
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Editorial

The big changes in the recording world in recent years have largely been brought about by a new breed of A. & R. Men, or Artists and Repertoire Managers, to give them their full title.

In the '50s the A. & R. Manager was king. As his title suggests, he was completely responsible for dishing out recording contracts, selecting the songs which were going to be recorded, choosing arrangements and supervising recording sessions.

There were only a dozen or so in the leading record companies, and every week hundreds of singers and instrumentalists would try to attract their attention. Very few succeeded in getting a hearing. This wasn't always the fault of the A. & R. Men, most of them had too much on their plates. But it was true that several of them just didn't seem to understand what pop music was all about.

It was a bad system and the inevitable change came in the early '60s. A few loners like Dennis Preston, who recorded Lonnie Donegan, had already shown that you did not have to be an Artist and Repertoire Manager for years before you could produce a hit record and the percentage of successes the A. & R. Men achieved out of the large number of artists signed and recordings made was, in some cases, very small, very often brought about by a shortage of time to really work on the needs of an artist or group.

The independent had a much tougher but simpler road to travel. Tougher, because he could not afford a string of misses; simpler, because he could concentrate on just a few artists, giving them all his attention and finding out exactly what type of song suited them.

During the last couple of years the independents have multiplied enormously. Many of the top recording stars have become their own recording managers. And why not, many of them now know far more about recording and producing a hit than any of the old-fashioned A. & R. Men of the '50s.

The Editor.

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NOTHING BUT TROUBLE FOR JEFF

moving "Tallyman". Said Jeff: "Graham Gouldman wrote it, but when I heard the demo it didn't do a thing for me. I thought it was a 'nothing' song. But then all Graham's demos sound like that. You wouldn't recognise 'For Your Love' and things like that if you heard the original demos. The final song that you record usually ends up completely different from the original idea. Graham left the demo with Mickie, who played it to me. I didn't say anything, just left it up to Mickie's judgement. I made the record and sort of closed my eyes. I just didn't think it could be a hit. It wasn't a really good follow-up to 'Silver Lining'.

"The whole thing is a bit frustrating, really, because I have just heard the demo of the number we'll do as the next single. A great slow and solid number. It's not even recorded yet. The writer is completely unknown."

STUDIOS

I asked Jeff his opinion of a couple of the London studios. He is, after all, one of the hot recording properties. Of De Lane Lea, where "Lining", was recorded, he said: "It's got a nice atmosphere and a good coffee machine. I like recording there. With the Beatles recording at Olympic I'd like to have a crack at recording there too. I haven't thought of producing records yet, but I know that I'd like to discover a good group and record them. Trouble is, I haven't got the money to lay out at the moment. I'm sure I could produce. If I can't, then there's something wrong with me. Right now I'm just content to record.

"One thing I would very much like to do is co-produce

with Phil Spector. Man, he's so advanced. As he says on his label: 'Tomorrow's sounds today'. So true. Pity he seems to have flopped just lately. If there is one record in the charts I'd like to have recorded it must be the Stevie Wonder thing. Beautiful song, great sounds."

OLD FASHIONED

I moved on to Mickie Most. Jeff gave me his impressions. "Mickie's just a bit old-fashioned. He used to be a rock 'n' roller and I think that some of the ideas must have stuck. He still likes all whining guitars. With Dono-

van he's so far advanced. He's a good producer and must get a lot of the credit for helping me. He discovered 'Hi-Ho'."

AMBITION

As a final question I asked of Jeff's main ambition. Said he: "I'd like to sit in with Ray Charles on a session with the Raelettes as he did on the Milt Jackson album. Failing this, then, the Ike and Tina Turner show."

Maybe one day soon all this will come to pass, but at that particular moment it was time for Jeff to go and he was whisked away in a taxi on the next stage of his wanderings.



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CH. 16

THERE's been a great amount of trouble, trouble, trouble, for poor Jeff Beck so far. And the general atmosphere isn't too bright, what with "Tallyman" refusing to march up the charts. He's had motor-car hang-ups galore, a dangerous illness, stormy relationships with quite a few people, and his jinx seems to be persisting.

I caught him down at the Mickie Most office. He'd come, not so fresh from a van breakdown when he was on his way to rehearse at Studio 19, and on entering the Most office was told that he'd better not linger because he was bound for Germany within two hours. Jeff blinked, looked about in bewilderment and then resigned himself to his fate.

I didn't want to add to his troubles, but I asked him for his honest opinion of the non-

PLAYER OF THE MONTH



RICK WEST

THIS guy has ingenuity. His first guitar was home made and was manufactured from nails, pieces of wood, string, all attached to a biscuit tin. "I plonked away on that for a while, then when I was 14 my dad bought me a Spanish box. I was a bit disappointed with it at first. I couldn't tune it, let alone play it, so I left it for a while. Then I met this bloke from down the road and he showed me a few things. After my interest had been aroused I loved the guitar, even took it to bed with me.

"I was following Lonnie Donegan and Johnnie Duncan. I used to strum frantically to their records. When I first joined a small group they had three guitars and a washboard, but wanted one of us to go over to playing proper lead. I seemed to be getting on best so I took the job. Later we 'went electric'. I put a mike in my acoustic guitar and put it through a little radio.

"When I was 16 or so I bought a Hofner electric acoustic model, can't remember what it was called exactly. Next, I moved on to a Hofner Club 30 and at that time I was going in and out of different groups. Before I joined the Trens I was with a group called Joe and the Teens and by that time I had a Fender Strat.

"Once when I was with the Trens I bought a Fender Jazzmaster, but that was pinched in France and I moved on to a Jaguar. I used Fuzz quite a lot but I didn't like the idea of the foot-pedal on the floor. I fitted my own unit into the Jag.

"When I was 17 I went to some classical guitar lessons. They did me a great deal of good but I couldn't keep them up and play all the gigs at the same time. I still find that I'm using a bit of classical technique in my playing with the group. For instance, I use my fingers rather than plectrum ever such a lot. I suppose I'd like to play classical guitar again one day, but not exclusively. I prefer to play in as many different styles as possible. I'd also like a crack at jazz. I've played a little with other guys before some of the tours we do. We all get together for a bit of a jam.

"Guitarists I like to listen to? Well, there are hundreds of 'em, but I have a particular liking for George Benson. I'd never heard of him until someone told me about him. I do some of my own taping on a couple of cheap tape recorders, sometimes the pitch gets a bit dodgy, but I don't record so much for the finished product as for the practice it gives me. I'd like, of course, to build my own little studio, but there again . . . I just haven't got the time at the moment. Maybe later on."



ZOOT MONEY'S "LIGHT SHOW"

FOR ages, Zoot Money and his Big Roll Band roared round the club scene. Zoot, himself, with his habit of mixing "soul" music with removing his trousers on stage, was known as one of the looniest and ravingest characters in the business. His records all sold well, dickering near the charts but without actually breaking through to hit status.

And now there are some severe and surprising changes to report. Zoot, slimmed down and fit-looking, explained some as he drank, almost unbelievably, a mixture of lime-juice and lemonade. The Big Roll Band, for a start, is no more. Three members have departed and now there are four, to be known as Dantalian's Chariot. Zoot will, inevitably, be the focal point with his old fans, but the attraction now is of four top-class musicians, all making up a quarter of the whole.

Line-up: Zoot on Ham-

mond organ, having added a Wurlitzer piano; Pat Donaldson, on Gibson bass (the new boy of the team); Colin Allen on his Gretsch drums; Andy Somers on lead—he uses Gibson mostly, also has a Fender Telecaster and 12-string.

Their policy? To avoid the little clubs and concentrate on the really big shows in big halls. This is mainly to accommodate their "light show", operated by top men in this field. Phillip Rose and Mike Lowe. Says Zoot: "We've got 2,000 quids-worth of lighting and it has to be an integral part of the performance. If a hall can't cope with it . . . well, we can't cope without it.

"We're working on a new LP at this moment. The absence of a front-line makes us much more free. It leaves room for free expression and we think this is important. We can perhaps do 15 numbers in three-quarters of an

hour, but if we feel a development coming on in one or two of them we can end up doing only five. The accent is more on folk-rock stuff rather than the old soul material, but we just don't want to be categorised in any way."

The other three Charioteers arrived to put in their views. Mostly, they felt that the days of British groups simply copying existing things from America is over. The West Coast of America is leading in this way — each group is finding something different to say. People go along to identify with the group itself and what it is putting down. Said Zoot: "If people want to hear Otis Redding, then they can go along and see him for themselves. Obviously, some people will still want faithful reproductions of someone else's work, but we are hoping that most of our fans will come along with us in our experiments.

"It'll be difficult. But people, the fans, are interested in honesty. If you tell them what you're doing, they are impressed and will listen. If you just leave them behind, then they feel neglected and lost. As for me, you can say I'll be subversive—if that's the right word for keeping out of the spotlight and letting everybody have a chance."

And the others, clearly fascinated by the change in their approach to the music business, agreed that it was important to play with conviction and gusto and to use their talents to produce music that was jazz-tinged. Said one: "Even more important is to be completely professional. It's not enough to go on stage and simply give people a soulful rehearsal. The people on our lights are acknowledged as being the best in the business. We are after a real show and not the happy - chappy, semi - professional sort of approach."

This sudden switch of direction for Zoot is not born of disappointment. It's born of ambition. Within the old Roll Band, there were differences of theory about music. The three who have become Charioteers were virtually in a clique of their own. . . .

So where did the new group name come from? It stemmed from their publicist Jim Ramble. According to tradition, Solomon made a pact with the "infernal spirits" for their help in getting his enormous wisdom and wealth. One was Dantalian . . . "this strong Duke, when conjured, appears with a multitude of male and female faces. He is invoked in order to produce a vision; to give news of secrets and even the innermost thoughts of men; to teach any art or science and to influence the minds of men."

This, thought Jim, about summed up Zoot's new state of mind. As for the Chariot bit . . . well, it's just a vehicle for the new music!

Apart from the planned LP, there'll be a single from Dantalian's Chariot out about now.

PETE GOODMAN

THE HOLLIES TAKE TIME OVER RECORDING!

WHILST waiting for the Hollies to finish a track in the EMI studios, I picked up a magazine which contained a review of the Hollies' latest album, "Evolution" . . . un-named in the review. Apart from calling the Hollies' sound "indistinctive", and the Clarke/Hicks/Nash team "un-melodic", they asked who wanted to hear a "Lance Corporal Pepper" LP. To show how "with-it" the re-

viewer was, he said that "according to his cuttings" the Hollies had been going up-and-down the charts for a number of years. Thing is, there's criticism and criticism. And how anyone can call the Hollies indistinctive is way, way beyond me. I showed the article to Bobbie Elliott.

He took the verbal punch on his chin without flinching. "I suppose that everyone is entitled to their own opinion", he laughed, "but I doubt if

this guy is a fan of ours. Things like this don't really worry us because the fans sympathise. And they're the ones that matter. When it does happen, we think about it, see if the person is right, and perhaps try to do better. I suppose we're all a bit sensitive, but then so is everyone in show business. If people want to slate us, then let 'em get on with it."

NICE GUY

That's a typical statement from Bobbie, one of the original nice guys. I've known him since the early Shane Fenton days, and he hasn't changed a bit. He's still one of the least big-headed people I know. Getting up to date, I asked him about the session currently in progress. "We've been here since 2.30 p.m. and will stay until 10 p.m. The boys have written about a dozen numbers, and we'll tape as many as possible. Nowadays, we start with the simplest song first and work up to the more complicated ones. We've just finished 'Charlie And Fred', a comedy song about a couple of rag and bone men. Should be good for the next album. That's right, it's a Clarke/Nash/Hicks composition like all the others we're doing. We hope the new single will come from this session, but we won't know definitely until we hear all the playbacks.

FIRST ALBUM

"We tend to take more time over recording than we used to. I remember that our first album was completed in two days. Ridiculous when you think of it. We enjoy ourselves more these days, too. We're in the position where we can afford to take things easy and make sure that the finished product will be commercial and of a good quality."

The Hollies are currently undertaking a three-week tour of Sweden. According to Bobbie, the audiences are very intelligent: "They wait until the end of a number before they start screaming. It's a bit weird at first, but it's nice to know that they listen to the music." This

will be followed by an Autumn tour of England (those reports that the Hollies are to give up touring are completely untrue) and a possible Hollies' concert special.

"We're thinking of taking some extra musicians on tour with us", continued Bobbie. "That way we will get a more authentic record sound. The concert is still only a vague possibility. It's something we'd like to do, but it might not appeal to the kids. And we don't want to lose any fans."

BRANCHING OUT

As a group, the Hollies get on well together, even if they are branching out into different fields. Bobbie, for example, is currently arranging some business transactions in the North. He has matured enough to realise that he must think of the future. To say that he's a very respected drummer would be an understatement, so you'd think he had visions of becoming a session man when the Hollies' days finally come to an end. "True, I did think along those lines at one time, but until you brought the subject up, it had been tucked away in the back of my mind. But I suppose you want me to think of it again. Let's see now . . . I'll have to play, that's definite, but I don't want to be tied down . . . you have to take too many orders in the session world, and I'd like to be my own boss, which is a problem . . . I wouldn't mind playing for someone like Buddy Greco . . . more for peace of mind . . . but that would tie me down . . . maybe jazz . . . very satisfying . . . I honestly don't know. If you'd asked me the same question two years ago, I couldn't have answered you then."

In many respects, Bobbie thinks that his recent illness did him good. He continued: "I was able to look at my life objectively and think about things. And I was knocked out when the others cancelled a lot of work because of me. It's at times like that when you really discover your worth . . . as both a musician and a person." T.W.





THE KEITH MOON COLUMN

Well, we're half-way through our Stateside tour and I don't think I'll be very sorry when it's all over. Don't get me wrong, it's been a great tour, but the travelling! It's unbelievable. I'll never complain about British trips again. I must admit I had my doubts before it started. I had a feeling that Herman's fans would be somewhat anti us, but I'm glad to say that I've been proved wrong. There are a lot of Teeny-boppers at all the concerts, who have obviously come to see Herman, but they're also listening to us.

Things have generally been going pretty smoothly, but there have been a couple of incidents—one funny and one nearly disastrous. It was funny—though not at the time—when we had to fly to Toronto from New York. Somehow or other I managed to leave my passport in a laundry basket at a hotel, and almost got left behind. But someone pulled strings. I got onto the plane. My passport was sent on another plane.

The other incident happened in the deep South. I'm not quite sure how it came about, but I was walking along a road when some fellers came up, took an instant dislike to me, and shoved me through a plate glass window. By the time I had clambered out, they had disappeared and I'm still wondering what it was all about. No. I wasn't hurt. Well, just a few scratches. But it could have proved very nasty.

I said that the tour was a bit hectic, but half of it is due to the amount of recording we're doing. We stop in practically every big town, go into a studio that has previously been booked by Kiti Lambert, and try to get some more tracks in the can for our next LP. So many people say that there is a vast difference between American and British studios, but I haven't noticed anything. Admittedly we're never in one place long enough to form any real opinion, so I could be wrong. We did a couple of tracks in Memphis. Beautiful studio there and the atmosphere . . . great! It's not surprising they produce so many hit records.

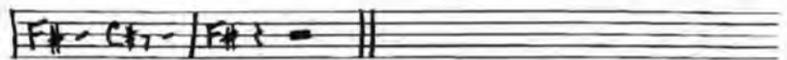
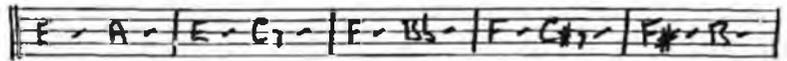
I can't wait to get back home and show everyone my "Exploding Drum Kit".

KEITH MOON

MORE CHORD CHANGES

By THE TUTOR

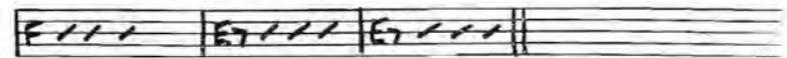
The object of this month's article is to help you practise chord changes. By now, you should be reasonably proficient with the simpler changes—like those in the three-chord sequence—so let's move on to some of the more complicated ones. Remember that any chord will fit into any key providing the correct chord progressions are used. Adding Sevenths into the appropriate places will allow you to lead direct from one Major chord to another, even if it's not normally associated with that particular sequence. Here are seven bars showing how Sevenths can be used to lead from one key into another, i.e. E to F to F#—



It's a fallacy for anyone to say that you need to know every chord in the book, because you don't. The Majors, Minors and Sevenths are all you need . . . at this stage, anyway. Many pieces of sheet music show complicated, previously unheard-of chords, but the same effect can be achieved simply by playing a chord that you have already learned. Say you see a bar of music with the chords of G C + G in it. You don't know the C+ (C Augmented) chord yet, so just play a straight bar of G Major. Only a really experienced musician could tell the difference. These extra chords show how the music *should* be played, but not necessarily how it *must* be played.

There are many groups in existence who have recorded one of their own compositions containing about four chords, and then found the sheet music to contain 24. Thing is, the person who actually writes the score is usually a proficient pianist, and he puts in every single chord, sometimes forgetting that what sounds correct on a piano doesn't necessarily sound right on a guitar. So don't worry about all those pieces of sheet music you've got. They can all be played if you simplify some of the chords.

Now let's try some more chord changes. I'm sticking to those found at the bottom of the fretboard, so they shouldn't prove too difficult.



Once you've played through this sequence a few times, you will find that your ear has become attuned to it. Try making-up a few sequences of your own—starting with something simple like C, Am, F, G7—and add or reject chords as you go along. For example, the chord of Am can be changed to Em or the chord of F to Dm. If worked correctly, you should eventually be able to "feel" which chord will or won't go with another. But, as I've said before, never try to advance at too fast a rate. *En route* you could well miss some very important points.

Next month I'll move on to the actual reading of music. Believe me, it's not half as hard as you imagine, so don't decide to give up if you find it difficult at first. I'll start off by explaining how chords themselves are made up. Once you can understand that, then the whole process of reading will be simplified.



AUSTRALIAN RECORDING SCENE NOT FOR THE BEE GEES

VINCENT MELOUNEY, Bee Gee guitarist, led where the rest of the group followed. He was first across to England from Australia with Colin Peterson, now the group's drummer. When the Bee Gees, otherwise known as the brothers Gibb, landed here they looked up Colin and asked him to work as their

drummer, later they brought Vince in for a couple of LP sessions and in May he became a fully-fledged and integrated Bee Gee.

The group's first appearance in England, at the Saville Club, rushed up on them pretty rapidly and they were almost found wanting. Said Vince when I met him at

Nems: "We were cutting the LP and rehearsing and were only together for two weeks before the show. We just about made it because we did rockers. We are still rehearsing hard. The way we go about it is this; we try to get a rigid arrangement down first, allowing just a bit of space here and there for the odd

ad lib. Then we work out the harmonies. Only the Gibbs sing."

Did the close, brotherly harmony persist off stage? "Yes", replied Vince. "but we don't find that the brothers are clannish at all. We all feel as if we are in the same family, anyway. We've known each other quite a while. I



Louis Bellson



Roy Burns



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used to help the Gibb brothers out on sessions when they were backing solo singers.

"I think the sound we're getting is progressing but I'm sure that it won't stop at any one particular Bee Gee sound. We'll get tired of one sound and move on to another. On stage we have to use arrangements which will make up for the orchestra which we had in the studios. Now and

again we use feedback on stage just to sustain notes, hold them that little bit longer."

I asked Vince how the Australian studios compared to ours. "They are pretty bad", he replied. "We've recorded in Sydney and Melbourne and they don't produce any good stuff. They seem to be a bit backward. They usually allow you, say, four hours. In that

time you must do all you have to do, right down to the final mixing. They can't get the sound you want and usually resort to putting echo to fill the sound out. The engineers don't take much interest. If you ask them for a bit more treble or some compression on the guitar they go off their heads. They would never work any overtime.

"And the record companies are pretty useless. The trouble is that they are tight with their money. They skimp. Their idea of publicity for a group is a piece of paper in the sleeve of their record." I asked whether they went as far as putting posters about. "You're joking", said Vince. "that would be too much."

SMALL SCENE

"The scene there is very, very small. The marvellous thing is that the kids are so enthusiastic. But the companies just won't spend anything out. It's just the same with the TV. There's a pop programme out there that works to a budget of £80. Would you believe it? The

promoters don't help much. If they get their hands on a new discovery they push him and push him so that they can squeeze as much money as possible out of him in the shortest possible time. Then, of course, the guy is finished within a year, whereas if they had built him gradually over the years he'd probably still be going strong."

NEXT ALBUM

The next LP from the Bee Gees will again feature a great deal of material written by Barry and Robin Gibb, but Vince has started to write. "I didn't have anything on the last LP", he said, "but I'm writing more now and will have a few of mine on the album which we are doing now. We will probably use orchestra on this one, and all the arrangements are being done for us by Bill Shepherd." But in the meantime the Bee Gees are still practising furiously down at the Saville theatre. And hoping that the Home Secretary will allow them to stay and work in England.



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JOHN MAYALL - BLUES PURIST

THERE'S a dearth of purists in Britain. What's happened to them all, where have they got to? Most of them have "gone pop", leaving behind jazz or blues fans, who crave for their favourite music to be played by the guy who can best communicate.

Other purists have freaked out, preferring the escapist's flowery path to the hard road which the purists must travel. John Mayall is about the only man in Britain who has found his scene, helped others find it, and who has stuck through thick and thin to his own chosen form of music, the blues.

Predictably, he was not decked in beads and bells when I met him. Psychedelia had not yet penetrated his Bayswater haven. The aforementioned "hard road" has been trod by John for many years. He has had trouble with excellent guitarists who have forked off along the way.

DEPARTURES

Clapton, Green, are names synonymous with that of Mayall but they are gone, one has made his fortune, the other is in the process of finding it. I asked John if he ever regretted the departure of his guitarists. "Not really", he replied, "because by the time they are ready to leave they have no interest in playing with the band anyway."

I asked whether he was, in his own opinion, a demanding group leader. "I suppose I

might be", he said, "but I try to give the members of the group as much scope as possible for their own development."

NEW LINE-UP

The line-up of the present Bluesbreakers is as follows: John McVie, bass; Keef Hartley, drums; Mick Taylor, guitar; and John, organ, vocals and occasional guitar. Baritone and tenor saxes are played by Rip Kant and Chris Mercer respectively. John obviously has a great regard for each of these musicians and says: "John McVie is the best blues bass guitarist in Britain or America as far as I'm concerned. He's been out of the band twice for being drunk and disorderly but he is very, very good and I think in that period when he was drinking he was frustrated because the band wasn't playing as it should be. Keef was with the Art Woods and told me that he felt that he'd been standing still until he joined us. At first he was like a fish out of water, but after a week he started to find his way. Mick Taylor is only 18 and he's great."

I asked John if there was ever a noticeable drop in followers when a star guitarist left the band. "Well", said John, "when Eric left I had to start from rock bottom. It was about six months before people came to realise that the overall sound of the group hadn't suffered in the slightest. It would be basically the same no matter who was playing guitar."

"Now if John left, then you would hear a change. John and I are used to working together and we lay down the foundation of the group's



sound. It was very healthy for us when Eric went because this adulation thing was getting ridiculous. We were pulling in the wrong kind of people. Young fans would come along just because of this 'god' thing."

Pete Green and Aynsley Dunbar, guitarist and drummer with John until recently, are each forming their new groups and will debut at the Windsor Jazz Festival. Said Pete Green, recently: "I'll be using bass, drums and another guitar. I'm not keen on playing the guitar anymore. Why? Because the blues has been made a mockery of. Now it's a big pop thing. It's so sick."

"When John was advertising for a new guitarist, guys would ring up and he'd ask them: 'Well, just how good are you?' Then they'd say: 'Well, I'm just as good as Pete Green', or 'I'm just as good as Eric Clapton'. Then when they came along they had nothing. Nobody seems to realise that the blues is a personal thing and that they

are not judged on whether or not they can play like someone else."

CHICAGO STYLE

Drummer Aynsley had this to say. "My group will still be playing the Chicago style of blues but we'll be moving towards a more modern rhythm. Not towards jazz, we have to stay commercial. That's very important. I was thinking of having a singer in the new line-up, but I think that they are a bit of a 'con' really. They are also very hard to find, good ones that is. I'm going to use an organist-cum-singer." And to sum up he said: "Strange, Pete's going back, I'm going forward . . . and John's staying in the middle."

But no matter who is going where, the important thing is that from one group, John Mayall's Bluesbreakers, two more blues outfits have sprung. John's staunch purism is spreading and it can do nothing but good in this escapist, empty, airy-fairy pop world.

K.S.

★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

CHAPPELL's Deke Arlon is, as we mentioned last month, still looking round for new talent to record, so if you think you stand a chance give him a ring at MAYfair 7600. You've got nothing to lose. A few weeks ago, one of the weekly music papers said that session men had been used on a recent Traffic session. This is completely untrue. Eddie Kramer, who engineered the session, swears that every sound on the record was created solely by the group. Just goes to show that you shouldn't listen to rumours. Down in the depths of the PHILIPS studios, Dusty Springfield has been recording tracks for her next album. According to bassist Brian Brocklehurst, the arrangements and musical direction was split between quite a few people, including Wally Stott, Arthur Greenslade and Peter Knight. The advantage of doing this is that it gives more



Judging by this photograph, Sound Technique's Victor Gamm seems to be a "B.I." fan.

time for each arranger and the tracks will be more varied. The Procol Harum's first album has been recorded in both the OLYMPIC and ADVISION studios. Says Gerald Chevin of ADVISION: "Most of the tracks were recorded here, but I also engineered a

few at OLYMPIC. There will only be ten tracks on the LP, but they're very long ones and everyone will get their money's worth." Roger Cameron, ADVISION's chief engineer, is currently in the States looking around for some new, more advanced studio equipment, and the Move's next single—"Flowers In The Rain" / "Here We Go Round The Lemon Tree"—was recorded in the New Bond Street studios.

NO RELEASE

Wonder what happened to Donovan's "Epistle For Dippy"? This product of the DE LANE LEA studios was supposed to be released weeks ago, but hardly anyone has heard it. Its success in the

States should have warranted release here, but no. Having heard the original tape months ago, I can't see how it could have failed to make the charts. The production was stupendous, the arrangement brilliant, the engineering beautiful and the song was so, so commercial. But I suppose Mickie Most knows what he's doing. Perhaps we'll get to hear it some time. If not, then it's the waste of a great record.

TWO HAMMONDS

A recent release on the Columbia label was "A Whiter Shade Of Pale" by the Mellow Fruitfulness. This is an instrumental album containing many well-known numbers and was recorded in the JACKSON recording studios out in Rickmansworth. Instruments used were two Hammond organs, a bass

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Glyn Johns and Mike Hurst are old friends, so it's only natural for Glyn to pay Mike a visit during a Warm Sounds session.

and drums. In fact, the Jackson family seem to be turning out quite a few instrumentals these days—both engineering and producing them—because they've just finished a new album by the Second City Sound, their own discoveries.

OLYMPIC's Eddie Kramer, himself a jazz fan, has recorded an album by the Mike Westbrook Big Band. Mike is a regular at the

Ronnie Scott jazz club and, according to Eddie, is a brilliant pianist and arranger. Apart from engineering the session, Eddie also produced the whole LP which will shortly be released by Decca. He is also hoping for big things from John Stevens, a free-form drummer, who cut some tracks recently. Staying with OLYMPIC—this studio has really come to the fore

recently—apart from recording the Beatles, the studio has been used by the Traffic and Procol Harum, and both groups are in the process of cutting album material with either Eddie or Keith Grant.

PRODUCING

Another engineer who has turned from just engineering to both engineering and producing is Glyn Johns. He is now in sole control—recording wise—of the Easybeats, and is doing lots of things with the Small Faces and other artists on the Immediate label. As Dave Siddle has been away for a couple of weeks, the DE LANE LEA studios have been closed to the public. Rosie Wenman has still been there taking bookings, and a few more bits of equipment have been added to the already impressive studio.

MIXERS

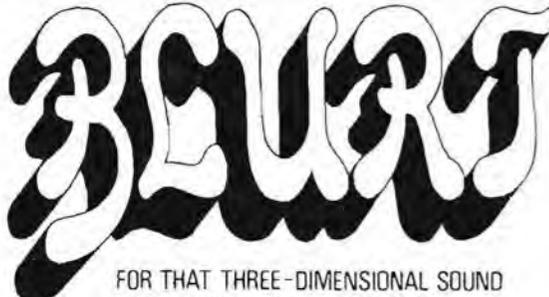
Most people know of the SOUND TECHNIQUE studios in Chelsea via the Pink Floyd. It was here that they



"The traffic do play on all their records" says Eddie Kramer of Olympic.



David and Jonathan's demos are cut in Regent Sound's Studio 'A'.



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The interior of the I.B.C. studio in Portland Place.

recorded "Arnold Layne" and "See Emily Play". But the studio also produces mixer consoles. Many British studios use mixers made here—such as DE LANE LEA—and they are currently making one for the SUNSET STUDIOS in California where Herb Alpert records. SOUND TECHNIQUE also seems to be London's main psychedelic centre because, apart from the Pink Floyd, they also record such groups as the Soft Machine.

TREMELOES

Still the hits continue to emerge from the REGENT SOUND studios, the latest being "Even The Bad Times Are Good", by the Tremeloes. The very attractive Donvé Daxon is now doing her fair share of engineering. She was in charge of a recent Simon Dupree voice-over session of album tracks, and

shared the honours of recording a new group, the Sons And Lovers, with Adrian Ibbetson. Donvé thinks that this particular group could make it. "They consist of two boys and two girls who create a kind of folky/classical/Mama's and Papa's sound. Mike Collier produced the session for Polydor, and it could happen. Each of the boys is engaged to one of the girls, so there was a great atmosphere going."

DEMOS

Other recent visitors to the REGENT "A" studios have been Billy Fury, the Bonzo Dog Doo-Dah Band and David and Jonathan. The Dave and John thing was intended as a demo session, including one song for Gene Pitney. Apparently, his American company has now requested the demo backing track for the actual master. They said that they just couldn't get the right sound. Can't be bad when an English demo turns out better than an American master.

As usual, the PYE recording studios have been very



John Paul Jones, Joe Moretti and Big Jim Sullivan—three of the session "Greats" concentrate on an arrangement.

busy of late, and we can soon expect singles, albums, etc., from Sounds Orchestral, the Settlers, the Montanas, the Creation, the Family, Diane and the Ferris Wheel, and the Peddlers. And they've even cut some tracks with Tessie O'Shea. Two current releases from the PYE studios are

Dave Davies' "Death Of A Clown", and Spencer Davis' "Time Seller", both of which were recorded in their No. 2 studio and engineered by Alan McKenzie. Out in Pinner, Middlesex, STUDIO REPUBLIC have been working very hard. Not on the pop scene, but with a number of language records. They might not be interesting to many readers, but they give plenty of prestige value.

The Bee Gees have again been recording in the IBC studios. This time with their next single in mind. As usual, the session was jointly engineered by Mike Claydon and John Pantry. Two other interesting visitors have been the Cream and folk singer David McWilliams. Although he's failed to make the charts as yet, David has certainly got his fair share of fans at IBC.



Rosco Brown run through a number in Spot Productions new Studio "A".

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1. **All You Need Is Love** (*Lennon/McCartney*)
The Beatles
RP—George Martin. S—Olympic/EMI No. 2. E—Eddie Kramer/Jeff Emmerick. MP—Northern Songs.
2. **San Francisco** (*John Phillips*) Scott McKenzie
RP—John Phillips/Lou Adler. S—American. MP—Dick James.
3. **It Must Be Him** (*Becaud/David*) Vicki Carr
RP—David Bell. S—American. MP—Metric.
4. **Alternate Title** (*Micky Dolenz*) The Monkees
RP—Douglas Hatlelid. S—American. MP—Screen Gems.
5. **She'd Rather Be With Me** (*Bonner/Gordon*)
The Turtles
RP—Joe Wissert. S—American. MP—Robbins
6. **See Emily Play** (*Syd Barratt*) Pink Floyd
RP—Norman Smith. S—Sound Technique. E—John Wood. MP—Magdalene.
7. **There Goes My Everything** (*Dallas/Frazier*)
Engelbert Humperdinck
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Burlington.
8. **I Was Made To Love Her** (*Cosby/Hardaway/Moy/Wonder*) Stevie Wonder
RP—H. Cosby. S—American. MP—Jabete.
9. **Death Of A Clown** (*Ray Davies*) Dave Davies
RP—Shel Talmy. S—Pye No. 2. E—Allan McKenzie. MP—Davray/Carlin.
10. **A Whiter Shade Of Pale** (*Reid/Brooker*)
Procol Harum
RP—Denny Cordell. S—Olympic. E—Keith Grant. MP—Essex.
11. **Up-Up And Away** (*Jim Webb*)
Johnny Mann Singers
RP—Jack Tracy. S—American. MP—Carlin.
12. **I'll Never Fall In Love Again** (*Lonnie Donegan*)
Tom Jones
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Tyler.
13. **Respect** (*Otis Redding*) Aretha Franklin
RP—Jerry Wexler. S—American. MP—Shapiro Bernstein.
14. **Just Loving You** (*Tom Springfield*) Anita Harris
RP—Mike Margolis. S—Olympic. E—Keith Grant. MP—Chappell.
15. **You Only Live Twice** (*Barry/Briccuse*)
Nancy Sinatra
RP—John Barry. S—CTS. E—John Richards. MP—United Artists.
16. **Carrie Anne** (*Clarke/Hicks/Nash*)
The Hollies
RP—Ron Richards. S—EMI No. 3. E—Peter Brown. MP—Gralto.
17. **Let's Pretend** (*Evans/Parnes*) Lulu
RP—Mickie Most. S—De Lane Lea. E—Dave Siddle. MP—Carlin.
18. **Groovin'** (*Cavaliere Brigati*) Young Rascals
RP—Young Rascals. S—American. MP—Sparta.
19. **Take Me In Your Arms And Love Me**
(*Strong/Penzabene/Grant*) Gladys Knight/Pips
RP—Norman Whitfield. S—American. MP—Carlin.
20. **Here Comes The Nice** (*Marriott/Lane*)
Small Faces
RP—Marriott/Lane. S—Olympic. E—Glyn Johns/
Eddie Kramer. MP—Avakak/Immediate.

RP—Record Producer S—Studio E—Engineer. MP—Music Publisher.

RESULTS AND WINNERS OF B.I.'S JULY COMPETITION

The winning order in which the judges placed the titles from the Beatles' "Sgt. Pepper" LP was:—

1. **A Day In The Life**
2. **Lucy In The Sky With Diamonds**
3. **Within You, Without You**
4. **She's Leaving Home**
5. **When I'm Sixty-Four**
6. **Being For The Benefit Of Mr. Kite**
7. **Getting Better**
8. **Sgt. Pepper's Lonely Hearts Club Band**
9. **With A Little Help From My Friends**
10. **Lovely Rita**
11. **Good Morning, Good Morning**
12. **Fixing A Hole**

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M. Parish, 3 Manor Park Gardens, Long Stratton, Norfolk.

Phil Thomas, 77 Central Road, Sudbury Town, Wembley, Middlesex.

David Watson, 2 Wordsworth Road, West Melton, Nr. Rotherham, Yorkshire.

O. Atkins, 15 Woolven House, Coleraine Road, S.E.3.

P. Whitney, 9 Harewood Court, Leeds 14.

Derek Shepherd, 26 Lindsay Road, Salhouse Road, Norwich.

S. Tomlinson, 131 Preston New Road, Blackpool.

Malcolm Wild, "South Lodge", Halstead Hill, Cheshunt, Herts.

S. Spencer, "Gables", Chiltern Hill, Chalfont St. Peter, Bucks.

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'I DON'T WANT TO SOUND LIKE THE WALKERS'

SAYS JOHN

JOHAN MAUS, one-third of the Walker Brothers group, who roared from Nowheresville to bill-topping status in less than six months. John Walker, now a solo singer with a debut-disc hit single . . . first of the broken-up trio to show his considerable wares to the fans and critics.

While Scott fusses and frets through his eventual show-case solo album and Gary vanishes with the alacrity of a Houdini, John has applied himself with full energy to working out a brand-new career. No wonder, then, that he was in reflective mood during a two-hour chat at his guitar-and-tape littered flat in North London.

FREEDOM

A sip at a Scotch and Coke and out comes the opinion: "The most important thing I have now is a feeling of freedom. I know exactly what are my strong points and my weak ones. I can do more or less anything—or NOT do something. I've said before I had to stick my neck out and see if I got my head knocked off.

"With the single 'Annabella' . . . well, I liked it and was satisfied with it as a song and a production. The last one I felt that way about was 'The Sun Ain't Gonna Shine'. Sure, some people hated 'Annabella'. Fair enough, but at least the responsibility was mine and mine alone. It's odd, but I've been very calm about this solo breakaway. I sure haven't stopped up all night worrying about it.

"Of course, I now have other responsi-

bilities. I carry four musicians and two girl singers. And there's a road manager and a publicist. They have a guarantee of work from me. But if I go on holiday, the group is entitled to fix work, so nobody loses out on anything at all.

EXPERIMENTING

"However, I can regulate my income. I'm spending a lot of time experimenting in the recording studios. But now I'm on my own, I know that I work two dates a week and can clear all my overheads and don't have to feel guilty about not working. It takes time just to work out a stage act . . . but from the day of the Walkers' final break-up, we were set to go inside five weeks. We'd played four dates before even the record came out.

"Obviously the important thing to me was not to sound anything like the old Walker Brothers' records. This dictated my views on 'Annabella' . . . I didn't want to be compared directly with anything that went before. Now, this experimenting. It's difficult to say just what I'm trying to get in the studios. I'd say it's somewhere between the basic feel of someone like Jimi Hendrix and the big voice and sound of the old Walkers. Tamla Motown got this 'feel' thing first of all—that's the basic thing in their productions and they just fit the voices on.

"So for me it's a matter of finding a new rhythm. I've got tapes right here which show the lines we work on. We get together, maybe open a bottle of whisky and feel a happy atmosphere, then get to work. I guess I'm a bit of a

tyrant and dictator sometimes in the studio, but this comes from now knowing exactly what I want. Like we tried a new song and the bass-player couldn't play the part. I just called it off. It had to be exact or there was no point going on with it.

"Another thing—confidence. I knew things were coming to a head with the Walkers. I became sort of convinced I couldn't do anything really successfully. And I couldn't explain myself to musicians or producers. Now I can get things down on tape, then hand over to the arranger. I have this feeling of being a complete entity in myself—but like I said, I know my own weaknesses. Before there were too many other things to think about—and worry about."

Mind you, John admits to a few worries about breaking the ice with his first single. It went into the charts . . . "that was the advance-order hangover from the old Walker scene" . . . and then it went out again. Telly-plugs helped it back again and it became a goodly-sized hit, clearly because people approved of the song and the sound. Said John: "I have this feeling of elation now, because we're working towards something new. I couldn't take a holiday right now because I'd be forever thinking about new ideas and would want to hurry right back into the studio to see what we could do with them.

"You know all about Scott and I not talking and all that. It's a drag, but you just have to accept that it's the end of an era. I agree with you that it seems absolutely impossible for a successful group to break up and for all the guys to remain good friends. There's too much of the bad things being remembered on all sides. But I'm calmer now and I remember well the good things we had going together.

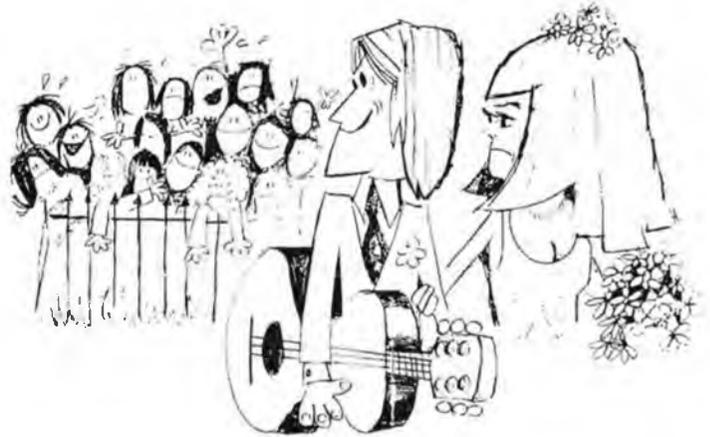
AMERICAN SCENE

"Another thing is that I've changed my mind about America. There was a time when I didn't really dig Britain—you know, I was homesick and kept making quick trips back home. That's gone now. I believe in Britain and the way things are done here. I don't want to know America, professionally. I just have this feeling that I'd like a hit single there—just to show some guys!"

John, along with wife Cathy and Alsatian dogs Scotch and Brandy and his fanaticism for cars, is happier than in a long time. He said: "I can adapt. On television they want the ballad stuff—that's fine. If I go to Germany they want the long-haired beat stuff and that's fine by me, too. I'll become a long-haired rocker. It's my career and the mistakes and the good things are down to me."

PETE GOODMAN

THE MARRIAGE DANGER



DO WEDDING BELLS MEAN THE END OF CHART ENTRIES FOR TODAY'S POP STARS?

SOME four years ago, I took a full-scale census of fans' reactions to the question: "Does marriage, or a publicised steady girl-friend, harm a pop star's popularity or status?" And the majority of girls asked said, with varying degrees of certainty, that they were sure that romantic entanglement DID knock some of the glamour off a star's image.

But is this true of today's scene? All things change in the pop industry and I've an idea that this particular aspect has changed more than somewhat.

Let's think back to the days when the Beatles were starting to make it big—when they were all portrayed as foot-loose and fancy-free bachelors. Nobody specifically asked whether John Lennon was married or not; it was assumed he wasn't. Quite a few journalists knew about Cynthia Lennon and had met her. But it was the done thing NOT to mention her.

Why? Simply because being married was regarded as the kiss-of-death for the top star. The stars had to be ap-

parently AVAILABLE for the fans. There had to be an aura of make-believe about it... there had to be a faint chance that one day the fan would meet the star, would fall in love, get married—and live happily ever after. The fact that this had actually HAPPENED in a few isolated cases made it all the more important.

LIES

So the stars kept rigidly quiet about their girl-friends and about their wives. In many cases, deliberate lies were told. That was regarded as being a very black mark. Being found out as a storyteller was as bad as being happily married! A strange

make-believe world, but one which existed inside pop music.

Equally important was the cover-up situation which involved a star being photographed with a lot of dif-

ferent girls, stressing that he was definitely a lad for the birds but, of course, there wasn't one which made him think in terms of matrimony. This was a successful ploy—girl fans do like a star who is,



John Lennon thinks that marriage will probably be out-of-date in ten years time. I wonder if he felt the same way back in '63 when this picture of the married Beatle with his wife was taken.

as they say, a bit of a boy; a bit of a wildie; a bit hard to control.

ELVIS

But now? Well, first, take the question of solo singers. Elvis Presley is married. He aisle-walked with typical dignity but the world knew he was married. The majority of his fans have grown up with him, many have married and raised families . . . and the overwhelming attitude of his followers is: "Good luck to him. He deserves a happy family life after all his devotion to his career. A few kids won't go amiss either". There may be new and newly-aware Elvis addicts who feel a bit upset but the Elvis fan-club has little evidence of it.

Voted number two in a recent popularity poll was Gene Pitney, who also upped and got hitched during a song contest on the Continent. He told me: "I was a bit worried when it came to the pinch but we've had overwhelming good wishes from the fans—and not one letter expressing disappointment." So Gene's last record wasn't a smash? I'd say it was pure coincidence; his career has suffered the occasional "miss" before.

KEPT QUIET

Tom Jones, we know, was married long before he hit the big time. He told me: "At first, we kept quiet about me being married. We didn't know how fans would take it. Then my family suddenly got into the newspapers. It's made no difference." With Cliff Richard, it's rather a different scene. He IS single, never talks about girl-friends and seems to have earned wide respect for that very reason.

The girl soloists? Well, Dusty isn't married, but says quite definitely that if she WAS she wouldn't expect it to damage her career. Cilla talks about getting married to Bobby Willis in the nearish future, sees no problems and says she couldn't see herself giving up her career for marriage. Fair enough. Pet Clark, though, is married, a mother and a devoted family lady. And she gets in the top four most popular girl singers



Will Micky Dolenz marry Samantha Juste? It seems that the young Monkee fans DO care.

year in and year out

Soloists, however, MAY be in a different category. They're hard to define, in terms of pop popularity. Tom, Dusty, Cliff, and the rest have got over the need to have regular hit records—they coin it in terms of adult audiences, too, via cabaret, and so on. Adults don't care whether a star is married or not. . . .

Well, then, take musicians. In a recent poll, top names were Herb Alpert, Burt Bacharach, Hank Marvin, George Harrison, Georgie Fame. The last-named is not married as yet but his fiancée gets plenty of publicity (without actually wanting it). So maybe musicians are also in a different category.

Disc-jockeys don't really count. Simon Dee is the new big-jump boy in the polls—and he's a family man, and very enthusiastic about it.

INTERVIEWS

Groups, then. The Beatles? Three married and one to go. Paul gives interviews all over the world about he and Jane Asher. But Beatle popularity, though it's spread to a wider field of appreciation, doesn't suffer at all. John says: "Probably marriage itself will be out-of-date in ten years' time. But even in the early days, when people got to know about my marriage, it didn't make any difference."

True, though the Beatles are four-strong and they WERE established by the time anyone knew about Cyn. And this seems the salient

argued that they've been long-established and that their fans have grown up with them.

Well, then, take some of the new groups. The Cream, the Traffic, the Young Rascals (from America), Procul Harum, the Turtles, Pink Floyd. A sample test showed me that fans were far from sure about the marital state of the individual members. But they didn't care. It was the SOUND of the groups concerned that mattered. If they looked good as well . . . so much for a bonus attraction.

CHANGED

And this is the strongest point in my argument that, nowadays, marriage and girl-friends mean less in terms of affecting a star's status or popularity. The general progression of the beat scene, spearheaded by the Beatles, but with growing influences from the West Coast of America, has changed the whole picture. You don't launch the new stars on a

point. In the group scene, if one member gets married, then there are other members to "go round", as it were, in the fans' romantic affections.

GIRL FRIENDS

The Stones . . . Bill and Charlie married — Brian, Keith and Mick have all had highly-publicised girl-friends. Again, though, it can be

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Beat 2

THE MARRIAGE DANGER

CONTINUED



series of glossy and complimentary pin-up pictures—you launch them on new sounds and developments. The sound and the record come first. People like Jimi Hendrix can be married or single just as long as they work furiously to create the right mood on record or on stage.

What's more, I have evidence that people trying to build new stars on the basis of pop pin-up looks alone, go through a very tough time. You can spend a fortune launching somebody and get absolutely no return. As a matter of fact, one of the biggest fan-clubs in Britain right now is for George Best, who is a 21-year-old, Beatle-cut, professional footballer who plays for Northern Ireland and Manchester United. Explain that little lot away ... because, I admit, I can't: Virtually ALL footballers are married for the same curious reason, by the way.

MONKEES

But there's one section I've left to the end. If pop stars come up on the basis of adulation from the VERY young, and there are few enough of them anyway, then it can be a different matter. Which is where the Monkees spring instantly to mind. They are very much the PERSONALITY boys. Musically, there have been arguments about just how good they are. But visually they've been, and are, absolutely tremendous. Which is why there's so much interest in whether Micky will marry Sammy. Why reams of space are given up to whether Davy has a steady girl. It's why fans are inquisitive about whether Peter

Tork is married (he was, as a matter of fact). And it could explain why, in most popularity polls, Mike Nesmith (who IS married) comes bottom of the pile.

But my main point is this. If the marital question matters to a handful of today's idols, then it really IS only a handful. There are more and more of the big attractions, new and old, who do not suffer one iota whether the fans know or don't know whether they're married or not. Pure sex-appeal, pure AVAILABILITY, just isn't half as important any more.

APPEAL

The emergence of the Stax and Tamla and Atlantic coloured stars gives the chart a completely different look to the way it was back in the days of my four-year-old census. The appeal of these artists is in their sound, not their looks. Against that you have the bachelor outfits like the Small Faces, or the Who—a vague argument could be made that their value and appreciation would drop if they all hustled off to Caxton Hall. Prove it, though ... that's the point.

All this is obviously speculation. But I feel there's a whole new approach there in the pop industry now. There's more open talking about marriage and girl-friends and there's also a whole new attitude towards what exactly goes to make up a pop idol. It may be a good thing or it may be ruinous.



A passing phase? Quite possibly. But the old days of cloak - and - dagger dealings with "hidden" wives, the old hide-and-peek behaviour, have gone right now.

If you disagree, I'd be glad to hear from you. But I remain convinced that the whole atmosphere of pop adulation has undergone tremendous change. And it shows in the attitude of most of today's big-name stars.

PETE GOODMAN

FROM blues harpist to actor-singer. From stifling heat in tiny jazz clubs to the television studios and the quiet sophistication of religious discussion. This has been the way it's run for Paul Jones, man of varied talents. An individualist always, he threw in his lot with the Manfreds as they swung on an erratic pendulum 'twixt piffling pop and wholesome well-rounded jazz.

Although Paul's assets were very rarely used to the full with the Manfreds, his vocal talents and personality were never in doubt. Breaking away to follow a solo career was predictable, but his first film and the form which it took was not.

I asked Paul if he had been at all worried about appearing in an anti-establishment film at such a delicate stage in his new career. Said Paul: "I wasn't concerned with 'Privilege' being anti-establishment. The major point was that it was a good film. It was well intentioned and had something to say. It was pointed and I think it succeeded to some extent."

MESSAGE

I pointed out that perhaps the effect of the film and its message might have been of only secondary importance to fans who came merely to see his face. "I suppose that's true", said Paul, "but, other people must have come to see Jean Shrimpton."

Had many films been offered to him before he accepted "Privilege"? "We were offered some very strange scripts with the Manfreds", said Paul. "Some were made later on. One script was based on the same idea as 'Twang' the musical. That was about a year before the show of the same name was staged."

A film is usually a logical progression in a person's career. I asked Paul



Old fashioned act for PAUL JONES

whether he found that he could set himself aims and achieve them; whether his professional life was well-ordered. "I couldn't lay anything out in advance", he replied. "I have to play it all by ear. Just have to wait and see what happens."

Paul gave up university to participate in the entertainment stakes. Did he ever regret not staying on for his degree? "No, not yet", he said. "I might do later, but I don't think so. What would I have done, anyway? Read a lot of books which I'm going to read anyway, and at the end get a scrap of paper which would have been useless to me. And imagine being billed somewhere. 'Paul Jones, B.A.'. I suppose I am studying for my own, Paul Jones degree in life."

STUDYING

At one time Paul was doing rather a lot of writing for plays and books. I asked if he was still keeping up his output. "No", he replied, "I only write songs now. I've written two per cent of the tracks on the latest LP, but this was because the others had to fit into the general scheme of things. I had found so many good songs with people's names as titles. Every track is a name except 'Love Me'. I also have about half a dozen records in the can although they haven't yet been used on record."

Television is claiming Paul now and again for appearances which deal with other than normal run-of-the-mill pop. Recently he chatted with Cliff Richard and other men of religion on a Sunday evening presentation. Did he see himself becoming more and more of a TV personality, and if the time came for him to have his own show what form would it take? "No idea", said Paul. "I've never really thought about it. Television is a hard medium for me to work in. My act is old-fashioned, theatrical, stylised."

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INSTRUMENTAL NEWS

Traffic's new P.A.

The P.A. which has been built for Stevie Winwood's Traffic is unbelievable. It consists of a giant control console comprising of a mixer and six amplifiers, which feed three pairs of giant speaker cabinets. John Glover, the Traffic road manager, has been spending most of his time with the designer and builder of this fantastic set-up, Rod Herman, and says that it will probably take him all of six months to master it fully.

Why the fuss? Well, this is no ordinary P.A. True, we've heard such claims before, but this one is substantiated by facts, figures and sight. The heart of the system, the console, is 5 ft. 4 in. in length, and 2 ft. 6 in. from back to front. It's quite a bulky thing to move about—it weighs 5 cwt.—but there's no doubt about its importance. It will take 20 mikes all in line with separate treble, bass and echo controls on each channel. There is also facility to mike all instruments and still have channels available for vocals and playback from tape and special effects.

The speakers are masterpieces in themselves. In each of the big black cabinets are housed 4 x 12 in. special heavy-duty speakers and two mid-range horns. In this version of the cabinet, the speaker line-up is split in half so that each cabinet is actually fed by two 40-watt RMS power amps. Each of these in turn feeds a pair of cabinets so that should one amp fail, it won't put out a complete cabinet. Another admirable characteristic in the cabinets themselves is a tuning flap. By altering the flap at the bottom of the face, different compressions, and therefore sounds, can be obtained.

Rod Herman, who in association with Richard Richardson, has been manufacturing specialist P.A. and Hi-fi equipment for some time, says that the speaker capacity has been made in excess of the power output so that overloading and abnormal wear is eliminated. A special feature incorporated in the mixer is a facility to actually move the sound balance between the three sets of speakers. For instance, if the speakers are set out two at the back of the hall, two in the middle and two on stage, then the sound can be switched in stages through each pair giving the effect of a choir singing and walking down the aisle of a church.



AMEN ENTERTAIN

Many groups decide to record a number that goes down exceptionally well on stage. Most of them make a bad mistake. But the Amen Corner didn't. They've been featuring "Gin House" on stage for quite some time, and even when they were dying the proverbial death, it made the audience sit up and listen. Says Andy Fairweather-Low: "At first we were a bit doubtful about using the number on record, mainly because we didn't think we'd be able to capture the sound and atmosphere. But we got Ivor Raymonde to arrange the brass bits, and then went into the Advision studios with producer Noel Walker. The actual trumpets were dubbed on later in the Decca No. 2 studio.

"Because of 'Gin House', many people think we're just a bluesy group, but most of our stage material is much faster. And we try to entertain. I suppose our aim is to get established, be professional, get a really polished act together and entertain with 50% music and 50% vision." The Amen Corner line-up consists of a baritone sax, tenor sax, guitar, bass, drums, organ and vocals which is pushed out through Triumph amplifiers and a Selmer 100-watt PA with a set of Marshall 4 x 12 in. columns. One very good idea they've got is to run a dance in their Welsh homeland. They've found a couple of suitable halls and, being the enterprising group they are, stand a very good chance of making money which, let's face it, is the aim of everyone.

LATEST SELMER RANGE

For the first time, Selmer's have had a range of guitars made especially for them. In all, there are five models—the Astra (72 gns.), the Emperor (66 gns.), the Diplomat (60 gns.), the Triumph (48 gns.), and the Arizona (38 gns.). The Astra is a cello model, the Arizona a jumbo, and the other three semi-acoustics.

Also from Selmer's is a low "A" baritone sax. This is part of the Pennsylvania range and retails—with case—for the very reasonable price of 150 gns.

FOLK GUITARS

Soon to be on sale is a range of John Pierce folk guitars. John, as you may know, has his own guitar tuition series on BBC Television. The guitars are made by Aria and will consist of a jumbo Western model, a folk model, a 12-string and a hand-made classical model.

REPLACEMENT

The Mindbenders have chosen their replacement for drummer Ric Rothwell. The new member is Paul Hancock, an ex-member of the Birmingham group, the Locomotive.

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BLUES AT WINDSOR

Peter Green's Fleetwood Mac played its first important date at the recent Windsor Pop and Jazz Festival. Jeremy Spencer was featured on four Elmore's great bottleneck numbers, and got very, very close to Elmore's great bottleneck sound. Jeremy wasn't sure of the make of his guitar—its identifying marks having disappeared long ago—but said he thought it was a Jennings. An excellent debut for the group.

Donovan, in his "Donovan Show" section of the same festival, played his way through a wide variety of material—olde English, Cockney music hall-styled jazz, folk and pop. He was backed accordingly by harpsichord, tenor sax, flute, guitar, double bass, drums and a string quartet of three violins and a cello. Don, soon off on a trip to the States, said he'd probably be using the strings for shows there.

Talking of string quartets, Denny Laine has made some changes with his Electric String Band. The original quartet were all full-time members of the Royal Academy of Music, and this made it hard for everyone to get together for rehearsals and dates. Denny told us: "We had to do a gig one night, and two of them just didn't show up. We did it with just one cello and one violin . . . and it worked, so we're keeping the line-up this way. It won't be a string duo used in the normal sense—we are aiming at an overall clear sound with electric feeling." The new line-up is Denny, violinist John Stein, celloist Peter Orton, drummer Viv Prince and bassist Andy Lee.

Hendrix uses Wah-Wah

The latest person to use the Vox Wah-Wah Pedal on record is Jimi Hendrix. All those weird sounds on "Burning Of The Midnight Lamp" are the result of this pedal, and Jimi is reported to be "knocked-out" about it. Jennings are currently working on a Wah-Wah tremelo arm which can be fitted to prac-

tically any guitar. When moved up and down, it will give the usual tremelo effect, but when moved sideways will give the true Wah-Wah sound.

Currently available at all Vox agents is their solid guitar with built-in Solid State amplifier sounds. Every sound that is available on the amp can be obtained on the guitar and when mixed with the amplifier sounds, will produce some really startling effects. The whole unit has been miniaturised so that it will fit into the body of the guitar. And there isn't any extra charge for this. Whether you buy an instrument with or without the Solid State sounds, you will pay exactly the same price, the one that you pay now. At the moment, it can only be fitted to solid guitars, but Jennings are aiming to fit it into other models as soon as possible.



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ROSE MORRIS RETAIL

In September, Rose Morris, who handle Marshall amplifiers and Rickenbacker guitars among other well-known lines, will open their own West End showroom. It will be situated at 81/83 Shaftesbury Avenue and will consist of two floors. The shop manager will be Rod Hannaford, who will be assisted by an experienced team of musician/salesmen.

FESTIVAL OF SOUND

Anyone interested in viewing the latest Grundig sound products will have the opportunity to do so between August 20th and September 9th. This is when Grundig are holding a Trade Show and Festival of Sound in their London showroom, the exact address being 15 Orchard Street, London W.1.

Watkins provide sound

Watkins were called in to arrange sound facilities for this year's Windsor Jazz Festival. The results of their experimentation for the best possible amplification for this enormous acoustic job form the basis of a brand-new range of high-power amplification.

The main feature, of course, was the P.A., which was brought up to a wattage of 1,000 watts by the use of a basic P.A. 100 unit supplemented by additional "Slave"

100-watt units each feeding two columns of four 12 in. speakers.

Each instrumentalist was given 400 watts to play with in the same fashion using two speaker cabinets which contained, in the case of lead guitar and organist, four 12 in. speakers. The bass player was given 400 watts through four cabinets of an entirely new design, each contained an 18 in. speaker and a 12 in. which were housed in a new "double enclosure" system.

THE MOVE & RS66, RS41, RS44 & RS48



Another voice of confidence! Hear the Move talk with Alan Marcuson, Sales Director of James How Music Strings, sole manufacturers of ROTOSOUND strings, and these are the ROTOSOUND strings they use and recommend.

Trevor Burton uses RS48 "Supertone" set of medium gauge chrome Roundwound. The string takes the lead away from the U.S.A. 23/6. (he also uses RS30 on his own 12-string guitar).

Chris Kefford uses RS66 "Swing Bass" set of chrome Roundwound, Medium 30"-34" 55/- Extra Long 33 1/2"-36" 60/6.

Roy Wood uses RS41 "Scene King" Ultra light, Chrome steel, Roundwound, 20/8; AND RS44 "Power King" Roundwound, Light acoustic electric 19/7; AND RS66 "Swing Bass" (as described above).

Sole manufacturers of Rotosound are James How Music Strings Ltd., 485 Blackfen Road, Sidcup, Kent. Write for full price list.



IT could, of course, be the start of something new in the pop business—despite what the key figures already involved have to say. Judith Durham getting a Top Fifty single without the other Seekers being involved. And now, more significantly, Dave Davies getting a massive runaway “Death Of A Clown” biggie purely on the strength of his own name.

Both say it's a perfectly natural development and that there is no question of either Seekers or Kinks making changes in their group status. Judith says: “The song was too good to miss and it didn't suit the group so much as me as a soloist, so I did it.”

Dave Davies said a lot more in the course of a long chat. “What with having two brothers in our group, obviously there is a family affair. I know all the rumours that have gone on since my solo record, but forget 'em. We're all very happy and we look on ‘Death Of A Clown’ purely as a development of what we can do, musically, as a group.

“It's not all that new for us anyway. Ray is the guv'nor figure in the group and that gives him a lot of responsibility—as singer, producer and writer and handing out the quotes to the papers. But on other LPs, I've had solo stuff to do. People get this idea that I'm forever hidden away in the shadow of my elder brother but I don't see it that way at all.

SURPRISE

“Some of the LP tracks turned out well and Ray kept on at me one day about making a single. There are lots of things we want to do so it took time before anything happened. When we found we'd got the right one to take a chance on, it took me by surprise as much as anyone else. And I'm still shak-

DAVE WON'T GO IT ALONE

ing from the surprise that it did so well!”

In fact, “Death Of A Clown” was purely and simply intended as an LP track. Ray and Dave wrote it together. Ray was specially convinced that it would stand up as a solo showcase for Dave—and, anyhow, the whole Kink outfit is playing on the disc. But the one niggling problem didn't hit the Kinks until the record was actually released.

It was this: IF Dave's record had flopped badly, would it have damaged the Kinks' group “image” when their next single came out? Said Dave: “Other people worried more about it than we did. We like to think that if it'd sold half a dozen copies that it wouldn't have affected us at all. That they'd simply accept it as an experiment and that they'd still buy a group record under the old style. But then we realised that it would lead to a lot of rumours and, no matter how hard you deny them, rumours CAN cause a bit of damage.

“But you know how Ray has been saying that he'd like the individual Kinks to do a bit more—to have more of the spotlight. Now it's worked out so well, his policy is proved right. We

don't have to worry about what MIGHT have happened now. And it's just the biggest thing that has happened to me.

COMPOSING

“You see, I'm really a changed bloke nowadays. Not so much leaping about and looning around. I'm doing a whole lot of writing nowadays, right here at home. I expect the comparisons between my material and Ray's, but I've got to improve, so I don't mind. Right now I start writing and find that all my ideas go along the same rather narrow channel. But Ray—he can switch his mood and his style every few minutes. That's the difference between us . . . I'm so limited at the moment. But I'm learning and I'm very keen.

“It was strange at first, seeing interviews and colour pictures of me—usually it was Ray. But it's helped broaden my attitude and, anyway, when I think of having a hit single I really do think how much it actually helps the Kinks as a group. This is kinda hard to explain—though financially we're all in it together—but I'll try . . .

“You see, Ray is a real worrier when it comes to Kinks' records. It's his responsibility and he gets sort of wrought up over them, and insists they all have to reach an absolute standard. If anything goes wrong, then he knows it reflects to some extent on him.

“So up comes a single under my name and it gives us a chance to try something new—and just for that record the pressure is off Ray. Incidentally, I see that some people say I sound a bit like Bob Dylan. Well, if I do it's an accident. It's just the way I really sound.”

VERY NERVOUS

Dave has also had to make some solo appearances on television to tie in with his hit disc. He admits, a shade surprisingly, to having been very nervous. His explanation: “When you've got three other blokes up there with you, you can create your own sense of fun . . . blame each other if something goes wrong. But on your own, you've got nowhere to look. Nobody to shout at. It's a very funny feeling. On that first ‘Top Of The Pops’ I took Pete Quaipe along with me, just to stop me feeling too far out of it.”

By way of farewell, he said: “It's Kink business from now on. No deliberate setting out to do an LP by myself. Only if the right song comes along will I make another solo single. Okay?”

Yes, okay! But it could STILL prove the start of something big in the group scene. . . . P.G.

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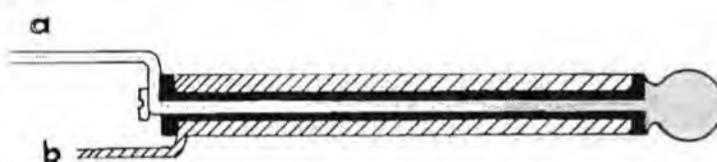
No. 2: JACKPLUGS & CONNECTIONS

Last month we got up to the stage where the signal had passed through the pickup and was on its way to the amplifier. The signal, of course, travels in exactly the same way as a wave across the ocean, but at much greater speed, and, as many of you will be very well aware, unless the circuit is completed, no signal at all will pass through.

The signal then passes from the guitar via a jack lead, or what is more commonly called a guitar lead. This lead consists of two standard jack plugs and a length of special cable. This cable consists of a central conductor carrying the actual signal which is enclosed in a polythene or rubber sleeve to insulate it from the outer wire mesh tube, which not only screens the signal wire from external interference but also completes the circuit. This is why it is important that BOTH are always securely connected. If you cut open a piece of ordinary household electric cable you can see how it differs from a guitar lead. You will find that there is a red, black and green covered wire in the case of a three-pin plug. The red wire carries the positive current and the black wire the negative current. The green wire is to earth the fire, utensil, or whatever the cable is attached to, to stop you getting a shock.

If we cut a jack plug in half, as we have done in Fig. 1, you can see that it has been very cleverly designed to

FIG. 1.



CROSS SECTION OF A JACKPLUG

consist of only one pin and not two or three as in a normal plug. The secret behind its design is that the conducting materials which will carry the electricity, e.g. copper, brass, etc., are insulated from each other, so they don't touch at any point, by non-conducting material, such as plastic, rubber, etc.

SILVER PAPER

You should never use silver paper in place of a fuse to connect up the parts carrying the positive current with the parts carrying the negative current. This can cause shorts, or bad connections, as we all know only too well by experience. It always looks bad if your equipment breaks down in the middle of a booming guitar solo and all the audience can hear is a tinny little acoustic sound, where a moment before there was a great full-blooded, amplified, guitar solo going on.

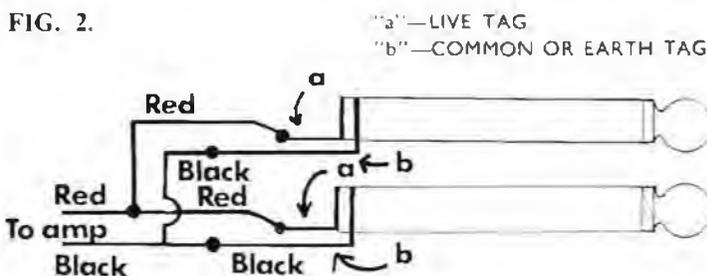
The next important lead is one which connects and carries the signal from the amplifier to the speaker. The object of the amplifier is to multiply the sound you have produced by plucking a string with a plectrum, so that it is boosted up to 30, 50, 100 watts or more, and after the

amplifier has done its job and boosted the signal up, it's then carried from the amplifier to the speaker, which throws it out to the listeners. The lead from the amplifier to the speaker must not, under any circumstances, be disconnected from the amplifier while the unit is switched on. If this should happen, then very severe damage could result to the amplifier. This cable can be unscreened, twin cable, but should preferably be of the heavy-duty type, about $\frac{3}{8}$ in. in diameter.

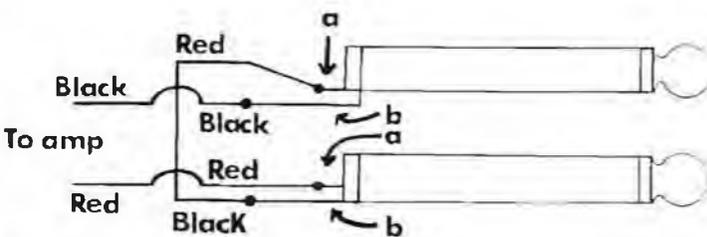
Screened cable is not necessary as the impedance in this part of the amplifier is very low. Impedance is the total virtual resistance of the electric current to the alternating current.

The plugs for this lead are usually either three-pin types or standard jack plugs. In the case of the jack plugs it is not very important which wire is connected to which tag on the plug, when only one cabinet of speakers is used. But if there is more than one cabinet one must be very careful to connect up, as shown in Fig. 2. This, of course, also applies if you are using three-pin type plugs and must be followed exactly or wrong phasing of the speaker cabinets will result. Don't worry about what I mean by wrong phasing, the important thing is to follow the diagram. When more than two cabinets are used, the

FIG. 2.

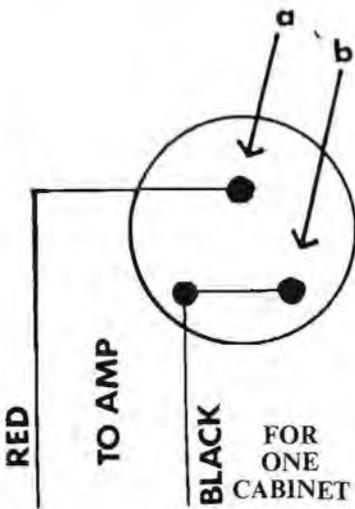
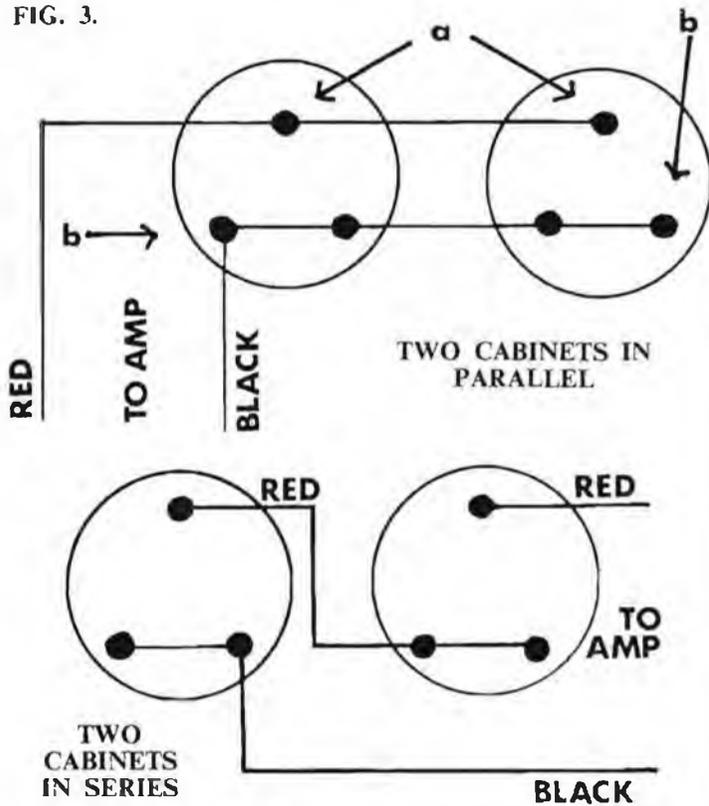


PARALLEL CONNECTING CIRCUIT



SERIES CONNECTING CIRCUIT

FIG. 3.



16 ohms in parallel give 8 ohms.

From this it can be seen that if one's amplifier has an impedance of 16 ohms and two speaker cabinets are to be used, then each cabinet should be 8 ohms connected in series. If the amplifier output impedance is 8 ohms then each speaker cabinet should be 16 ohms and they should be connected in parallel.

The third lead connected with an amplifier is the mains power supply lead and there are so many different connecting plugs to the amplifier in use that you should be sure to obtain the connecting instructions from the manufacturer or be sure to have the job done by an engineer who can always check the connections from inside the amplifier if all else fails. The main point to remember is to always have the earth lead connected. If an auxiliary unit, for example, an echo unit, is used with the amplifier, then only the amplifier should be earthed. This applies particularly in the case of an organ when used with a separate amplifier — only the amplifier should be earthed.

sequence is similar for that of parallel wiring, i.e. red wire is connected to red wire and black to black, but for series wiring the connections are from red to black, red to black, etc., and the two wires to the amplifier come one from each end, i.e. one black and one red. In the case of the three-pin type plugs, they are usually wired as in Fig. 3.

For the technically minded, impedance matching must be observed and this goes as follows for 8 ohm speakers. Two speakers of 8 ohms in series give an impedance of 16 ohms; two speakers of



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YOUR QUERIES ANSWERED

RE-SPRAYING

Dear Sir,

About two months ago, I bought a Fender Telecaster guitar. Now it's beginning to chip around the edges, even after putting extra padding in my guitar case. Could you please tell me the cost of re-spraying the guitar, and how long will the job take?

A. ROBERTS,
Glasgow W.2.

ANSWER:—The cost of re-spraying any instrument depends on where you have it done, but you can expect to pay £10—£15 for a good finish. The job itself will probably take one or two weeks, again depending on where it is done.

ORGANS

Dear Sir,

I am thinking of buying an electric organ in the near future, and would like you to clear up a few points for me. Firstly, what do the organs I've seen advertised for about £25—£30 consist of, and is there any difference in the sound produced by these organs and the more expensive makes?

P. MARTIN,
Loughborough.

ANSWER:—You mention the word "electric" in your letter, and I'm wondering if you mean electric or electronic organs. Technically speaking, there is a great difference. The £25—£30 models are electric organs, and are reed organs which utilise an electric motor to drive a fan. This fan provides the necessary movement of air to operate the reeds.

The more expensive organs—from £150 upwards—are strictly electronic. This means that each note is generated by electronic oscillators and no reeds are incorporated. The two sounds are completely different. The cheaper models sound somewhat similar to an accordion, and the electronic ones can imitate all kinds of different instruments. Therefore, you must decide on what sound you want before buying anything.

CONVERSION

Dear Sir,

I have been playing guitar for two years and am thinking of trying the bass. Could you tell me if it is possible to convert an ordinary guitar into a six-string bass, and, if so, what it entails?

BY GARY HURST

Could you also tell me if you have to have a special amplifier for a bass guitar.

C. M. JONES,
Streetly, Staffs.

ANSWER:—You do not mention what make of guitar you are currently using. This is very important as the length of the scale varies from guitar to guitar, as does the strength of the neck itself. It is possible to buy strings for a six-string bass that can be used on a guitar with a normal scale length, but several other things will have to be

taken into account before attempting such a job.

Firstly, the bridge "V" slots and the nut would have to be modified to accommodate the thicker strings. It's also probable that the holes in the tail piece would have to be enlarged. This will prove rather difficult if the guitar has a vibrato arm as the revolving rod section containing the string holes will probably be made from hardened steel.

The second point to remember and verify is whether the neck will be able to stand the extra tension of the bass strings. In view of these facts, you would be well advised to take your guitar to a reputable dealer or to someone who specialises in instrument repairs and ascertain whether or not the job would be practical.

With regards to the amplifier, almost any model will suffice provided it has proper bass speakers. If you put a bass through ordinary speakers, they will blow.

Instrumental Corner

LAST month's Corner left us in the middle of describing lead guitar amplifiers. I'd like to continue with some details of the various effects available. As I've already mentioned, there is usually some form of bass and treble boost built into the modern amps. This is essential, but so are several other points which form part of today's scene.

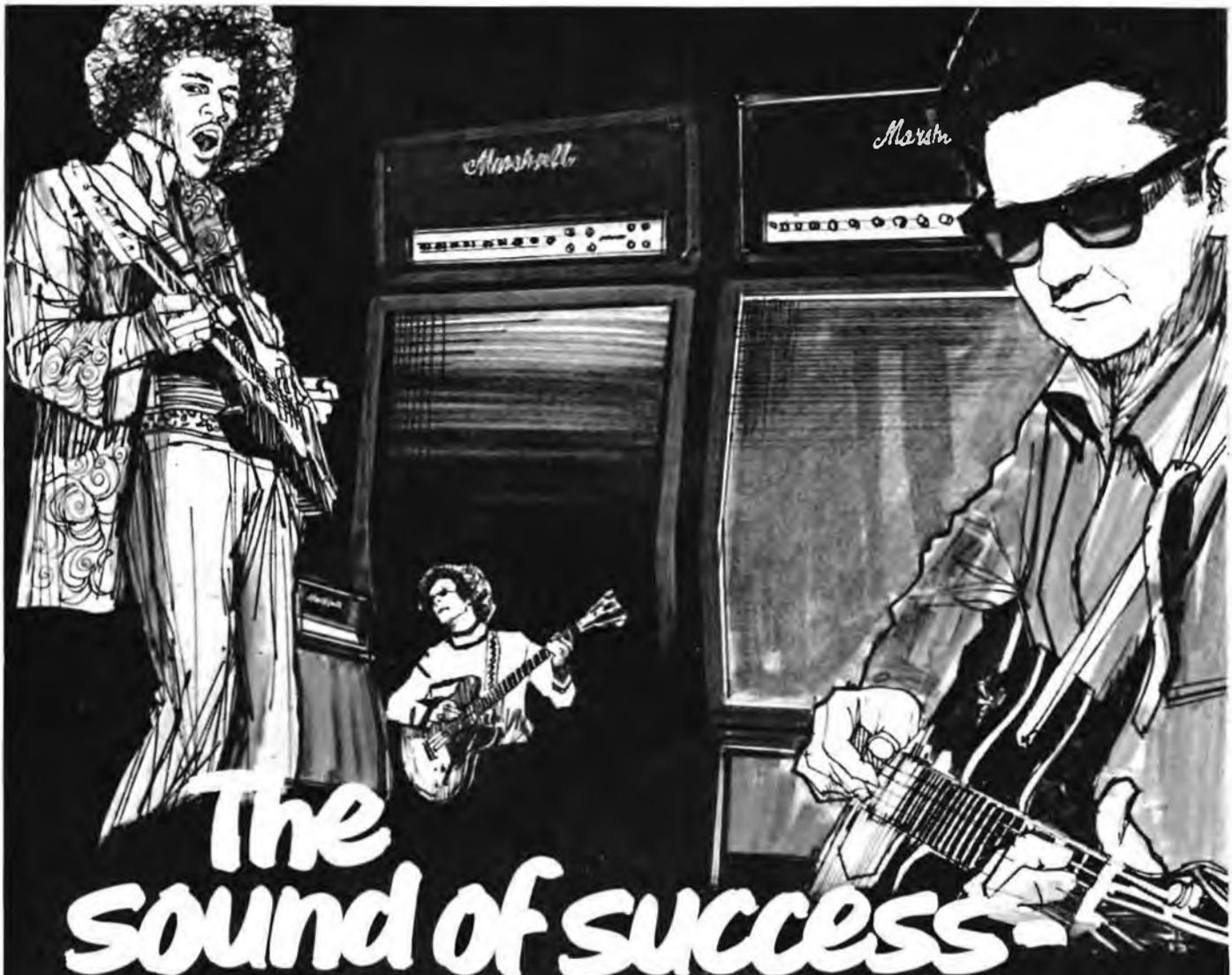
The first of these is the fuzz, or, more crudely, distortion. If this effect is used with discretion, some rather startling sounds can be obtained. Apart from sustaining the notes, there is also the change in structure of the harmonic content of the notes played. The fuzz circuit usually produces a square wave sound which, when used with the many tone settings found on the amp, can give several organ-type sounds and lead to many sound production experiments.

A useful addition to the modern amplifier is a switched filter circuit, which actually gives the guitar a horn-like sound. This works by the same method as an organ's tone-tab circuit. All kinds of unusual effects can be obtained this way, especially when used in conjunction with the fuzz. Most lead amps do feature some form of tremolo of course, and very often built-in reverb. Some also have a multi-switch unit in the form of a foot-pedal to facilitate the use of many more effects.

Now for a word about transistorised amplifiers. The first models produced several years ago were not very satisfactory. I'll explain why. In the older type of transistor amp—say three or four years old—"germanium" transistors were used. These had their limitations in many ways. Firstly, they were greatly affected by heat—even a transistor gets warm when used under certain conditions—which created all sorts of instabilities and failures. They also tended to be rather noisy sometimes, especially if the amplifier had a fair amount of treble response.

The modern units use "silicon" transistors. These can withstand quite a bit of heat—certainly more than is found in the amps today—and, in most cases, are a great deal quieter than valve amplifiers. So, coupled with the fact that sometimes a device is inserted to protect the amp should the speakers become disconnected or even shorted, it can be appreciated that we have come an awfully long way in the development of guitar amplifiers. So don't be put off by the word transistorised.

Next month, I should like to mention bass amplifiers and speaker cabinets. I'll also describe some means of linking-up amplifiers to give more power, as well as starting on electric organs.



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SONG- WRITER'S COLUMN

Many people find it difficult to believe that Tom Jones' "I'll Never Fall In Love Again" was written by Lonnie Donegan, the one-time "King of Skiffle". Lonnie took the song to Gordon Mills, Tom's manager, and said that he had written it with Tom in mind. Gordon liked it, played it to Tom, he liked it and the rest is history.

Soon to be released is "Space-ship" by the Performing Light Society. The song in question was composed, sung and recorded by ex-Jaywalker Pete Miller. Everything was done in his bedroom, where his recording equipment is set up. To date, he has written literally hundreds of songs including some which have been recorded by Sounds Orchestral and Freddie and the Dreamers.

The Hollies next single will be "King Midas In Reverse", written by the now-prolific team of Clarke/Nash/Hicks. The storyline tells of this guy who's really down on his luck, and everything he touches turns to dust. That's one thing about the Hollies, they keep coming up with some really interesting lyrics.

"Pleasant Valley Sunday", by the Monkees, could be the comeback disc that the songwriting team of Gerry Goffin and Carol King have been waiting for. A few years ago, they were the biggest thing around, having a couple of songs in the hit parade each week. Remember things like "Locomotion" and "It Might As Well Rain Until September"? These, plus many others by artists like Bobby Vee, put them right at the top of the composing tree.

According to Cat Stevens, "A Bad Night" started out as three separate songs. Like most composers, he had a few songs running around his brain, but as they proved unsuccessful, moulded them together.

A PART from Phil Dennys, 23 - year - old Nicky Hopkins is probably the youngest session pianist around. And he only lives a mile away from Phil. That's in Wembley, Middlesex. It was here that he first took to the piano. He started tinkering around when he was six years old, so his parents asked him if he would like to take lessons. Nicky agreed, and for the next six years went regularly to a local music teacher. He then took an exam for the Royal Academy of Music, passed, and studied there until he was 16.

The music he was taught at the Academy was strictly classical, but slowly a love of more modern music evolved which culminated in rock 'n' roll. He decided that the pop world was for him, and decided to get a job. It proved to be more difficult than he thought. He had visions of working for a music publisher, but couldn't find a vacancy, and ended up in a solicitor's office. That lasted a grand total of three months.

ROCK 'N' ROLL

While he was working there he started doing a few gigs with the then unknown Screaming Lord Sutch, and this prompted him to leave his job. This was what he wanted. Whereas most other groups were playing Shadows' numbers, Sutch was doing all the rock gear.

He left Sutch in May 1962, and joined Cliff Bennett for six months, after which he joined the Cyril Davis band. Then something happened that could have made the Nicky Hopkins' story completely different. He was in hospital for 1½ years. He had no less than 14 operations on his stomach and even when he left the hospital, he had to take it easy for some time. "I honestly didn't know what to do. I wanted to start playing again, but travelling was definitely out. Then I got a 'phone call from some friends who wanted a pianist for a session. I jumped at the chance. As far as I can remember, the session was a flop commercially, but I met someone who has helped me tremendously . . . Glyn Johns. He said that he would try to get me some work, and next thing I knew, Shel Talmy was offering me some sessions."

Just a few of the recent hit records that Nicky has played on are: "Sunny Afternoon", "Anywhere, Anytime, Any-

THE SESSION MEN

No. 24

NICKY HOPKINS



how", "Matthew And Son", "A Bad Night" and "The First Cut Is The Deepest", plus many other singles and album tracks. Talking of albums, some of you may have heard "The Revolutionary Piano Of Nicky Hopkins" LP. And he's currently got a single on release in the States. That's called "Mr. Pleasant", a number written by Kink Ray Davies.

Nicky hasn't the faintest idea of what the future holds, or even if he'll stay in the session field. "Who knows, I might get fed up. I'd like to go to the States and possibly try sessions there. Something I would like would be to play for the Mama's and Papa's. I should imagine that their sessions are as free and easy as some of Andrew Oldham's stuff. Oh yes, I've just heard that the next Stones' single will be one of the tracks I played on."

HOW do you get to become manager of a chart-topping group? Better still, how do you get to STAY manager once you've found success, because the news columns are full of fall-out stories about the artists chucking out the "boss" and vice versa.

Good chap to talk on this subject is Peter Walsh, who manages the so-successful Tremeloes. This former soccer referee and linesman has a strong philosophy on this business of good management. And the first point is that he regards it as a 24-hour a day job.

But back to the beginnings. Peter had greengrocery and flower shops in Ireland. No show business at that time, though he used to be a singer, until he started promoting dances on one evening a week. He booked English band attractions, plus Scots like Jimmy Shand. Then he signed Eric Winstone and his orchestra for eight days, having found he could "cop" more in one day's promoting than in six days working hard in his shops.

OWN BUSINESS

Eric invited him to become his personal manager. The year: 1959. They stayed together for two years. On to November, 1961, when Peter started his own business, first signing the Brook Brothers who had several chart successes. And then came Brian Poole and the Tremeloes, on personal management. He saw them working in a social club on Thameside, for a fiver between them. He talked into the early hours of the morning with the parents of one Trem. They signed.

CONTRACTS

Now Peter takes up the story himself: "Only comparatively recently have I had a full management contract with them. I believe an agency agreement should be only for 10 per cent—add management and it stands to reason that if you start taking 30 per cent of nothing it's worth nothing. But, after you've done the work and got success, then 30 per cent of £1,000 is worth having.

"I've never TOLD the boys what to do. I only suggest trying things my way. The cause of most break-ups comes when the boys resent being TOLD, being ordered about. And it's important that they KNOW they are getting a fair deal. They hear me negotiate for them and they realise I'm all for them. And if they want advice, say on buying

PEOPLE BEHIND THE STARS

No. 9 Manager PETER WALSH



Peter believes that a manager should help with presentation and production.

a car or a house . . . well, I take over and get them the best deal I possibly can.

"Yes, I think we have a terrific personal relationship. I don't go to their ballroom dates, but they feel safer with me at TV appearances or on their tours abroad. Nothing goes wrong for them simply because I'm there to iron out problems which sometimes the boys don't even know about.

"Of course there has been this double shot at fame for the Tremeloes. With Brian Poole and now after the

split. But I still manage Brian and his group the Unity. I treat them as separate units. As manager, some of the things written in the papers at the time of the break-up hurt me deeply. That they're not together now makes no difference to me. I'll fly back from America with the Tremes, then leave immediately to see Brian work up north or something.

"It's a fascinating life. One of the biggest thrills was being in the back of beyond near Chicago with the Tremes. They were top of the local radio Top Forty and another of my groups, the Marmalade, had come in at 28, with 'Can't Stop Now'. That WAS a thrill.

DISAPPOINTMENT

"Of course you get disappointments. We tried to get 'Do You Love Me' out in America. A chap named Joe Bott with the record company said it wasn't worth while because a coloured group had had a hit with it two years before. We missed . . . but Dave Clark had his version out and it was a two-million seller. Mr. Bott was fired.

"A manager should help in presentation and production. I know from the time when I was a singer that no matter how old or young the audience, they pay to be entertained. They don't want noise or drivel—they want entertainment. You have to go out and do a good act. But, again, it is a matter of suggesting things and not laying down the law. I believe the Tremes, particularly, have a big future in comedy, especially Alan who has a great face."

FIRST STAGE

Peter added that he didn't like the scene where the manager pulled all sorts of strokes and then lost the confidence of his artists. Getting a number one record was only the first stage in building a career. "You cajole the artist, get the best results and keep them straight over money matters. Help them over investment, for example. It's a two-way deal, the manager contributing one side and the artist the other."

Now Peter travels the world with his artists. His hobby, his "complete break" from the hectic world of pop music, is working for, and with, the amateur football club of Windsor and Eton. But mostly he's a manager; a manager who believes implicitly in the "goods" he handles.

From carnations to chart-topping is a long haul. Mr. Walsh makes it clear that he wouldn't have it any other way. Nor, he reckons, have the Tremes reached anything like full power.

RAY JONES

THE SONG THAT ALAN BUILT!



NO one can dispute the fact that "The House That Jack Built" is Alan Price's most successful single for some time. The story behind the song could well be called "The Song That Alan Wrote, Produced, Arranged, Played and Sang". If ever a person was a one-man band, then it must be Mr. Price. Why he wrote the song in the first place is a mystery. No one, not even Alan, seems to know the answer. The lyrics just came to him and the music followed.

The actual session took place in the De Lane Lea recording studios and was engineered by Dave Siddle. According to Mick Cooper,

Dave's assistant, the session was very interesting. Alan came in with just the one song, told Dave what his ideas were, and went straight into a run-through. As Alan also produces his own records, he sits in the control room with Dave while the rest of the band run through the number a couple of times. Alan then joins them while Dave balances the organ or piano in with the other instruments. In this particular case, the session was just fine, but what were they going to do about the solo? It sounded a bit ordinary with the brass playing normally, so Alan and Dave got together and finally came up with the answer. Why not speed the brass bits up?

The way it was done was pretty straightforward, but nevertheless, interesting. The basic track was recorded at 30 i.p.s. (inches per second), then played back at 15 i.p.s.

while the solo was being added. The whole thing was then mastered at 30 i.p.s. and the result is in the hit parade. The lead vocal was also dubbed on and the final master appeared after only three hours. That's one thing about the Alan Price Set. They are so professional and such proficient musicians that whereas another group would take a day to record a song, they do it with just five takes —three for the backing and two for the vocal.

What happens on stage? No, they don't bring out a selection of toy trumpets or anything like that. In fact, they play as they did in the studio and add a bit of comedy. You must have seen them on TV doing a little dance in their skin-tight, ballet tights. This takes the audience's attention away from the music for a minute, but I don't think it really matters. The number is so commercial and catchy, that gimmicks aren't really necessary.

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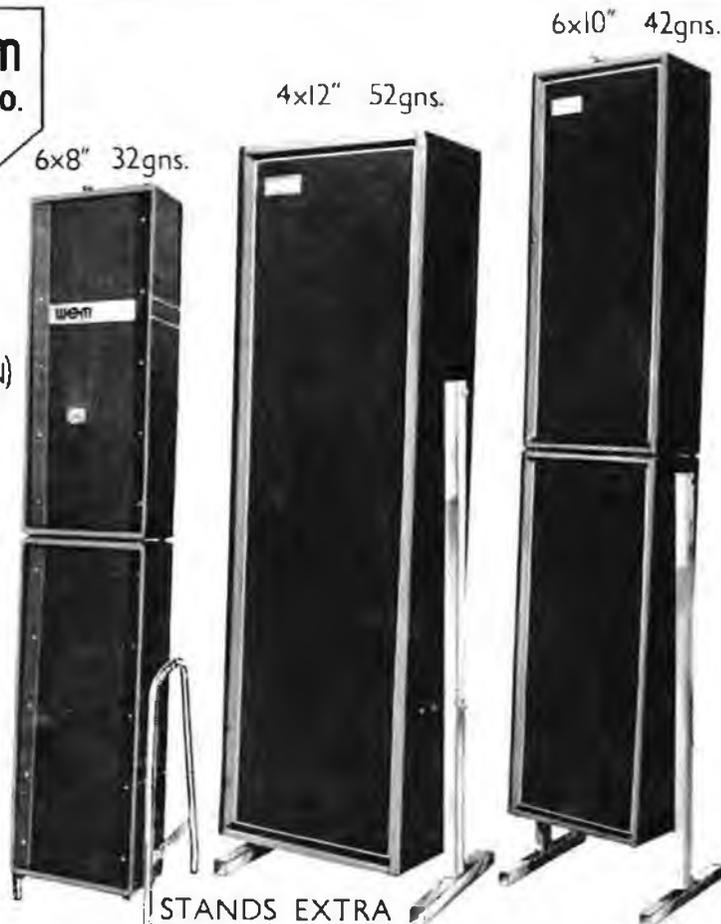


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JAMES Maurice Hendrix was born in Seattle, Washington, on November 27, 1945. His first public appearance with his Experience was **QUITE** an experience . . . at the Olympia, Paris, in October last year. So, in considerably less than a year, he has become one of the most controversial, influential and copied stars on the British scene.

Just to look at him has been known to cause concern among the more easily frightened. That massive mop of brown-black hair—a near six-foot frame, slender, but encased in way-way-out gear. When he plays, arguments rage. Taken out of a Monkee tour in the States on the grounds he is too "erotic" for young audiences. Umpteen other allegations about his stage movements in Britain.

Yet Jimi, who deeply digs Dylan and Muddy Waters and the Beatles, and anything good in the blues, remains a very quiet person off stage. Shy almost. And totally dedicated to music. But with no formal musical education—he picked up all he knows from listening to records and sitting quietly in clubs studying other guitarists. Genuinely astonished at the way his career has gone; permanently grateful to ex-Animal Chas Chandler, who first heard the wild one playing in a Greenwich Village club back at the start of last summer.

DISAPPROVING

Inevitably Jimi gets the odd insult, the disapproving stare, from people in the street. Though he has some studiously prepared replies, mostly he just shrugs and moves right on by. Jimi saves his energy and his fire for the stage. When he's working, he'd cheerfully blow himself up for the sake of creating excitement. But his basic modesty is an object lesson for some loud-mouthed and lesser performers.

He has said: "Some reporters have the idea of hanging me from a tall tree, but they don't bother me too much". What does hurt him is when people write of him as some sort of freak attraction and forget his actual abilities. He wouldn't help remedy this by changing his appearance because "I feel comfortable the way I look right now". Of suggestions that he is moody, he simply says: "I'm thinking about music not trivialities, most of the time".

He is badly bugged by amplification

problems. "Giving a bad show because the equipment goes wrong is something I hate", he says. "It's a let-down. And the point is that it really isn't my fault." Of his composing, he's determined not to stick in any break-out rut—he writes commercial songs for his "teeny-bopper" fans and he produces highly authentic-sounding blues, too. Performance-wise, he reckons he won't augment the group. . . "Mitch and Noel and I have got something going and we'll not disturb it."

His modesty shows through in the way he talks about his successful return home to the States recently. "Better than I thought", he says. "I believed the

American fans were that bit too narrow-minded to care." His Continental jaunts have been a riot. In between working, he says: "I day-dream, maybe paint landscapes, read a little—mostly science-fiction".

ALWAYS MUSIC

But mostly it's music all the way. He shares a fashionably kitted-out flat in London with Chas Chandler where music is talked 24 hours a day. Drawn occasionally into the open, Jimi talks with great courtesy.

And it's as well not to forget that apart from guitar he's pretty darned good on piano, organ, bass and drums!



LP REVIEWS

EDDIE BOYD AND HIS BLUES BAND



EDDIE BOYD DECCA LK.4872

Eddie Boyd's piano playing is nothing out of the ordinary as far as the blues piano school is concerned, but it acts as an ideal vehicle for his voice. This album was recorded in London, and the Blues Band in the title is, in fact, the old Mayall line-up featuring Peter Green. John plays occasional harmonica.

The music swings along easily and with a gratifying informality. Pete Green, when featured, plays tasteful yet effective guitar, and Tony McPhee guests on two of the tracks playing beautiful bottleneck guitar. This album is well worth adding to your collection if you are a fan of the smoother kind of blues.

Side One: Too Bad, Part 1; Dust My Broom; Unfair Lovers; Key To The Highway; Vacation From The Blues; Steak House Rock; Letter Missin' Blues; Ain't Doin' Too Bad.
Side Two: Blue Coat Man; The Train Is Coming; Save Her, Doctor; Rock 'Em Back; Too Bad, Part 2; The Big Bell; Pine Top's Brogie Woogie; Night Time Is The Right Time.

MY FAITH



MAHALIA JACKSON CBS 62944

After listening to this album, no one can dispute Mahalia's claim

to be "The World's Greatest Gospel Singer". As the title suggests, all the 11 tracks have a religious theme. But don't let this put you off, because the arrangements are as modern as any you'll hear from any ballad singer.

Mahalia's voice is best described as Shirley Bassey without the harshness. It's a shame that she doesn't attempt any faster material, which is what we've come to expect from a gospel singer, but the LP still makes very interesting listening, especially if you feel in a smoochy mood. It's impossible to single out any one track as being outstanding, because they're all on the same high level. It's doubtful that you've heard any of the songs before, even though they are written by relatively modern composers. All-in-all, this album should appeal to every blues fan.

Side One: My Faith; Until Then; Lost In The Stars; He Wants It That Way; The Greatest Man That Ever Lived.
Side Two: One Fold And One Shepherd; Rain; All That I Am; He Has Never Left Me Alone; Not My Will; Life Can Be Beautiful.

THE GREAT MEMPHIS HITS



KING CURTIS ATLANTIC 587067

Even if you aren't a King Curtis fan, you certainly must have heard of him. During his career, he has backed countless American artists and also appeared with the Beatles on their Shea Stadium concert. His rasping tenor sax was first brought to the public's notice via the Coasters. He played on all their hit records including the immortal "Yakety Yak". The solo on that particular disc really made the critics sit up and listen.

Very few of his albums and singles have been released in this country, so this LP will create a great deal of interest. All the numbers are very well-known—"Green Onions", "Last Night", "In The

Midnight Hour"—but you've never heard them played like this. The whole band is superb. They swing like mad, giving every track the full Curtis treatment. And King? He really is the King of the tenor. His style is his and his alone. Fantastic. A great, raving selection of tracks.

Side One: Knock On Wood; Good To Me; Hold On, I'm Coming; When Something Is Wrong With My Baby; Green Onions; You Don't Miss The Water.
Side Two: Fa-Fa-Fa-Fa-Fa (Sad Song); In The Midnight Hour; The Dog; I've Been Loving You Too Long; Last Night; Jump Back.

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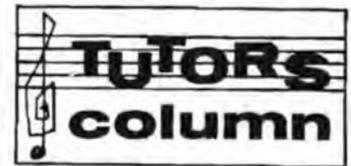


SIMON DUPREE AND THE BIG SOUND PARLOPHONE PMC.7029

It's obvious that the Big Sound are a very competent outfit. The pianist/organist is superb, and the other instrumentation is very hard to fault. Simon sings strongly, using his own voice slightly tinged with an American accent rather than lapsing into pseudo-coloured tonalities.

Simon and the group have an extremely good stage presence which can be sensed through this album. Side Two, for instance, opens with "See The Light", a number which was surely made for a stage opener. Compositions which Simon had a hand in are well written, and I found them refreshingly different from the usual repetitious pop format.

Side One: Medley: 60 Minutes Of Your Love; Love; Get Off My Back; There's A Little Picture Playhouse; Day Time, Night Time.
Side Two: See The Light; What Is Soul; Teacher, Teacher; Amen; Who Cares; Reservations.



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. ENTerprise 4137.

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

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

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

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

Grade Guitar School (EVERYTHING), 57 Preston Road, Leytonstone, London, E.11. Also guitar workshop (ring after 6 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 Exc. 192.

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

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YOUR LETTERS

Dear Sir,

I really do believe that "Flower Power" is defeating its own ends. I take it that the movement is to promote understanding, rapport and identification of the individual with his fellow men. Why, then, are these silly flower-people ostracising themselves? Why are they contracting out of society by claiming quite ostentatiously and belligerently that they and they alone have the answer to the world's problems? Their garb, their very attitude reeks of introversion, they are not outgoing characters communicating with the people they say they want to help. Are they trying to get away from being tainted by the society they think is bad? If they are then they must realise that they are

also avoiding all elements of good in that same society. And while they are trooping around parks under the influence of "Pot" nothing whatsoever is being done to bring more love into the world.

Flower people, please do grow up a little, we do need love, but demonstrative love, not emotional love devised in a state of Euphoria.

T. Pollock,
Bristol.

LP Winner.

Dear Sir,

I'd like to propose a vote of thanks to the men behind the sounds on records. No, I'm not talking about the session men although they are marvellously talented people, but the backing groups who sometimes back singers on their

own recordings. It must be rather discouraging to be a human music-producing machine behind the stars who get all the fan adulation.

The backing groups, such as Sounds Incorporated, the Echoes, etc., can really take a bow for producing constantly good musical backing without trying to muscle in on the limelight.

C. Jarvis,
Liverpool.

Dear Sir,

I agreed with V. Kelly in last month's letters when he said that the Monkees were to be congratulated for their effort in producing a decent stage show. But, I must point out that we do have groups over here which could probably knock the American group into a cocked hat.

The Barron Knights come to mind immediately. They have a really entertaining act, and added to this their music is performed with a great professionalism, which not many groups could achieve, even without the antics that the Knights get up to. Here,

again, the Rockin' Berries are very competent and amusing.

I can't help but feel that the Monkees' appeal is in their faces, not their hard work.

F. Tomlinson, Greasby.

Dear Sir,

Congratulations on yet another first—your article on pickups. Written in English that is understandable by non-electrical geni, or whatever the plural is or are, it is bound to be a feature which will be welcomed by nin-compoops like myself, who don't know a magnetic field from a field of turnips.

One thing that I find sadly lacking over the years, is a feature on possibly the finest guitarist Britain has ever produced, and a bloke who could play the fingers off half the instrumentalists in the world at pop, jazz and classics—Bert Weedon.

Surely, in a magazine for instrumentalists, this genius should deserve a bit of recognition.

Jim Crumley, Dundee.



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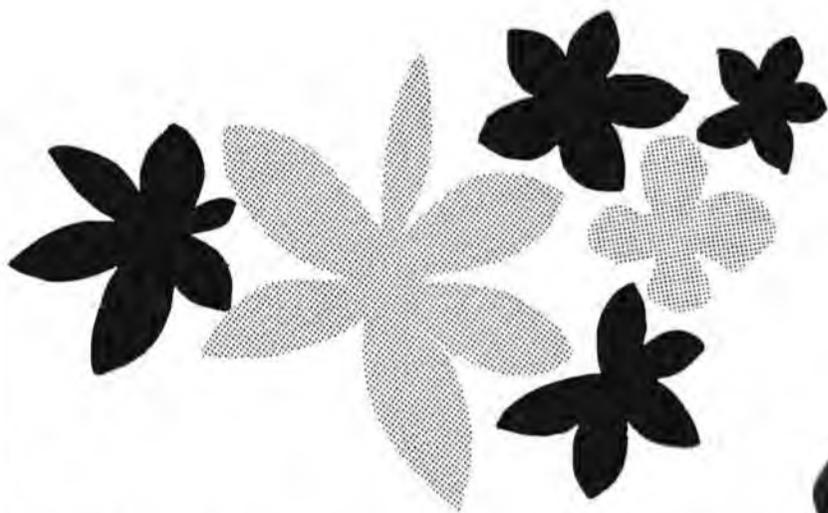
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Steel. Non-tarnish wound.

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'I NEARLY QUIT'—

Scott McKenzie's "San Francisco" became a hit both sides of the Atlantic faster than any comparable release by an "unknown" solo performer. He's been called the "voice of flower-power", but it seems arguable, as some of the West Coast "in" groups reckon, he's nothing to do with the scene, except vaguely by his song.

But he's also a very interesting character. Hard to unravel, in a sense, and certainly NOT the type of chart-success who gives you any assistance on questions like: "What do you eat for breakfast?" or "Do you prefer blondes or brunettes?" You can call Mr. McKenzie a loner and he won't give you any argument.

His importance to the scene is, as yet, based on just the one single. But he thinks deeply about how the scene is developing. He recalls a week, not so long ago, when Paul McCartney was over on the West Coast and called up John Phillips, of the Mama's and Papa's. John and Scott had worked together for around ten years, nothing much happening, but Paul somehow "triggered off a spell of great creativity. We worked on songs, changing instruments, kicked in ideas. Paul was great—a gentle cat with all that talent. From that emerged 'San Francisco', which John wrote specially for me. It felt right for me. It's an intuitive and instinctive thing, this 'feeling' oneness with a song."

MYSTERY

Right—so we've got the curiously introvert Scott going . . . let's tune in to some more of his theories about himself.

"People call me a musician and a singer and that, but I just think of myself as someone on a scene. Sure. I studied piano for a year when I was about eight years of age. I was brought

SAYS SCOTT

up with a minister and his wife, so you can say they started me out. I don't talk about when I was born, or where I was born. This is part of my philosophy. If you say how old you are you're stuck in that category—which is really depending on figures and statistics. Age, to me, means only a state of mind. That's always changing, so in a way my age is always changing. Anyway, I just hate categories. . . .

"Generally this group scene distresses me. I mean, take the Monkees. I like some of the guys in it but I don't like the commercial background to the group. These cats on the West Coast, they get somethin' going and they'll play for free, just to become part of the general feeling of communication. It's the principle of groups like the Monkees that I object to, not the performers. 'Cept I don't see that you can force any performer to do something he doesn't want to do.

BEAUTIFUL SOUNDS

"When I go on about the Mama's and Papa's, folk think it's just because John wrote that lovely song for me. That's not it—I just believe that they make the most beautiful vocal sounds in the world. They have originality. Some of it doesn't register with the public, but it's there. You have to KNOW them, understand their own little kinda community, to appreciate all their talents. The Beatles, of course, are wonderful and beautiful people. They're different, too. But with them it's the actual creativity even about the sounds they make.

"I try to write music—I wrote the 'B' side of 'San Francisco'. But I hear

material by Lennon and McCartney and I wonder if it's worth going on. Of course, they took time to develop, but that's not the point. I just feel inadequate when I hear their stuff. Anyway, I nearly quit the music business a couple of years ago. Nobody round me had that basic inspiration for me. So I got unhappy. And I couldn't work at anything which makes me unhappy."

He was part of the recent Monterey Festival scene—and coming on between acts by established stars he had audiences roaring for more. John Phillips has said that Scott probably sings better on stage than in a recording studio. This puts him one ahead of many of his competitors.

A gentle man, Scott seems baffled that he should suddenly have become important. Perhaps that is why he is slow to make definite statements in interviews. He tends to ramble, losing the main point . . . half-way getting to a conclusion, then veering off on another tack.

But he admits this. He says: "I feel the need now for developing my ability to communicate. Before it didn't matter. But once I got through on a record, I realised that I was inadequate in this field, too. I've been talking longer than I've been singing—yet I find it easier to get a point across in a song than in a speech."

Maybe he'll become more revealing when he gets fully used to his deserved star status. **PETE GOODMAN**



Rick Wright wants to do more instrumentals

THE last time I saw the Pink Floyd, they had just broken into the Top Twenty with their first offering, "Arnold Layne". This time, they were a lot higher with "See Emily Play". Sitting amidst a cluster of drum kits in the "Top Of The Pops" studios, which isn't the ideal place for an interview, I asked organist Rick Wright to tell me about the weird sounds on "Emily".

"It was recorded in the Sound Technique studios in Chelsea", said Rick. "Although it sounds a bit gimmicky, hardly any special effects were used. Take that 'Hawaiian' bit at the end of each verse. That was just Syd (Barratt) using a bottleneck through echo. The part that sounds speeded-up though, was speeded-up. John Woods, the engineer, just upped the whole thing about an octave. On stage, we have to cut that particular bit out, but then I don't think the audience minds if our repro-

duction isn't 100% accurate. They realise that many groups use weird effects, and don't expect to hear them all in a ballroom.

"I don't think the success of 'See Emily Play' has affected us personally. Sure, we get more money for bookings, but the next one could easily be a flop. When I first heard the playback in the studio, I had a feeling it would go higher than it did, but I'm not complaining." Currently on release is the Pink Floyd's first album, "The Piper At The Gates Of Dawn", but this was recorded at EMI. How come? "We decided to use both studios", continued Rick. "I don't think one is necessarily better than the other, but they've both got different atmospheres, and it makes a change to keep swapping around."

BOTH STUDIOS

"Norman Smith, our producer, is very keen on Sound Technique, but he also likes the EMI studios. In future, we'll be using both. Originally we were recommended to Sound Technique. Can't remember who by, but they hadn't been open very long.

THE PINK FLOYD'S CIRCUS

I think we were one of the very first groups to use it, but now a lot go there because of our success."

One interesting point about their LP is the fact that it contains two instrumentals, something very unusual to hear these days. One, "Interstellar Overdrive" lasts nearly ten minutes, and the other, "Pow R. Toc H." features their voices being used as instruments. Rick thinks it's a good idea to do a few instrumentals now and again, if only to prevent the fans from getting bored listening to vocals all the time. Many people, especially Londoners, have got the impression that the Pink Floyd do most of their gigs in and around London. Says Rick: "We only play in London about once a month. Then it's at the U.F.O. in Tottenham Court Road. The rest of our time is spent

doing ballrooms up and down the country.

"We've also got quite a bit of work lined-up abroad, but that doesn't mean we're going to forsake England. It's just a pity that some of the ballrooms are so bad. Especially the stages. But we've got an idea which could put an end to all that. There could well be a Pink Floyd circus soon. We've got this massive Big Top capable of holding 6,000 people, which we intend to take around the country. You know, find a field outside a town, set-up and play. Just like a proper circus.

"We've got this huge cinemascope screen for all the flashing light bit, and we'll make it into a complete show. There'll be us of course, plus a few other acts. It's something that's never been done before, but we think it'll work."

TOP TWENTY—FIVE YEARS AGO

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

- | | |
|----------------------------------|----------------|
| 1. She's Not You | Elvis Presley |
| 2. I Remember You | Frank Ifield |
| 3. Roses Are Red | Ronnie Carroll |
| 4. Things | Bobby Darin |
| 5. Sealed With A Kiss | Brian Hyland |
| 6. Speedy Gonzales | Pat Boone |
| 7. Guitar Tango | The Shadows |
| 8. It'll Be Me | Cliff Richard |
| 9. Breaking Up Is Hard To Do | Neil Sedaka |
| 10. Ballad Of Paladin | Duane Eddy |
| 11. Once Upon A Dream | Billy Fury |
| 12. Main Theme From "Golden Arm" | Jet Harris |
| 13. Pick A Bale Of Cotton | Lonnie Donegan |
| 14. Don't That Beat All | Adam Faith |
| 15. So Do I | Kenny Ball |
| 16. I Can't Stop Loving You | Ray Charles |
| 17. Will I What! | Mike Sarne |
| 18. Telstar | Tornados |
| 19. Let There Be Love | Nat King Cole |
| 20. Spanish Harlem | Jimmy Justice |

Records entering Britain's Top Twenty during the second two weeks of September, 1962

- | | |
|-------------------|----------------|
| What Now My Love | Shirley Bassey |
| Sheila | Tommy Roe |
| Loco-Motion | Little Eva |
| You Don't Know Me | Ray Charles |



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