

HENDRIX'S MYSTERY MAN

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BEAT INSTRUMENTAL



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Editorial

The Pop World never stops revolving. Indeed, it seems to spin faster and faster as more people seek that elusive thing . . . success! Change is constant. A sound is no sooner "in" than it's old hat. A certain instrument rare and unusual, then it becomes commonplace.

But what about the people who make the sounds, who play the instruments? Anyone who is familiar with the group world knows the terrific tensions that spring up. Four or five people get together to play music. Then one falls out to be replaced by somebody else. It doesn't matter much until the faces become famous, then a change seems like tearing an arm off.

Some groups survive change—many don't! Of the original four Shadows, only Hank and Bruce have stayed. The two ex-Shadows have had brief moments of glory, but one wonders if they would make the same decisions if they were able to start all over again. Stevie Winwood left Spencer Davis to form Traffic. Now Dave Mason leaves Traffic. It never seems to stop.

With all this constant change it's good to focus on the groups who have stayed together once they've found success like the Beatles, the Stones, Dave Clark Five, and many more. They know better than anyone else the arguments they've had in private but, the important thing is, they were willing to forget them for the good of the group.

Over the next few months "Beat Instrumental" is going to turn the spotlight on to some of the groups that have stayed together in a new series called "Then and Now".

In a way every feature will carry our congratulations with it because, as you yourselves know only too well, it's easy to argue and break-up, but much harder to forget your differences and stay together.

The Editor.

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EXPERIENCED

As the group's most experienced player, their drummer, Andrew Steele, is well qualified to outline the Herd's views: "When we formed the group with its present lineup, about 18 months ago, competition was strong, and we had to make a decent sound to survive. We were doing quite well . . . at least the public were remembering us. But it wasn't until Ken Howard and Alan Blakely became our managers that we started to make a name disc-wise. They wrote 'I Can Fly' that crept into the 'thirties'. I must admit we were surprised that record didn't move any higher. But we were even more surprised by the success of 'From The Underworld'. I thought that was destined for failure, remembering we really hadn't created much of an impression on the chart. But it started to move without a great deal of exposure."

STARTED

"That was when we started doing TV, and Peter immediately jumped into the spotlight. We did 'Top Of



Andrew Steele with Peter Frampton behind.

The Pops' three times . . . enough to keep the record about number 8 . . . and enough to make Peter even more popular.

"But I think it was the tour with the Who, and Traffic that did us the most good. The scenes were fantastic. The audiences had come to have a good scream, and we got more than our share. I used to be a bit wary about touring, but it helped the group at lot. We definitely matured, musically. I think our only problem was creating the sound of 'From The Underworld' on stage. The 'knockers' would have had a field day if we hadn't been able to do it. But we used the 'Les Swingles Singers' type

of harmony, to fill in the brass parts, and I think it came over quite well.

CONCENTRATE

"I would like to do another tour as soon as possible, but we must concentrate on recording again. We've just finished our first LP, 'Paradise Lost'. It features our last three singles, 'I Can Fly', 'From The Underworld', and 'Paradise Lost'. Peter and Andy have five numbers on the album, and they're very good. I've even tried one myself, 'Fare Thee Well', and I sing lead on 'Goodbye Groovy'. But I'm not going to compete in the vocal stakes".

Although Andrew sees the

Herd as a "teenage group", they didn't deliberately set out to create such an image . . . "although an image is important," he says. "It's not as if we jumped straight into fame. We worked hard before the record success came, and the Herd were in existence long before I joined them. They were on a 'soul' kick, with Andy singing lots of Marvin Gaye numbers.

SWITCHED

"I filled in for a couple of weeks, and Gary was playing lead. But we switched him to bass when Peter joined rather than use lead and rhythm. Things went well, so I stayed on. I was very biased towards jazz at that time . . . couldn't see much past Jimmy Smith. But my musical outlook changed considerably when I'd played with the group for a few weeks. Peter, Gary, and Andy got me to widen my tastes".

But despite Andrew's obvious enthusiasm, and his striving for a better sound, he does admit that he rarely practises. "I do have the time, but I prefer to relax. And I sometimes get the feeling that although I may be improving, the audiences don't notice. It's a bit frustrating really. You think you've played a very good piece, and they're all screaming like mad . . . I don't think it would matter if I just sat and stared at the drums".

It would matter a great deal, because true ability is the first line of defence of every teenage idol.

M.C.

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PLAYER OF THE MONTH



CHRIS WOODS

FLUTES and flautists are being heard more and more in today's pop music. One of the most authoritative flautists is the versatile Chris Woods, of Traffic. Twenty-two-year-old and matey, Chris taught himself flute at school for no other reason than that he (a) liked it, sound-wise and (b) because he'd heard a flautist on some Dizzy Gillespie jazz records.

Explains our Player of the Month: "I'd started on piano at about five years, forced to have lessons, but didn't keep it up. But flute was fine. At school I learned music theory from someone who didn't play flute".

On to art school and a job with a group of piano, bass and drums—"We played pubs and weddings and socials". Then Chris took up tenor sax . . . a Conn, which he still has. He hopes to get an alto or soprano or both, soon—to vary the group sound.

Says Chris: "Switching from flute to a reed instrument was tricky. I had more trouble with saxophone. Used to make the most terrible noises! I've tried using the Bug, an electronic attachment, on sax, but it's just a bit unreliable—the leads are very delicate. Still, it gives a different sound to an acoustic saxophone and I've used it on recordings. What I want is a Selmer Variphone".

Apart from the sax, Chris owns two flutes (one a silver job which cost about £100 and is like an orchestral flute; the other with a harder tone, costing £30), a few pipes, an oboe, plus a variety of percussion instruments.

His musical tastes? "Oh I go through different phases. On the classical side, I like Bach, Beethoven, Handel and Debussy and some of the modern men. And folk music from different parts of the world. Primitive music. Among the saxists, there are a lot . . . Charles Lloyd, Roland Kirk, Johnny Griffin. But basically I've been influenced more by other instruments . . . the blues guitarists, or folk guitarists.

"As for piano . . . well, I still like it. I also use organ. You can THINK more on a piano for composition—I want to get one in our cottage. If you can play chords, you can construct—the saxophone has no chords.

"I often think about the best way to learn. Really, for saxists, or flautists, the most important thing is to get help in choosing your first instrument. I think you can be taught a technique but you have to learn everything else for yourself. You take lessons, but the thing is to recognise what you do NOT want to learn. After you get the technique, you just have to keep your ears open and kind of feel your way around".

PETE GOODMAN.

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THE DUBLINERS— AN IRISH WORLD OF CRAZINESS



WHETHER you like it, or are baffled by it, fact is those zany folksinging Dubliners have a very distinctive sound. Regarded originally as “one-hit wonders”, the hate-call of the business, they’ve gone on with follow-up singles and LP’s that have sold enormously.

But when you try to find out HOW they got their sound . . . well, that’s when you’re transported into an Irish world of craziness that happens to be true but which wouldn’t shame a top fiction writer.

LINE-UP

My job is to get it all in some sort of order. Let’s start in 1961 when the line up was: Ronnie Drew, guitar; Barney McKenna, tenor banjo and mandolin; Luke Kelly, banjo; Ciaran Bourke, whistle and mouth-organ. They’d done the best part of two LP’s, a single and an EP when they took on John Sheahan (fiddle) to make a stronger line-up for concerts.

And they say their music has not altered much, in traditional folk style, since they started. But Ciaran now also plays guitar and John whistle and mandolin. Now they go through new tin whistles at the rate of eight a month between them—most of them lost to fans.

Let’s hear from Ronnie first. He bought a £60 “Maurice Johnson” guitar in 1956, from a Dublin guitar teacher, Ernie Early. This was eventually stolen from a hotel in Tipperary . . . “I just put it down to talk to some friends,” says Ronnie. His current

guitar is a Manuel Reyes Spanish model, bought from a Spaniard in Casa Pepe. “It cost £55, only it cost me £110 because the first £55 was nicked from my pocket while I was on my way to pay for it. . . .”

All their instruments get regularly, but accidentally, drenched in ale or stout, a hazard complicated by the curious drinking habits of the boys. Barney’s instrumental line-up features a Paragon banjo and an 1890 Stradent mandolin from Naples: “I bought the mandolin for a pound at a party from the owner’s grandson. It was stolen from the back of a car in Cork. Three months later, I bought it back from a ‘middle man’ in Dublin for £60. What probably happened is the thieves found it difficult to sell the property because our equipment is well-known in Ireland”.

Altogether Barney has eight mandolins and four banjos and is learning to play guitar and fiddle. “I got my first six-string guitar when I was a kid of 16—I’d fallen from the scaffolding at the flour mill where I worked and was in hospital.

OLD GUITAR

“I’m the accident-prone one. I broke my uncle Jim’s mandolin when I was only seven. Then uncle Barney’s fiddle was wrecked by me. Then me dad’s melodian. Mostly I’ve preferred tenor banjo—I had a 1920 timber banjo when I first joined the Dubliners. Oh yeah, I’ve also got a 200-year-old Portuguese guitar which I bought in the King’s Road. Now other people break my stuff. Luke broke my mandolin; Ronnie’s sat on it twice in a car and broken it.”

See the sort of scene which is “life” for the Dubliners? John’s E-string on his melodian has broken twice—it takes two

days of stretching to fit a new one so there is never time on tour. But John’s current violin is safe as houses. He got it from a neighbour whose light he had rewired . . . instead of payment. Previously he had a Maguire fiddle, loaned him by a friend who had bought it for thirty bob from a pawnshop.

NEW BRIDGE

John restrung the neighbour’s “electric bill” violin, put on a new bridge and has stuck with it ever since. He bought a second-hand Ferrari mandolin from Ivor Mairants in Marylebone Lane for £20.

Ciaran’s first guitar, an American-made model bought for £12 from a man in a pub, was stolen from a car outside the same hotel as Barney’s personal robbery. He then got a new American Guild D40 for £150 and uses it now.

Right now, Ciaran is learning the Uilleann Pipes, a quieter, less wailing sort of instrument than the Scottish pipes. Story is that in the old days it was illegal to play the pipes in Ireland as they were regarded as Celtic property, so the softer-sounding pipes were developed.

Explains Ciaran: “The Uilleann pipes are so complicated that they can take a lifetime to master. Therefore we cannot be sure of hearing them as part of the Dubliners’ sound for a while yet. Not even if given the usual luck of the Irish”.

DILAPIDATED

Which leaves the ebullient Luke. He recalls how he owned various dilapidated instruments of great vintage and positively no quality. Then he “landed” his current Merlin five-string G banjo which was given to him by Tommy Makem of the Clancy Brothers organisation. His guitar is a Martin, made by Mr. Martin himself no less, around 1889—this one was given to Luke by his wife he when started to learn about two years ago.

Clearly, the Dubliners’ scene is a very strange and off-beat scene indeed. Ask the average group what their instrumental line-up is and you get a straightforward reply—a list of models bought from stores and all new and shining and probably on HP.

The Dubliners, however, acquire their instruments. They cope amiably with wreckages and thefts. But when you boil it all down, they STILL manage to get a completely distinctive sound—one that sells records for them in many parts of the world.

Me?—I’m off for a reviving glass of stout. On my own!

PETE GOODMAN.



THE KEITH MOON COLUMN

Back now from our third trip to America—all I can say is that things get better for us each time. We're used to the travelling now, the audiences are great, and there's plenty happening. For instance, can you imagine a drum kit being shot 20 feet into the air on top of giant water jets?

That actually happened. It was my drum kit. We were at the Hollywood Bowl and it was raining. As it's an open-air scene, the organisers asked us to scrub round our main American act, which includes the smashings and the fireworks and the smoke bombs. But we needed a finale. They have a sort of pond there and the water jets are controlled by special switches. So I just chucked half my kit in the water, switched on—and lo! a most novel effect.

Many memories come back. Like working with the Association, the Everly Brothers, Eric Burdon and the Animals and the Sunshine Company on the same bill. Like our concerts in the Village Theatre, New York . . . capacity audiences in a theatre specially altered to project pop in the best possible way. And really knowledgeable audiences.

We worked with Vanilla Fudge on Long Island and that also was a pretty good experience. Once you get the feel of playing to American audiences everything is fine.

You've probably read elsewhere about how we had to build a specially long act for San Francisco when we were over in the States on a previous visit. It's a good thing to be able to carry off a whole evening on stage . . . if you have to. Mostly on this last trip we did around 35 minutes, which is normal. But at the concerts we did our best performances over about an hour.

Let's see—yes, that's got in the main incidents and the main names connected with the trip. And just for the time being I'm bowing out of this column and handing over to Mike Smith, of the Dave Clark Five, who'll give this space a special angle for the keyboard enthusiasts. From me, farewell—but we'll be keeping in touch with you through "Beat Instrumental".

He said as he stashed away his typewriter.

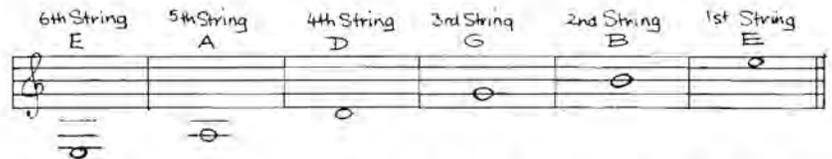
KEITH

THE RUDIMENTS OF MUSIC

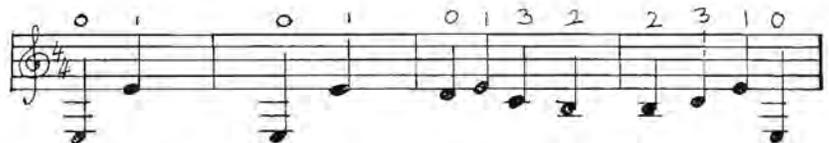
By THE TUTOR

This month I'm going to include a few simple exercises to help you practise the dexterity of your left hand. Before saying anything else though, a few words about keeping your left hand supple. Quite a few guitarists keep drumming their fingers on every available flat surface—such as a table—or carry small rubber balls around in their pockets and continually squeeze it. Both methods work and will both strengthen and make your hand supple. If you're left-handed, of course, it's your right hand you'll have to be concerned with. I'm presuming that you will use a plectrum when playing the guitar, but if you think that you might move onto finger-style, then your right hand must be kept as supple as the left.

Now let's move onto the actual exercises. To help you recognise which part of the fretboard a note is intended to be played on, the following diagram shows the positions on a staff of each open string. If you see a note positioned somewhere near the D, for example, then you'll know that note has to be played on the lower portion of the fourth string and so on.



Both of the following exercises are in 4/4 time, i.e. both have four beats to the bar. This first one is concerned with the three bass strings. Over each note is a number indicating the finger with which it should be played.



Now let's try the first three strings. I have purposely kept these exercises simple, so you shouldn't have much difficulty in playing either of them once you've gone through them.



You have now begun to read music, but don't fall into the trap that so many guitarists do. As soon as they've learnt an exercise, they begin to play it by ear and soon forget what the notes are called. It's very easy to do this—many of you will probably have worked out a couple of numbers in this manner already—but try not to.

Another thing to remember is that, although your left hand forms the chords and fingers the notes, it's your plectrum hand that produces the sound. These must work in perfect co-ordination with each other. So it's essential that you practice all the many different rhythms there are. Some tutors try and teach this, but it's impossible to print. Just strum along with as many records as possible, and you'll soon get the hang of it.



The Electric Prunes, with Mark Tulin seen far left.

ARE THE ELECTRIC PRUNES STARTING A NEW ERA IN POP?

ASKS MIKE CLIFFORD

HONESTY is the best policy. So say five young gentlemen from Southern California, who call themselves the Electric Prunes. Bass player, and spokesman for the group, Mark Tulin, speaks wisely for his 19 years:

"The truth is," he says, "that pop didn't become an honest business until the conception of the Beatles. If you look back to early interviews in 'teen' magazines, you find all the stars being quoted as liking everyone, strictly tee-total and with exceptionally high moral standards. I guess they must all have been saints!

BEATLES

"The Beatles turned all that upside down by expressing genuine opinions. They didn't recite nice things from a list their managers gave them, or give stereotyped answers. I don't mean that we should all start 'knocking', but it's refreshing to see some honest views".

The subject of "knocking" brought us to their new album "Mass In F Minor" which is receiving a mixed reception. But Mark, naturally, is defending the LP to the last. "I get asked questions such as 'What type of music do you play?'. I can't classify it. Look at the difference between our singles, 'I Had Too Much To Dream Last Night', and 'Get Me To The World On Time', and the album, where the singing is in Latin, where there's a backing of cellos and French horns, and where we are totally involved with the music. I hope it doesn't sound as if we popped into the studio, and came out with a gimmick. The LP was planned over a long period. The idea came when we were watching television . . . a religious programme, and the person speaking was saying how much he loathed teenagers attitudes towards many subjects, especially religion. So we decided to try and bring the church to the youngsters, in a modern way. I feel sure the religious communication we are trying is

more valuable than a boring sermon from the pulpit".

Mark feels that pop music could be very important as a basis of communication. He says: "I think it could become THE medium for voicing people's opinions on important subjects. Donovan is the best example of this. His views, which are the views of many teenagers, are expelled through his songs. His audiences, who hang on his every word, understand . . . feel as if he is their leader. This is visually obvious as well. You only have to see him on stage . . . the silence is incredible . . . they don't miss a word, or a song. He preaches beautiful things as well, and not war like his older counterparts".

SUBJECT

Mark didn't want to leave this subject completely, and continued with his philosophy on single releases. "I understand the Cream will only release LP's in future. They obviously cannot 'dilute' their

music, or message, into three minutes. It's something I would certainly like to try, because an album gives you much more freedom. They suggested we take one of the numbers from 'Mass In F Minor' and release it as a single. But it would be impossible . . . like taking one chapter from a book, and presenting it as the complete story".

RECORDING

Finally, Mark talked about the recording of "Mass In F Minor". "We worked 'round the clock for two weeks, and the only breaks we had were for meals. The engineers on the session, Ritchie Palder and Bill Cooper, worked with us, almost like members of the group. Ideas came gradually, and we pieced the album together like a jig-saw. I was proud, and relieved, at the same time when it was finally released. Even if we have only touched what may be the beginning of a new era in pop music, I will be satisfied".

MOVE MUSIC

YOU won't be hearing Ace Kefford's bass on any more Move records. He resprayed it a darker shade of black, a treatment the pick-ups didn't take kindly to, and now they refuse to work.

What you will be hearing, however, are some interesting sounds on the new Move LP. Says Ace: "We are not trying to educate anybody with this album. It's not progressive in the way the Beatles are. Purely, and simply, it's Move music. Pop music today is becoming too clever . . . too involved. And the end product is usually very undistinguished, and soon forgotten. Anyway, it's hard to progress, and the trend seems to be towards simple melodies. Look at the Troggs. You can't have a more basic tune than that."

"Roy Wood, who has written all but one of the tracks, has kept the songs very straightforward. Which is what pop music is all about, surely?"

But the LP had brought problems, as Ace explained: "Every time we go into the studio to record some new tracks, Roy comes up with a number which is good enough for a single. I don't mean we are keeping all the best numbers for singles. But, occasionally, he writes something which is just that bit better. This happened with 'Cherry Blossom Clinic'. We were all set to release that as our next single, but then Roy produced this number called 'Fire Brigade', and we all thought it was more suitable. But we still don't know what's going to be our next release, although it will be one of those two numbers. But I can tell you the release date, which is January 18th".

'It doesn't
educate
anybody'
says ACE

Then Ace jumped to his feet to listen to a demo of a song he'd written. "I hope it's going on release soon. It's called 'William Chalker's Time Machine', by the Lemon Line. They're a local group from Birmingham . . . and very good. It's not my first departure into songwriting, but the Move won't record any of my numbers. We leave all the writing to Roy".

SONGWRITING

As well as his songwriting, Ace was enthusiastic about the tour they have just finished. "It was one of the best for a long time. All the groups were good, especially the Pink Floyd, and, of course, Jimi Hendrix. We were expecting an older type of audience, but the 'screamers' were out in force. We changed our style of music from soul to West Coast harmony sounds and featured three Byrds numbers on the tour, '8 Miles High', 'So You Want To



Be A Rock 'N' Roll Star', and 'Why'. But after seeing the age of the audiences, I'm wondering if it wouldn't have been better to smash up TV sets.

"We'll be doing that again in our forthcoming tour of Sweden. It seems as if they have just caught up with what was happening in England nine months ago.

"I suppose we'll be doing 'Night Of Fear', and all our early numbers. But I am looking forward to going. I understand the audiences are older on the continent, but just as wild.

"Just before we go abroad, we've got two weeks' holiday. And do I need one! What with recording and touring, I haven't had any spare time for ages. I may even practise a little, on my new Harmony bass. I think I need it, because I never was a very good bass player".

M.C.

**NEXT MONTH: COMPLETE POLL RESULTS
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TROGGS FORGET THE KNOCKERS

WHICH group has been most knocked by the so-called know-alls of the business? All together on the answer: The Troggs. Virtually every record they made since the explosive "Wild Thing" has been hammered into the ground. They've been attacked for their musical ability, their stage presentations, their manners—which are extremely mild and lacking in controversy.

But the Troggs have gone on getting into the charts. They had a lapse, yes . . . but they fought back with the change-of-style "Love Is All Around". And then did well with the LP "Cellophane".

'COMEBACK'

That "comeback" single, how did it come about? Hear ye Reg Presley, who simply can't lose his Hampshire burr no matter how influential the Troggs have become. He says: "We felt a change of style was right. We looked at the sounds in the charts overall and felt that a ballad number was the best bet. We did the vocal track and then the guitars and the drum-knocking bit. But we felt it was short of something. So we called in Colin Frechter to dream up an extra sound. We'd done the other parts at the Pye Studios, but when he added cellos that was done at Dick James studio.

"We went there to watch the strings added—sweating all the time. As for the LP it has a track by Chris on it, 'Butterflies And Bees', plus two by Ronnie, then we all joined in to write 'Little Red Donkey' and the rest, bar one, were mine.

"I've written a lot of material



since we started. Really I think it's getting more difficult to come up with new stuff. You go through stages. I might go for two months without an idea, then they all start rushing into my mind and then come TOO fast. You can't cope with them all. . . ."

Starting at the end of February, the Troggs go off on one of your ACTUAL world tours, which means around 10 weeks away from Britain . . . possibly at a most important time. Explains Reg: "By then, we'll have decided on the new single, which will hold the fort for us while we're away. We have two up-tempo numbers we like, plus two ballads. This is the ideal way, because we can leave

the actual selection until we see how the market is changing. If you've only got one likely thing in the can, chances are that the market will change over night.

"So we're off on a world tour. We take in Argentine, Australia, New Zealand, America, perhaps Canada, Japan. That must show that we're not in the has-been class. But we've been thinking a lot about the Troggs' image.

"My view is that we've got to be a lot more pliable on our stage routine. We've got to learn to do cabaret as well as ballrooms. And, even if this sounds strange, we want to be in a position to do pantomime next year. Mark you, in the

meantime, we're hoping for a film . . . and the chances are that that will come from America. Can't say too much about it, but if the plans go through that will be it. That should help build us as personalities.

"Of course we had problems before, on the management side. There were difficulties, as they say. But now they're settled and all I can say is that the wounds have got to heal. Enough about that! These problems crop up and you have to face up to them".

Reg no longer takes any notice of the knockers. He has an interesting theory on numerology, which he insists is very accurate. He says: "Numerology says that 1968 will be our really big year. How come? Well, my destiny number is six. You take 1968 and add the numbers together, which makes 24. Then you add those numbers together and it comes out as six. Nearly everything important that has happened to me has been involved in the figure six.

OUR YEAR

"So 1968 is OUR year. Certainly we're off to a good start what with the world tour. This is something that has appealed to all of us. For ages, we'd been stuck in Andover, never going very far. We read in the papers all about groups travelling to the other side of the world and we figured it would never happen to us. Now is IS happening. Obviously we'll have to make changes to cope with audiences of different races and colours, but we've now had a lot more experience than before".

And the Troggs, the much-maligned Troggs, are also working out some plans for business careers. Reg is philosophic about the business. "We've been written off so many times that it just doesn't worry us any more. But we have to face the fact that one day it'll all come to an end. I don't think we would like to split and work in with other people. So we need some sort of insurance against the day when the shouting ends. I've seen too many big-hit makers who end up with nothing. We don't want it to happen to us".

It's impossible not to like the Troggs as individuals. They're honest and forthright and sensible. They've come through their difficult spells with dignity and calm. And their records really are commercial. Proof: in their world-wide sales.

PETE GOODMAN.



JIMI'S OWN ELECTRONIC WIZARD!!!

THERE'S a mystery figure behind some of the electronic effects as featured by Jimi Hendrix. He emerged from a cave one day, offered to repair a smashed Hendrix guitar and has been on hand to give advice and inventions ever since! And if all that sounds very mysterious . . . well, you know the Jimi Hendrix Experience.

In fact, this instrumental wizard, aged about 19, DID meet the boys at a gig in Chislehurst Caves. He started chatting to the boys . . . drummer Mitch Mitchell says: "I'm sure I'd seen him around before". He took away a little suitcase loaded with the re-

mains of three of Jimi's guitars. Some time later he returned with a spanking "new" guitar made of the remnants, with a line of special switches built in—controlling some highly original electronic effects.

But Jimi won't give this chap's name away. He says: "He is an electronics man working in a Government department. He probably would lose his job if it was known he was working with a pop group. But he's very much a part of our organisation now—he comes up with a lot of ideas".

Which gave Jimi the chance to say: "But we're wrongly accused of being just an electronic group. What we produce in the studio is what we want to produce on stage. We don't use gimmicks for their own sake. I get accused of being all electronically hung

up but what happens there on stage is what I do myself . . . at the time".

And Mitch Mitchell came in to say: "This anonymous expert of ours—he also does things for my drum kit. I don't want to go too deeply into them, because they're a bit secret. But they're not only sound effects; part of it is using the drums in synchronisation with lighting effects".

STUDIO

In the studio, Jimi has a guitar with an attachment which can raise or lower the guitar notes by a whole octave. This is one of his few concessions to a recorded sound . . . he doesn't use it on stage because it would inevitably get knocked around. And he uses his variety of fuzz-boxes purely to sustain notes.

Said Mitch: "This question of being regarded as gimmicky does annoy us. Things happen on stage purely on the spur of the moment. Jimi plays with his teeth when he feels like it, not every night. Smashing up guitars doesn't happen every night. But you get these groups who pop up copying the latest fad then that fades and they say what's new—and they just throw in extreme lighting effects hoping people won't notice that their music is not very good!"

We talked then about how Jimi prepares for a new album—that last one "Axis: Bold As Love" featured 13 tracks, 12 by Jimi and one by Noel Redding. Said Chas Chandler, manager and producer: "Everything's fine as long as Jimi doesn't write the lyrics before the melody. If that happens, all you get is a great blob of words. If the melody comes first, then we're laughing. . ."

Said Mitch: "True enough. But though I haven't had one of my songs recorded yet, it comes out very much as a team thing. Maybe we get ideas in a car or a restaurant. We spend lots of time just day-dreaming—in silence. Then the ideas start. Recently we all bought cine-cameras to take film of all the places we go. Then you view them and

you think . . . hmmn, there's an idea for a song there.

"But we don't just throw in a song by Noel or me just to make up the numbers. Other groups make that mistake. Jimi concentrates the albums in one direction—very often one track leads directly into the next. The arrangements are always worked out by the three of us. Noel and I never get uptight about people saying we're in the back-ground".

The Experience don't augment for recordings—again because they want to keep the balance between discs and live shows. But casual callers often help out. On the latest LP one can hear a session of foot-stamping by manager Mike Jefferies; and some backing voices from Trevor and Roy of the Move. Graham Nash of the Hollies, and Gary Leeds (ending rumours that he'd vanished) also turned up.

Jimi operates on piano and glockenspiel and harpsichord as well. And he pointed out that this particular LP, recorded at Olympic Sound, was specifically meant for stereo production . . . the boys believe that monoaural recordings are on the way out.

EXISTENCE

Incidentally on "Spanish Castle Magic", they used an eight-string bass. Chas believes there are only two in existence in this country—they were specially made by the Hagstrom company in America, a left-handed model for Jimi and an orthodox one for Noel.

Only one thing currently upsets the three boys. And that is the insistence on categorising types of music in this country. Recalled Jimi: "In the States, Eric Burden was on with Chuck Berry and modern jazzman Roland Kirk in one concert. Fans of one were introduced to the talents of the others. There's only TWO kinds of music . . . good and bad".

And it's worth noting that there has been talk of Roland Kirk joining with the Experience for concerts here. Which should be really something.

PETE GOODMAN.

★ IN THE STUDIO ★



GIVING THE FACTS BEHIND THE HITS

OLYMPIC Studios in Barnes are installing a Scotch 3M 8 track tape machine, which will be operational at the end of January. But engineer, Eddie Kramer, will not be working with the new equipment for very long. He goes to the States shortly to join New York's 12 track Mayfair studio. Recently he's been engineering the new Jimi Hendrix LP "Axis; Bold As Love", Traffic's "Here We Go Round The Mulberry Bush", and a new single for the Family, which was produced by Jimmy Millar and Dave Mason.

ENGINEERED

The new Anita Harris LP was also recorded at Olympic, engineered by Keith Grant. One of the tracks on the album lasts for nine minutes, and is an amalgamation of top Beatle tunes. At the same studio, Glyn Johns worked

on the Small Faces latest single "Tin Soldier". A new engineer has joined Olympic. His name is Allan O'Duffy (nickname Irish) and one of his first sessions was for Swedish group the Hep Stars.

BEE GEES

I.B.C. Studios, well known for their success with the Bee Gees, are also planning to install an 8 track machine in the very near future. A lot of recording time has been used up recently for the new Bill Shephard Orchestral LP. Bill is the Bee Gees musical arranger, and has just finished an album of their compositions, featuring his own orchestra. Two current "in" groups have also been recording at I.B.C. They are the Crazy World Of Arthur Brown, and the Bonzo Dog Doh Dah Band. Both recorded new singles. Tony Newley was another recent

visitor to I.B.C. so we'll probably be hearing the results from him very shortly.

With the popularity of Mellotron increasing all the time, I.B.C. have decided to keep one of the instruments permanently on hand for use in their studio. It can be hired by anybody who records at I.B.C.

Studio REPUBLIC are still working on the Alexis Korner LP we mentioned last month. Alexis has only been using two musicians, playing a variety of instruments, and he is hoping the album will be released early in the New Year.

Chief Republic engineer Pete Ballard, told "B.I." about a new singer he has been recording: "His name is Dick Morgan, and he's been working on a light folk music LP. It's aimed mainly at the middle market, rather than the pop scene. We're pinning a lot of hopes on this one".

THEM

Them have been back in the Studio to record an LP and single, which has already been released in the States on M.G.M. Sessions were held at Central Sound, who have also been working on singles for the Downliner's Sect, Rupert's People, and the Paper Cloud. The Easybeats have also been in recording demos of their songs for a major publisher.

Remember the Caravelles? They had a big record a few years ago, with a number



George Fame, a recent visitor to the Advision Studio.

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called "You Don't Have To Be A Baby To Cry". They visited DE LANE LEA last month to record a single... but certainly not the follow-up to their hit!

'BONNIE & CLYDE'

Georgie Fame's "Bonnie And Clyde" was also recorded at De Lane Lea, with Mike Weighell engineering the session. Mike has also been working with Chas Chandler's new group Eire Apparent, on a single. Chas's other group is Jimi Hendrix, and we all know what happened to him!

Jeff Beck has also been in De Lane Lea recently, recording his new single, with Mickie Most producing the session. And Herman's Hermits have been regular customers working on a new single, and LP with Dave Siddle. If instrumental numbers return to the hit parade, the Jingle Jangle Band will be tipped for chart honours. They've just recorded an instrumental LP at De Lane Lea, with some interesting arrangements of well-known pop songs.

ADVISION have had several top names in their studio over the past couple of weeks. Procol Harum experimented with several songs hoping for a new single from the session. As usual, Denny Cordell was producing. The New Vaudeville Band were recording some Geoff Steven numbers, and other visitors have included Georgie Fame, Denny Laine, the Move and the Applejacks. Advision also recorded a very popular soul band, the Coloured Raisins, for a new single.

A new Reverb Chamber has just been installed by STUDIO SOUND by engineers Mike Swain and Chris Brown who also designed the new equipment. In addition to the Reverb Unit, a four track tape machine is also planned for the studio in February.

STAR

"Talk Of The Town" star, Wayne Newton, recorded an LP when he was in this country recently. Sessions were done at LANSDOWNE, and the album is planned for release in the States shortly.



John Timperley, seen at the control desk of the Chappell studio, which is in New Bond Street.

on the M.G.M. label.

It's not often an English studio records a gospel group, but HOLLICK & TAYLOR have been working with some Jamaican singers, called the Joyful Sound, on a new single. The group are negotiating its release with a major label, and it should be available soon. Regular visitor Jimmy Powell has also been preparing a new single, which should be released in the early months of the New Year.

Hit makers Simon Dupree and Des O'Connor have been recording in the E.M.I.'s No. 2 studio, plus several other big E.M.I. artists including Tomorrow, and the Mark Wirtz Orchestra. E.M.I. also hosted the Nocturnes for a new single, the one that may break that elusive chart barrier for them.

DEVELOPMENTS

The PYE Recording Studios have some important new developments planned

for early 1968. At the beginning of February, the studio is installing an 8-track "Consul" mixing desk, and soon after that an 8-track tape machine, which will probably be a "Scully". The new equipment was ordered as a result of a recent visit to America by Pye's Bob Auger, who discussed his trip with "B.I.": "My immediate reaction to the American studios was the advanced equipment they are now using. I decided that an 8-track

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Chas Chandler, far left, seen with his group Eire Apparent at De Lane Lea.

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*Faces 'Tin Soldier' was recorded at Olympic.

tape machine was necessary for the Pye studio, in order for us to compete with Americans. But we do not intend stopping at 8-track, because we have our eyes on some 12-track tape equipment, which would be the next step in the advancement of the Pye studio."

The determined outlook by Bob Auger and the Pye studio is a very heart-warming one as far as English studios are concerned. It may spark

the others to view 8- and even 12-track tape machines as a necessity, as they are in the States, where without them it's hard to survive. Britain leads the world in advanced pop music, so let's give our musicians the equipment they deserve!

BRITAIN'S

Two of Britain's most popular girl singers have been visitors to the Chappell studio recently. They are Shirley Bassey and Cilla Black, and it looks as if we will be hearing new singles from them both shortly. John Timperley engineered the sessions, and he also worked with the Shadows recently. You may remember John as the engineer on the Herd's "From The Underworld", and Dave Dee's "Zabadak!".

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SCRIBBLES

Don Covay has written latest Aretha Franklin single—"Chain Of Fools" Wilson Pickett to go to 1968 San Remo Song Festival? Etta James back in the Hot 100 with "Tell Mama" produced by Rick Hall. Likewise latest Laura Lee hit "Wanted, Lover; No Experience Necessary".

Bill Cosby, appropriately, signed for a series of radio programmes sponsored by Coca-Cola R & B Show on Radio Veronica, the Dutch pirate—almost off the dial—on Monday nights Bobby Bland's latest—"A Touch Of The Blues" New magazine out soon—*Soul Express*.

After the return of The Platters perhaps it's no surprise to see The Dells in the chart with "O-o I Love You" Radio 1 D.J. David Rider has given "Everlasting Love" by Robert Knight a few plays Big blues issue by Polydor in Germany—20 LP's, mostly as put out on Storyville here, but one interesting one by pianist Lloyd Glenn Brenton Wood used to sing with The Quotations.

"And Get Away"—new Esquires hit, sounds like second part of "Get On Up" the third time it's happened; Joe Tex failed to arrive for his British tour—following in the footsteps of James Brown.

Bill Cosby's "Little Ole Man" a really nice record. His new one in America is "Hooray For The Salvation Army Band". . . .

Champion Jack Dupree's tours here are always unheralded and unpublicised. Shame, because he's worth seeing San The Sham has revived the Coasters' "Yakety Yak" The Gospel show starred Rev. Cleophus Robinson, The Mighty Clouds Of Harmony and Robert Patterson Singers, but Paris, one month ago, was the nearest date to England.

New Records: Bobby Marchan "I Just Want What Belongs To Me" (Dial); Jerry McCain "Juicy Lucy" (Jewel); Lowell Fulson "Push Me" (Kent). Kent have new albums by B. B. King, Lowell Fulson, Z. Z. Hill, and one by various artists called "20 Super Rhythm And Blues Hits".

BI's CHART FAX

1. **Let The Heartaches Begin** (Macauley/McLeod)
Long John Baldry
RP—Tony Macauley. S—Pye. E—Barry Ainsworth. MP—Schroeder.
2. **Everybody Knows** (Reed/Mason)
The Dave Clark Five
RP—Dave Clark. S—Wessex Sound. E—Mike Thomason. MP—Donna.
3. **Baby, Now That I've Found You** (Macauley/McLeod) The Foundations
RP—Tony Macauley. S—Pye. E—Barry Ainsworth. MP—Welbeck/Schroeder.
4. **Love Is All Around** (Reg Presley) The Troggs
RP—Page One Productions. S—Pye. E—Allan Mackenzie. MP—Dick James.
5. **Last Waltz** (Les Reed) Engelbert Humperdinck
RP—Peter Sullivan. S—Decca No. 1. E—Bill Price. MP—Donna.
6. **If The Whole World Stopped Loving** (Ben Peters) Val Doonican
RP—Val Doonican. S—Philips. E—Bill Street. MP—Immediate.
7. **Zabadak!** (Blakeley/Howard) Dave Dee and Co.
RP—Steve Rowland. S—Chappell. E—John Isles/John Timperley. MP—Lynn.
8. **There Is A Mountain** (Leitch) Donovan
RP—Micky Most. S—Olympic. E—Eddie Kramer. MP—Donovan.
9. **Hello, Goodbye** (Lennon/McCartney)
The Beatles
RP—George Martin. S—E.M.I. No. 2. E—Jeff Emmerick. MP—Northern Songs.
10. **Autumn Almanac** (Ray Davies) The Kinks
RP—Ray Davies. S—Pye. E—Allan Mackenzie. MP—Davray/Carlin.
11. **Massachusetts** (Barry and Robin Gibb)
The Bee Gees
RP—Robert Stigwood/Ossie Burn. S—I.B.C. E—Mike Claydon. MP—Abigail.
12. **All My Love** (Arduini/Callander) Cliff Richard
RP—Norrie Paramor. S—E.M.I. No. 2. E—Peter Vince. MP—Shapiro/Bernstein.
13. **Careless Hands** (Hilliard/Stigman)
Des O'Connor
RP—Norman Newell. S—E.M.I. No. 2. E—Malcolm Addey. MP—Morris.
14. **Something's Gotten Hold Of My Heart** (Cook/Greenaway) Gene Pitney
RP—Stanley Kahan. S—American. MP—Maribus.
15. **There Must Be A Way** (Gallup/Saxon/Cook)
Frankie Vaughan
RP—Norman Newell. S—E.M.I. No. 1. E—Malcolm Addey. MP—Chappell.
16. **San Franciscan Nights** (Eric Burdon)
Eric Burdon and the Animals
RP—Tom Wilson. S—American. MP—Schroeder/Stamina.
17. **I Feel Love Coming On** (Politi/White)
Felice Taylor
RP—Bob Keene. S—American. MP—Kassner.
18. **I'm Coming Home** (Reed/Mason) Tom Jones
RP—Peter Sullivan. S—Decca. E—Bill Price. MP—Donna.
19. **World** (Barry and Robin Gibb) The Bee Gees
RP—Robert Stigwood/Ossie Burn. S—I.B.C. E—Mike Claydon. MP—Abigail.
I Can See For Miles (Townsend) The Who
RP—Kit Lambert. S—American. MP—Fabulous.

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

SOUND EFFECTS

by CROTUS PIKE

POP music seems to be in a very healthy state. Everyone is searching for new ideas, or getting fresh combinations out of old ideas. One rather amusing weapon of the new wave pop is the sound effect.

Up until now, it has usually been the American producers who have revelled in these sound effects. We've been sent horror records by John Zacherle and Bobby "Boris" Pickett heavily laden with typical horror movie screams and wails. Martin Denny and Arthur Lyman did much the same thing, except that they used the background of the jungle.

Over the years we've heard all sorts of noises on disc. Ray Charles used a train on some takes of "I'm Moving On". There was the sound of a steamboat on "Sea Cruise" by Frankie Ford, cries of a baby on "Baby Sitting Boogie", and the wash of the waves used by a group called The Islanders for their "Enchanted Sea" hit. You must also remember U.S. Bonds, whose studio-made records had the sound of an outdoor echo of a P.A. system.

GUN-PLAY

Gunshots have been another favourite sound. Lee Dorsey fired a few in "Ride Your Pony". Years earlier, The Olympics gained a gold disc for "Western Movies" with much more gun-play. And last time it was Roy C.'s "Shotgun Wedding". Although eventually a fair sized hit in the States, it had been issued six months before without the gunfire and it didn't get off the ground.

More and more British producers are coming to use these sort of effects. The "jet noise" on the Small Faces

"Itchycoo Park" is actually something called "phasing". In a slightly different form, you can hear it on Cat Stevens' "A Bad Night". But to go back about eight years, Toni Fisher's original version of "The Big Hurt" was almost phased from start to finish. The result was like listening to an erratic signal on short wave radio. It turned a fairly ordinary song into a million seller.

HIT THUNDER

One can't say that a sound effect will make a hit record. The Move's "Flowers In The Rain" would undoubtedly have made it without the thunder at the beginning. All the same, it's interesting to note that The Ronettes' "Walking In The Rain" and Dee Clark's "Raindrops", both with similar storms, proved big sellers.

The ultimate in sound effects, for me, was provided by the Shangri-Las "Leader Of The Pack". Not content to use the noise of a motor bike revving up at the beginning of the disc, they had the poor bloke riding it into a skid killing himself. Screeching tyres dominated the fade-out.

For a different sounding solo on "House That Jack Built" Alan Price used a speeded-up sax. It's amazing the different sound which you can get purely by altering the speed of a recording. Listen to the accelerated guitar on John Lee Hooker's "Walking The Boogie"—there can't be many guitarists who can play that fast.

On another American chart topper, "Don't Worry" made by Marty Robbins, the reverse effect was used. A guitar played at a half speed resulted in a solo break with the tones of a rich, deep cello—a beautiful sound which no doubt attracted many buyers.

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PROCOL HARUM'S BLUES GUITARIST

ROBBIE Trower, a blues guitarist of some repute, became one of the Procol Harum fairly recently. Before he actually joined he couldn't imagine himself fitting in with the group, because he wanted to play the same style he had always played, and couldn't picture their "classical" image being changed.

SURPRISED

But what surprised Robbie, was the ease with which he slotted in. He told me: "Gary Brooker asked me if I'd like to audition. I said O.K. primarily because I needed a new group, but also because I felt they might have something new to offer, musically. I'd heard 'A Whiter Shade Of Pale', liked it, but felt they really didn't need a blues guitarist. Still, Gary knew my style from the days when we'd played together in the Paramounts, and I told him I hadn't changed . . . and didn't expect to.

"But the next thing I knew was that I had been accepted . . . for my blues playing. For the first few weeks, I became absorbed with the immense power of their music. Their first record didn't really show the true colours of Procol

Harum. There's a continual musical development, with everybody improving all the time.

"And I would like to say that we are possibly the most honest pop group on the scene. I believe this because the music is our own, the lyrics explain actual events, and that the sound is completely original.

"The only way to show this is on personal appearances. We have a tour of ballrooms lined up in this country. It's going to be difficult to get across to a majority of the audience . . . the people who come to see us because of our records. They're going to be surprised. I wonder if I can quote you something from an American magazine? Their writer said we had a sound that was a cross between Ray Charles, Earl Flatt and Lester Scruggs and Jimi Hendrix. That's the sound they can expect".

TOUR

Procol Harum did a tour of the States recently, to judge audience reaction on a large scale. And Robbie was pleased: "It went well. The tour was a testing ground for us . . . we wanted to suss out the type of people who would see us, and to hear their views on our music. But there wasn't any hysteria. Just kids who came to listen. We played in most of the major cities, including Los Angeles, San Francisco, New York and Chicago. The American tour was the first time we had made a string of personal appearances, but we intend to be seen regularly in England".

The new Procol Harum LP, however, is not representative



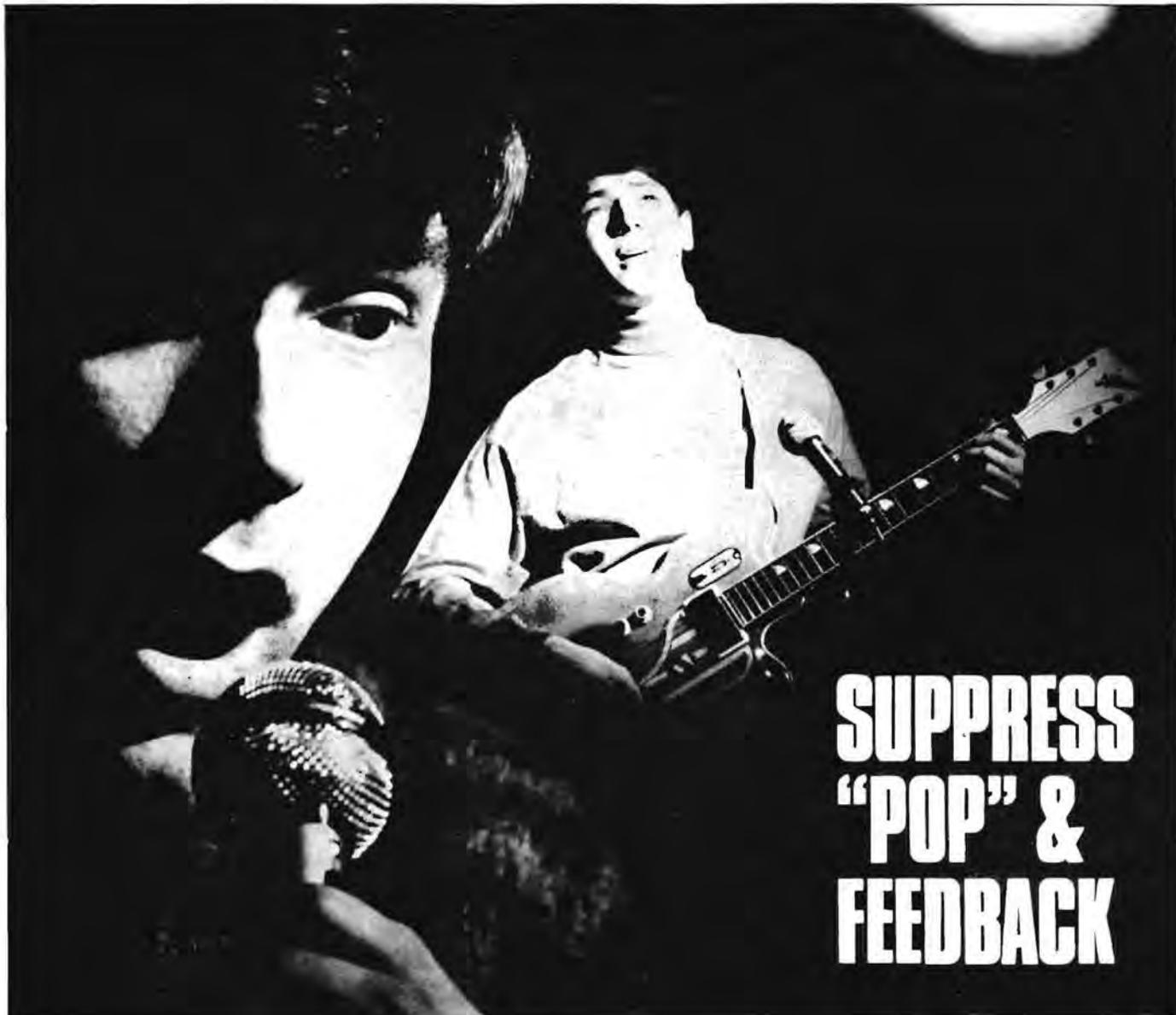
'We are possibly the most honest pop group on the scene'

of their current stage sound. Robbie says: "I feel we have moved on. The music we are playing is more powerful, and shows much more confidence. Anyway, the group can only sound as good as the material it plays, and this is where we have an advantage over many other groups. Keith can read us some lyrics, and the effect is incredible. We want to record them straight away. But added to Gary's music, they take on a different dimension. And when they're finally recorded, the result is something we couldn't have expected from the first hearing".

Does Robbie feel this musical involvement has helped him as a musician? "Most definitely yes. Although, as I explained previously, my style hasn't changed. The whole group needs to improve, for its own satisfaction. With pop music continually moving forward, we must move with it. And I hope we are adding something new to the scene.

"But I will say one thing. I'm glad success, for me anyway, has come with Procol Harum, because the Paramounts certainly didn't deserve it".

M.C.



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CAPITAL EQUIPMENT

B.I. VISITS SOME OF LONDON'S LEADING INSTRUMENT DEALERS

LONDON is the centre of many industries in Britain, but none more so than the music business. Most of the larger retail shops are situated in the Soho area, with Charing Cross Road and Shaftesbury Avenue as the main musical streets. "B.I." visited the leading shops just before Christmas, for news and views on the current instrumental scene.

Photos by Ivan Keeman

Story by Mike Clifford



The guitar range featured in the Ivor Mairants shop.

RATHBONE PLACE

Our first visit took us to Ivor Mairants' shop in Rathbone Place, just off Oxford Street. Mr. Mairants has a wealth of experience behind him, and is the guitarist for Mantovani's orchestra. He will help you with any problems you have regarding the guitar, and can offer advice on the selection of a suitable instrument. He has two showrooms, one concentrating on electric guitars, and amplifiers, and one which showcases his fine range of classical, Spanish, concert, and flamenco guitars. All these guitars are hand made, with prices ranging from 9 gns. to £400.

He also carries a comprehensive range of the American "Standel" amplifiers, which cost the same, in dollar currency, as they do in the States.

His shop is also the meeting place for many of the leading folk, jazz and Spanish guitarists, who have regular "jam" sessions in the downstairs showroom. Mr. Mairants told us about a recent "concert" there. 'We had Dominic Behan, Dorita y Pepe, Pepe

Martinez, and Donovan on guitars, with the Dubliners' banjo player, Barney McKenna on banjo. It was quite a sight, and sound".

Also downstairs is the service department, with guitar repairs being regularly carried out on the premises. Another feature of the shop is the wide range of instrument tutors, and books on many varied instruments. And if you're searching for a lute, mandolin, or odd shaped guitar, the



St. Giles Music Centre has an impressive modern guitar showroom on the 1st floor.

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Ivor Mairants shop is always a good place to look.

From Oxford Street, it's just a short walk to St. Giles Circus, and the modern showrooms of the Baldwin-Burns Company. Jimmy Frost is manager of the shop, and he has two experienced musicians looking after the selling side of the business, Allan Marshall and Peter Dyke.

Allan, who used to play

with Cyril Stapleton, is in charge of the organs, which range from the mighty Baldwin Theatre Organ, to the Howard Combo. But the most popular model is the CT 2, which is ideal for the home, and group use.

GUITARS

The guitars and amplifiers are Peter's department. Peter, himself an experienced jazz

guitarist, showed us the new Baldwin amplifiers, including the "Exterminator", which gives 100 watts undistorted power. Orbit 5, who are becoming popular on the group scene, are already using four of these amps, and the sound is something else! Baldwin guitars are so well known via the Shadows and many other stars. The shop carries a comprehensive stock of the established "Bison" range, and the newer semi-acoustic "700 Series".

Also available from the shop is the new Baldwin catalogue, which has 40 colourful pages devoted to their complete instrumental range. It costs 3/6d., and is also obtainable from most music dealers. Baldwin also offer an excellent after-sales service for all types of musical equipment.

SHOWROOMS

Next door to Baldwin-Burns are the equally impressive showrooms of the St. Giles Music Centre, where



The impressive entrance, to St. Giles Music Centre.



The display of Baldwin organs, guitars, and amplifiers in their St. Giles Circus shop.

extensive re-decorations have just been completed. A new feature of the shop is the Organ Service Department, whose function was explained to us by manager Bill Lee: "We are providing a quick, reliable service for the organist, especially groups who haven't time to waste on repairs. We can offer an on-the-spot overhaul for any type of organ. We've had

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Many different makes of guitar are on show in the Modern Sound showroom.

Stevie Winwood, Ian McLagan, Wynder K. Frog, John Mayall, Tony Gomez, Matthew Fisher, Eddie Hardin and Keith Emmerson in the shop, all of whom had their Hammond's repaired here. Michael Gomez is the engineer on organs".

The second floor of the shop is devoted to the drum, woodwind and brass departments. The drums are looked

after by Robbie Frost, and there is always a complete range of the Rogers, Ajax, and Premier makes in stock. St. Giles has one of the finest woodwind and brass departments in London, with all the leading makes, especially Boosey and Hawkes, in stock. Hughie McCamley is in charge of this side of the shop.

As an added service, there is a fine brass and woodwind

repair department, watched over by a very experienced craftsman, Harold Johnson.

All the leading makes of guitars are on show, and there is also a wide range of amplifiers, especially Marshall, and the shop carries all the available spares for this make. Bill Lee told us he has one of the most knowledgeable and experienced musical staffs in London, who are always willing to help and advise the up-and-coming musician.

CHARING X ROAD

And so into Charing Cross Road itself, and one of the newest shops in London, Modern Sound. Manager James Nolan showed us the large range of instruments available, including Ludwig drums, Blessing brass, and amplification for brass and woodwind. The shop also carries an extensive range of unusual and varied instruments, and amongst those we saw were lutes, mandocellos, Fender Hawaiian guitars and special rhythm units.

Just a short walk from Modern Sound is the impressive Selmer building which has three main showrooms. The first floor is devoted to the organ department, with the Lowry range in prominence. Also on show is the new Selmer "Leslie" speaker which is ideal for group use with an organ. Fully portable, it is based on the now famous Leslie speaker.

The guitars and amplifiers are housed on the ground

floor, and Jack Moore, a director of Selmer, showed us the complete range of Gibson guitars, and Selmer amps. Mr. Moore is particularly proud of the new drum showroom, which is on basement level. In one corner, a replica of Bobby Elliot plays one of the many Premier kits on show. Next door to the drum room is the service department, which deals with all types of sax, woodwind and brass repairs.

Mr. Moore told us about another service which they offer. "We have a 'radio-van' which can collect any organs in need of repair, and we also have an amplifier and guitar repair department".

The brass, woodwind and sax department of Selmer is in front of the first floor, and a full stock of the Selmer, and Conn makes are available. The shop also carries one of the finest instrument accessory departments in London.

SHAFTESBURY AVENUE

A short walk down Charing Cross Road led us into Shaftesbury Avenue, and the brand new Rose Morris showroom. The shop has two floors, the first carrying the Marshall range of amplifiers, which includes their "Power-Builder" system. On the wall facing the entrance is a display of Rickenbacker, Levin and Aria classical guitars, and to the left, a selection of Slingerland, Autocrat and Broadway drums.

Rod Hannaford, manager,



The interior of the Selmer bass and woodwind service department.

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and Dave Wilkinson, assistant manager, look after the shop, which has only been open for 13 weeks. Dave showed us round the first floor, which stocks Thomas organs, and Conn saxes and brass instruments. On one of the walls there is a collection of Eko guitars, John Grey banjos, and mandolins. Dave who has his own C. and W. group, the "Crays", told us the Move had already been

visitors to the shop.

The brass, woodwind and drum sections of the shop are looked after by Tony Dudley and Brian MacPharland respectively. Tony used to play with Cliff Bennett, and Brian with Emile Ford. Rose Morris also have an extensive after-sales service.

Almost immediately opposite the Rose Morris showrooms is Sound City, which is looked after by Brian

Gilboy and Jim Paul. The shop is the main agent for Fender, Gretsch and Maton guitars, and stockists for many other makes. They are also concentrating on their own make of amplifier, the Sound City 100 watt series. This range of amplifiers has been developed with full co-operation and help from the Who, and other top groups.

REPAIRS

Until recently these units have only been obtainable from Sound City, but these will soon be available from most major retailers, including the brand new MK.11 series. The shop can also deal with most types of instrument repair.

A few doors away from Sound City is Drum City. They are suppliers of all the leading makes of drum, including Ludwig, Gretsch, Trixon and Pearl. Also available are Paiste cymbals, Vincent Bach, Blessing and Bundy brass. Most of the leading American percussionists are regular visitors to the shop—



Sound City, which has a large range of organs and guitars.

Roy Haynes, Max Roach, Sol Gubin and Danny Pucello to mention a few.

British drummers who are seen regularly at the shop are Kenny Clare, Ronny Verrall, and Phil Seamen (who is always giving useful advice to beginners). And top group drummers including Trevor Morais and Mitch Mitchell are also regular customers.



The Marshall range of amplifiers in a prominent position in the Rose Morris shop.

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Trevor Morais, right, the Peddlers drummer, seen in the Drum City shop in Shaftesbury Avenue.

Much of the stock of Drum City includes items not available elsewhere in the trade.

For the orchestral percussionist, the shop carries a large and varied selection of Paiste concert cymbals, and orchestral effects. There is also a range of Ludwig tympani.

Manager Ralph Corona showed us the complete range of the Arbiter make of in-

struments, and accessories available include Roy Maier reeds, and Vincent Bach mouthpieces . . . in fact everything the budding drummer, woodwind or brass player could wish for.

From the West End of London, "B.I." moved to Hammersmith, and the established firm of Western Music, which can be found in King Street. Lou Dean,

owner of the shop, showed us the "Auto-Drum", which his firm manufactures and distributes. It is a rhythm and percussion instrument, which acts as an ideal accompaniment for all musical instruments. Bass drum to cowbell effects are available, which added to the rhythms, give the musician an ingenious new instrument. His shop also carries the new "Triumph" range of amplifiers, and one of the finest organ displays in London. Organs which are on show range from the Lowrey, Thomas and Farfisa series to Wurlitzer, "Daddy" of them all.

Mr. Dean, who is an ex-pro sax player, also pointed out the guitars, which included all the popular makes, Fender, Gibson and many more.

ACCORDIONS

Premier drums are also on show, along with a display of accordions, the largest we saw on our tour. Because he is very involved with the technical side of the music business, Mr. Dean has a very good repair and service

department, which he feels is very important to all musicians.

With the instrumental side of the music business continually changing, why not do a tour of the same shops "B.I." visited? You're always sure to see a wide variety of instruments, and can depend on friendly advice from all who work at these shops.



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CREAM FORGET IMAGE!

I had a nasty shock—I looked at the Top Ten. There, jostling for position underneath the Beatles were seven solo singers, everyone with a ballad. And each record had the violins out in force. They're enough to make anyone cry. So what happened to all the groups experimenting for new sounds?

Who better to ask than Eric Clapton? "It may well be that the groups have gone too far ahead of the public's taste," said Eric. "That's the progress of music. But it's got to be that way because you have to play just how you want to. It's no use playing something you're not interested in, we'd certainly never do it".

DIFFERENT

"The Cream are like a totally different group from when we started. I used to worry about what songs we should do, what our image was, and so on. Now, all that doesn't matter. The emphasis is more and more on playing. Our music is much more free and improvised than it was.

"The only important thing for us is to go on playing, and to be allowed to make albums. We'll be making tracks, and if something appears that's suitable, it may be put out as a single. But we won't allocate any special time to making singles now".

What did Eric think of the new wave, so-called "psychedelic" music?

"To me, these groups aren't psychedelic. A classical symphony would be more psychedelic. But I think the light shows are a good thing. I think they're here to stay, because they serve a real

purpose. Personally, I can't be bothered to move around on stage to please visually. The lights have taken away this responsibility and so I can concentrate more on the music I am playing".

Inevitably, the thing that comes through more than anything, when you talk with Eric, is that he is interested only in his music, and that he has to believe in what he is playing. This isn't the first time, of course, that Eric Clapton has refused to concede to commercial demands. Remember four years ago Eric left the Yardbirds when they gave up the blues for pop success.

Eric Clapton used to come in for a lot of criticism from people who thought he owed B. B. King, Otis Rush, or Buddy Guy quite a lot for his style of playing.

B. B. KING

"I like B. B. King just as much as anybody else," said Eric. "He flattens me with the stuff he was playing about four years ago. I don't know what he is doing lately—I haven't heard the newer ones—but what he laid down then was fantastic.

"The influence on my playing is subconscious. I don't hear him and think I'll play that line. But I sometimes find myself playing a phrase without thinking".

To me, it's rather like when people put Donovan down for sounding like Dylan. The thing that makes you want to sing or play is to hear somebody else do it well.

The Cream have moved, and although you might still hear a B. B. phrase, Eric is definitely his own man these days. Just where The Cream have moved to you'll soon be able to hear on their new album. Before Christmas the trio spent a couple of weeks recording it in America.

A few days before he left, Eric told us "This is the first recording we've done since May or June, when "Disraeli Gears" was made. We're really only going to the States to record. We use Atlantic's New York studios. It's done quicker there, we get a better sound, and there's a really hip engineer—one of the best in America".

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The first in a 3 part series on the **BASS GUITAR**

PART 1: A brief history

by **R. T. BERRY**

THE "string bass" or "bass fiddle" had been a popular instrument in both bands and orchestras for many years. Resembling a king-size violin, in either standard or concert models, it provided a strong bass sound for most forms of music played either with a bow or finger.

With the arrival of the rock era in the fifties, the tremendous power of the amplified electric guitar suddenly became apparent, although at that time the wattage of the normal amplifier was often only a tenth of what it is today.

As guitar amplification advanced and wattage went up past the 10 watt and 20 watt mark, the sound and power of the string bass, which had been very evident amongst unamplified instruments, couldn't be heard above the amplified guitars.

Many diehard string bassists insisted that a bass should always be felt rather than heard and refused to give up their king-sized instruments. But rock 'n' roll combo bassmen quickly realised that they were fighting a losing battle against the leather-lunged vocalists, thundering drums and strident guitars in their outfits.

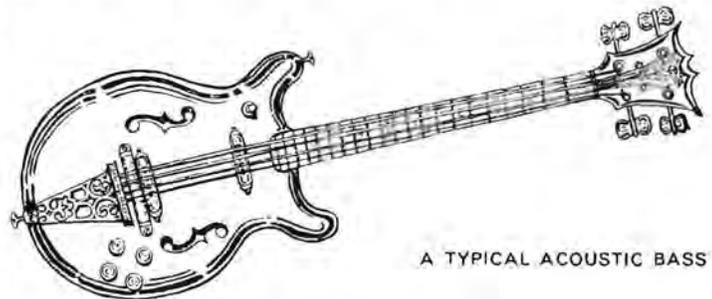
Eventually, someone hit on the idea of sticking a microphone on a short stand, either just in front of the strings, or tying it with a bit of thread to the bridge of the instrument—methods which are still popular with many jazz combo's today.

DEVELOPMENT

These improvisations worked well for a time giving the bass a volume which enabled itself to be heard amongst the guitars. But the process of development had begun and it obviously wasn't going to stop here. As the electrical guitar passed through various stages of improvement, evolving from the single cutaway clip-on pick-up semi-acoustic job to today's electronic wonder, so the violin bass began to look a bit dated and out of it.

And to top it all, transport problems were always a massive headache for the bassmen. He and the drummer shared the eternal loading and unloading problems of their instruments between them and could have done with a van of their own, plus a course in weight lifting to manhandle their gear from one gig to another.

I always think that some browned-off bassist must have been sitting in his front room messing about with his guitar when the idea of removing the two top strings and tuning down an octave finally came to him and yelling "Eureka!" he rushed off to the patent office with visions of wealth, fame, fortune and a statue in Charing Cross Road, running through his elated mind.



A TYPICAL ACOUSTIC BASS

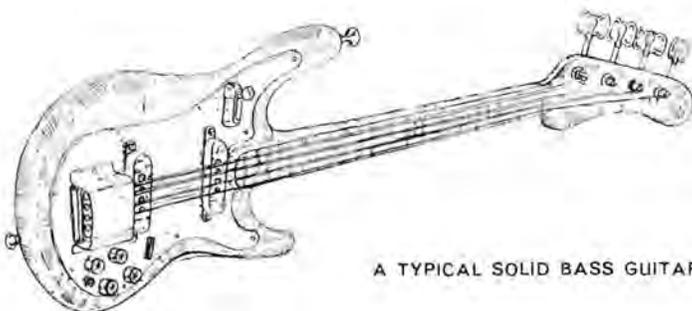
True, early bass guitars were little more than simple guitars with four chunky strings and a strengthened neck; but the days of hauling that massive string bass on and off the roof of a van were gone for ever as far as the beat boys were concerned. There were diehards, of course, who strongly defended the traditional big bass, insisting that it couldn't be beaten for a "full natural sound". A fact that no sensible person would dispute.

Most jazz outfits will still not accept bass guitarists, complaining that the electric sound is too clicky and noisy; but then we mustn't forget that it took them 40 grudging years to adapt themselves to electric guitarists!

The fact is that the average bass guitar is a far more efficient instrument than its bulky big brother, being no heavier than an original guitar and fretted for faster, more accurate fingering.

RESONANT BODY

A good acoustic electric bass guitar incorporating a well designed resonant body, with bass switched on full from the tone controls, will give equally as good a tone as the best string bass. The last point in the development of the bass guitar was, of course, the question of appearance. If the line-up of a group was bass, lead, rhythm and drums, a modern electric bass meant that all the instruments could look very similar and, therefore, produced an even looking group. If they liked, they could also have matching colours and designs. The electric bass enabled its owner to move around on stage and perform like a lead or rhythm guitarist, whereas the old violin bass did rather cramp its players style—although one can't help remembering the antics of many famous bassmen, for example, Bill Hayley's. But for the modern group the electric bass is here to stay.



A TYPICAL SOLID BASS GUITAR

DAVE DEE'S DAYS IN HAMBURG

BY IAIN HINES

IT'S a strange feeling when somebody you know well hits the headlines. When an old friend who used to share tea-breaks and laughs with you suddenly becomes a big-name star.

This has happened to me so many times over the past few years that I've almost lost count. How come? Well, I was Booking Manager at the Top Ten Clubs in Hamburg and Hanover from 1962 to 1966 and during that period top name Groups appeared there from the Beatles to Dave Dee and Bostons, better known now as Dave Dee, Dozy, Beaky, Mick and Tich.

I often pop into the BBC Lime Grove Studio, in Shepherds Bush, London, to see my brother Frazer, who plays Jamie in the Dr. Who television series. On a recent visit I noticed that the Dave Dee outfit were appearing in Dee Time in the studio below.

I was up to the favourite television dressing room past-time of telly-watching when suddenly my eyes were covered by two hands from behind and a voice said "Guess who?" I named all the practical jokers on the Dr. Who set with no success and when I finally gave up and the hands came off there was Dave Dee standing behind, grinning at me.

OLD TIMES

Pop stars are a bit like soldiers, they love chatting about old days and we certainly had many a rave-up when we used to commute between the Top Ten in Hamburg and the Top Ten in Hanover.

I remember one time, particularly, when Dave was playing in the newly-opened Hanover Club and had to get back to Hamburg to play his stint there. I'd arranged to travel up from Frankfurt, where I had been auditioning Sonny Stewart and the Dynamos, to drive him over.

Dave helped me load his gear on the van and off we went. When we got on to the autobahn it looked as though "D" day had arrived all over again. The road was chock-full of tanks, tank carriers, armoured cars, jeeps, missiles, artillery, in fact everything but Rommel himself. And there we were slap bang in the middle of the German Army.

Dave started leaning out of the window as we belted along the autobahn pretending to shoot-up the trucks with his fingers as guns. The young German soldiers joined in the game and returned his make-believe fire with real rifles and machine guns. What a rave-up! !

SOLDIERS

One of the soldiers in the jeep leading the convoy spotted David and must have seen him at one of the clubs because he announced through a loud speaker, "Heute in den Top Ten Club spielt Dave Dee und den Bostens"—"Dave Dee and the Bostons are playing to day in the Top Ten Club". A nice bit of free publicity!

The Dave Dee outfit was very popular in Hamburg. They were the only British band who came near to the Beatles popularity wise. The Germans loved them because of the uninhibited way they used to rave on stage. There was one particular



routine in which they used to play the "Let's Go" rhythm to a medley of Rock and Roll standards. Everyone in the Club would bang away with them, hitting their beer bottles on the tables. The routine used to go on for ages and the table repair bills that Manager Peter Eckhorn had to pay were enormous.

Dave obviously enjoyed remembering his Hamburg days, not forgetting Gigi. She's now a German film starlet, but when he was in Germany he taught her to sing.

Just at that moment, Dozy, Beaky, Mick and Tich came in and started play-acting a "Dr. Who" scene with my brother Frazer. Mick is a great "Dr. Who" fan and makes a point of watching it on the television wherever they are. He wanted to know what would happen to the "Yeties" in the next episode. Frazer told him that a pop group agent was coming over to Tibet and would sign them up and bring

them back to England to be launched as pop stars. The agent had told him secretly that he had thought up a great name for the group—David Dee, Dozy, Beaky, Mick and Tich! !

They all wanted to go up to the "Dr. Who" set so Frazer took them after he had swapped his "Jamie" kilt for Dozy's American stetson.

Dave Dee stayed behind to talk: "Success has meant a lot to me. Apart from anything else it means that all those years when we had to work so hard had now been worthwhile.

"I worried a lot when I gave up my career as a policeman. I wondered if I'd done the right thing. Now I've got a house in the country and I took delivery of a new Bentley last week. So it's turned out very well. I have also achieved another big ambition to join the National Guard as a pilot".

"Do you still get nervous when a new record is released?" I asked him.

"Certainly, I am always worried in case it just fizzles out and the kids don't like it. But 'Zabadak' did very well.

GOOD THING

"One good thing is that every one of our records has been a No. 1 in Germany. So we could always have a ball there. It is fantastic really, when we go on tour in Germany we play to halls with 5,000 or 6,000 fans in the audience. We are treated a bit like the Beatles, you know, police escort and everything!

"I even got the idea for our first hit 'Hold Tight' from the Top Ten kids banging that 'Let's Go' rhythm on their tables".

Most Dave Dee numbers seem to have an overseas flavour and I asked him if they deliberately styled each new record on a foreign folk style.

"It's got a lot to do with it," Dave replied. "'Zabadak' was based on an idea we got from an Arabic radio programme. The instruments we used, jawbones, timbales, cost us several hundred pounds. We'll need another wagon soon to take all our gear around on tour".

I asked him what the next single would be like and he said he had no idea. But, now they are visiting Japan, I think we should definitely be in for a bit of Japanese flavoured music in the Top Ten.

INSTRUMENTAL NEWS

DEVALUATION GAIN FOR U.K.

It looks as if that American guitar, German amp., or Italian microphone is going to cost a bit more in future. At least, that's what the Musical Instrument Industries' Association thought when they met at the end of November to discuss the result of devaluation. British-made goods will not escape a price increase completely, as extra costs will be incurred for raw materials imported from abroad, but the rise is not expected to be very much.

IMPACT AMPS.



Pictured above is one of the impressive amplifiers from the Impact range. It is the 100 watt amplifier, with two speaker cabinets, which house 4 x 12" speakers. The amps are manufactured by Pan, and are available at most musical instrument dealers.



JOHN AND RINGO AT SAVILLE

Ringo and John take a break from filming at the Saville Theatre recently. The film was intended for "Top Of The Pops", for use with "Hello, Goodbye", but the producer decided against showing it due to the miming ban. It has been seen in America however!

FLOYD'S P.A.

The Pink Floyd are currently using an 800 watt P.A., which has been custom built for them by Watkins Electric Music Ltd. The group are very pleased with the sound of the P.A. and are ordering a range of amplifiers from Watkins which have a 100 watt output.

Peter Frampton's Piano Trouble!

Peter Frampton, singer and guitarist and organist and occasional drummer with the Herd, is having piano trouble! Living at home in Kent with his parents, Peter found he needed a piano to help him with his song-writing. He bought an old upright model.

And he believes he was well and truly conned! He says: "Obviously it was specially tuned at the time I bought it. But soon afterwards it went out of tune and there's nothing I can do about getting it back in tune. It is actually an untunable piano, as far as I can see. I'm furious about the whole thing".

He adds: "Anyone like to help me get a proper piano which IS in tune?"

'Kites' Line-Up

Quite a line-up on "Kites", by Simon Dupree and the Big Sound. Organist Eric Hine played piano and mellotron, to obtain the string effects; drummer Tony Ramsley played gong, scull and tapper (special effects) as well as drums; Phil Shulman was featured on xylophone, and his brother Ray on vibes, guitar and Chinese violin; Bass player Peter Flaherty sticks solely to his instrument, and, of course Simon Dupree supplies the vocal . . . with the help of a young Chinese lady!

EQUALS' L.P.

From nowhere . . . the Equals! This group, who are very popular in Germany, currently have a best selling LP in this country. The LP, called "Unequaled Equals" reached No. 8 in the LP chart with the minimum of radio, and no television appearances. One wonders what a live appearance could do for the group!



EASYBEATS FORM PRODUCTION CO.

The Easybeats have formed their own production company, called Staeb Productions Ltd. They will be recording other artists, and leasing the tapes to major record companies. The group is also planning to start a publishing division of the company. Group manager, Mike Vaughan is Managing Director, their road manager, Sam Horseburgh is Chairman, and every member of the group is a director. The Easybeats' new record, 'The Music Goes Round My Head', features a cello, and Harry Vanda, lead guitarist, is learning to play an electric cello, to reproduce their record sound on stage. He is taking lessons from one of the leading musicians in the Royal College of Music. George Young, the group's other guitarist, is also doubling on another instrument, the clarinet.

SEPARATE STAND FOR VOX AT FRANKFURT

For the forthcoming Frankfurt Fair many British musical instrument manufacturers are exhibiting in one British Pavilion. There is one notable exception however. Jennings Musical Industries will be showing all Vox products in a separate exhibition stand from the Joint Venture. The reason for this is that Jennings had already booked their space before the Joint Venture was planned, and after being granted a larger area, did not feel inclined to go back to a smaller space.

MELLOTRON FOR SPOOKY TOOTH

An interesting new group has just made its recording debut on the Island label. They are known as the Spooky Tooth, and the disc is called "Sunshine Help Me", and is very distinctive with its heavy drum beat. The group are also buying a Mellotron for stage use, and that will put them in the class of an elite few who own a "one man orchestra", which is becoming the pet name of the Mellotron.

"Sam" Shortened

When Mark Wirtz returned from Jamaica recently, he was perturbed by the lack of air play for the new Keith West single, "Sam", another excerpt from the "Teenage Opera". The disc is longer than the usual "limit" of three minutes, and in fact runs for five minutes, 45 seconds, and Mark decided to re-edit the record. The result was a shortened version of three minutes, 55 seconds, which was more acceptable for radio play. But this will not be available to the public, only disc-jockeys.

TRANSPORT PROBLEM FOR THE WHO

Big expense for the Who when they travel to America is transporting Keith Moon's specially-built and bulky Premier drum kit. Says Chris Stamp, group co-manager: "The others find that they don't have to take their guitars because instruments are pretty cheap in the States and it's far easier for them to buy guitars over there. But Keith has to have his own drum-kit and it is a costly bit of excess luggage.

"Now we've made plans which will help for future visits. We're getting the Premier people to build a replica of his kit which will be left in storage in the States".



WESTERN MUSIC CO. ENORMOUS SUCCESS FOR RANK/FARFISA/WESTERN MUSIC CONCERT

Nearly 3,000 people attended the "Swingalong With Farfisa" concert, jointly organised by Western Music Co. Ltd., of Hammersmith, and Rank Audio Visual Ltd., which was held at the Royal Festival Hall recently. The above picture shows the winner of the "Lucky Vouchers" competition meeting the Mayoress of Hammersmith. On the right is Mr. Lou Dean of Western Music, and far left "Dickie" Wren of Rank Audio Visual. The promotion was claimed to be one of the largest ever undertaken by a single retailer in the world.



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YOUR QUERIES ANSWERED

BY GARY HURST



SAX & TRUMPET

Dear Gary,

We are a new group just starting the long hard road. At the moment we are putting a Sax and Trumpet through a Vox 50W P.A. system.

Could this have any serious effect on the amp or speakers? I should add we are using Shure microphones.

MIKE WILSON,
Coal Pit Heath, Bristol.

ANSWER:—Putting a saxophone and trumpet through your Vox P.A. amplifier should have no bad effects on either the amplifier or speakers.

You do not mention if this amplifier is also being used for your vocal mikes, but several groups do, in fact, use a common amplifier for the two purposes and so you should have no troubles.

LEAD GUITAR

Dear Gary,

I am a rhythm guitarist in a group, but as our lead guitarist will be leaving in the near future, it was decided that I should take over the lead guitar.

Could you give me any tips on playing lead guitar and also the best cheap equipment to buy. And could you recommend a good tutor on the subject.

P. DARLISON,
Pinner, Harrow, Middx.

ANSWER:—You should not have a great deal of difficulty on the changeover from rhythm to lead guitar, indeed it is a valuable asset for a lead guitarist to have a good knowledge of chords and chord inversions. A fair amount of lead playing can in fact be based around inversions of the chords.

You would do well to try and listen to a few recordings of the top guitarists in the style of music that your group is playing. Not with a view to copying note-for-note—but to try and get a good picture of the kind of fill-ins and effects that will be expected of you. Then try and build up a good selection of these in your own style of playing, which will gradually take shape as you go on practising, but do remember that straight copying of another guitarist's work note for note never did anyone a bit of good.

There are several good books on the market aimed directly at lead playing and

you should choose the most suitable depending on how advanced your playing is.

DISTORTION

Dear Gary,

I own a Scala 519 Amplifier and I find that when it is at or near full volume I get distortion in the speaker. Is there any way of remedying this?

Also is it possible to add external speakers and how? If so could you tell me what resistance would these have to have?

DONALD CAMPBELL,
School House,
Beauty, Inverness-shire.

ANSWER:—On several amplifiers the full rated output of the amplifier is reached before the maximum setting on the volume control.

Further advancement of this control will then result in a certain amount of distortion depending on the amount of input signal from the instrument and I suspect that this is so in your case.

It would be possible to add further speakers to your amplifier but without knowing the details of your present speaker it is impossible to give any details with regard to the impedance required, but any good musical instrument shop should be able to help you after seeing your amplifier.

★ ★ ★

MAY WE REMIND READERS
THAT A STAMPED-ADDRESSED
ENVELOPE HELPS US
CONSIDERABLY IN GETTING
A SPEEDY REPLY TO YOU

Instrumental Corner

TAKING CARE OF YOUR AMPLIFIER

LAST month I talked about jack plugs and the precautions which you should always take to stop them giving any trouble. This month I would like to follow the signal through the jack plug to your amplifier—that very complicated piece of vital equipment responsible for boosting the very tiny sound which your instrument makes right up to the loud sound your audience hears.

Many groups take a lot of care over setting up their equipment. But, once the performance is over everything is just bunged on to the van any old how. I know that very often you're wacked out after a hectic performance, but it is most important that your amplifiers are looked after, both inside and out, if they are going to give you good service for a long time.

The most important piece of regular maintenance is to remove the back piece of the cabinet and take out the tray holding the chassis so that you can carry out a visual check. One thing to look for is loose valves—always make sure that they are tightly fixed in their holders. It is also a good idea to remove the valves completely occasionally, spray the pins with a good quality switch or contact cleaner and then work the valves in and out of their holders several times to clean off the pins.

At less frequent intervals it is a good idea to examine the entire circuit construction of your amplifier to try and locate any frayed or loose wires. If you find any they should, of course, be attended to by a competent electrical engineer as soon as possible because a loose wire can result in very serious damage to an amplifier which can cause you a lot of expense.

All wires connecting the circuit to sockets and speakers, mains, etc., should be thoroughly examined to make sure that there is no danger of a fault occurring.

If you can get a qualified engineer to make these checks from time to time, so much the better, but I think it is a good idea for your group members and Road Manager to familiarise themselves with their equipment—at least to a certain extent in order to spot a very obvious disaster before it actually happens, or to carry out emergency action if there is no engineer available.

You should check with a qualified engineer to find out whether your amplifier, if it normally uses two speakers, will operate with only one. This information can be very useful when either a speaker goes or trouble develops in one of the connecting leads—half your sound is better than none at all.

GLADYS Knight calmly took another bow. The Pips swam off stage and dived into waiting towels. So ended the group's first appearance at "London's answer to the Apollo" (who did say that?)—the Saville Theatre.

Every number by Gladys Knight and the Pips is accompanied by an elaborate and completely professional dance routine. The Pips work up quite a sweat, but they never admit defeat!

LAUGHED

"Hard work? This is easy" laughed Bubber Knight, Gladys' brother. "Dancing's a nice way to work. You know in the States we get to a theatre at nine in the morning and work right through to the night. We do five or six shows a day—so two acts here is easy.

"We've been dancing for 10 or 11 years and the group's been singing for almost 14 years".

It's really a family. The other two Pips are Edward Patten and William Guest, cousins of Gladys. They are all from Atlanta, Georgia, which is home ground for Little Richard, Doctor Feelgood and Otis Redding. As with them and practically all the soul people, gospel music has made its mark.

"A lot of entertainers just say it, but we're straight from the church for real," said Edward. "We're a gospel group, too. On a Sunday morning we sing in the church as the Fountainaires and in the evening we'll be at the theatre or the club as the Pips. And the same people will be watching us at both places".

CAREER

At the beginning of their career, Gladys Knight and the Pips were in competition with acts like the Moonglows, Harptones, Coasters, Channels, Tops, Supremes, and so on, successful with Motown. They are one of the groups who can genuinely claim to have been at the top for so

HARD WORK IS EASY FOR GLADYS KNIGHT AND THE PIPS!

many years. How do they explain it?

"It's been hard work" Edward continued. "But we kept it in our hearts what we wanted to do. We try to do something new and be very entertaining to our audience. We've had to last out when we didn't have hit records, so the audience had to enjoy us for what we did and not just for our records".

SUCCESS

Their first success record came soon after they were signed by Bobby Robinson—owner of a New York record company. He had already got Elmore James, Lee Dorsey, Arthur "Big Boy" Crudup and Wilbert Harrison under contract, but was turning from blues to the more commercial "group sound". Johnny Otis had written a song—"Every Beat Of My Heart"—and it sold a million for Gladys Knight.

"We should have had a gold disc, but it came out on two or three different labels", she said.



"Letter Full Of Tears"—a Don Covay song—followed that into the U.S. top ten. Billy Fury successfully covered it for the British market.

An album which includes these early hits of Gladys and the Pips is available here on the bargain priced Music for Pleasure label.

Despite Bobby Robinson's nose for talent, his Fire/Fury Company eventually went bankrupt and the Pips moved on to Bobby's new babies Enjoy and Everlast. There they had a fairly lean period of sales.

The group's next hits were with Maxx Records, and were mostly self-penned. "Giving Up", "Maybe, Maybe, Baby", "Lovers Always Forgive" were all big.

MOTOWN

And so on to Motown in 1966. The contract followed a guest appearance on the Motown Revue. How much of a difference has going to Motown made to the group?

"All the difference in the world" said Gladys. The Pips

harmonised. "We knew all the people at Motown—the Miracles and the Tops—in fact, it was those people who kept telling us to come and join them. The company treats us well as artistes and we've had two or three big records for them".

SOUND

How's their sound changed over the years?

"No change," said William. "We sang a lot of pretty stuff for Maxx Records, but we've been doing pretty stuff since we started. We can do any kind though. We love blues, gospel, soul or jazz—we love music period".

Gladys Knight and the Pips are now back in Detroit, to top the bill for a week at the Fox Theatre, and to attend a party given in their honour by Motown. No doubt the champers will be flowing in honour of their "Grapevine" success, which at the last count, was fast approaching a million copies sold.

CROTUS PIKE

SONG- WRITER'S COLUMN

Now that the Manfred Mann group have virtually "deserted" personal appearances, singer Mike D'Abo has time for other activities. And it seems as if songwriting is going to be the most profitable. His first success in this field is Chris Farlowe's "Handbags and Glad-rags", which is a welcome return to the charts for Chris, and an excellent debut number from Mike.

"Tin Soldier" made a very quick entrance into the charts, and marks yet another songwriting success for Steve Marriott and Ronnie Lane. But isn't the number reminiscent of their earlier successes? The argument for simpler sounds, or complicated arrangements gets deeper every day.

Several "budding" songwriters have written to us asking the best way to get a song published. One noticeable point was raised by reader G. Horseman, of Newcastle, who queried whether manuscripts were ever played, or read. General opinion seems to be that music publishers just haven't time to wade through a pile of music, and the manuscript usually gets returned without an opinion. The best way to present a song is to record it, and send the demo to a publisher. Then the song, arrangement, and style in which the number should be played can be easily heard.

"Smokey" Robinson, of the Tamla - Motown stable, writes some of the most imaginative lyrics on the scene today. He wrote "My Girl", "It's Growing", and "The Way You Do The Things You Do" for the Temptations, and all sold well in this country. He reverts to his role of lead singer with the Miracles with their new single "I Second That Emotion", which notches up yet another success for him as a songwriter. Will that never-ending "hit pattern" from Motown ever stop?

NORMALLY session men are just that—MEN who do sessions and help produce pop sounds. Not much room for girls in this competitive world except as session singers, where the main requirements are an ability to sing and to sight read. So it's a Session Girl this month: Margot Newman, of the Breakaways.

It was 1961 when the old Vernons Girls group broke up. A year later, the breakaway Breakaways—Margot, Jean Hawker, Vicki Brown—got into the session field, working principally for Tony Hatch at Pye Records. The main hit at that time was Joe Brown's "Picture of You" . . . Vicki went on to marry Joe! They also did the backings on a film "Just For Fun" and that put them very much in demand. They started working for all the major companies.

Engelbert's "Release Me", Cilla's "Anyone Who Had A Heart", biggies by Pet Clark, Billy Fury, Lulu, Sandie, Vikki Carr, Matt Monro, Bobby Rydell (he did "Forget Him" in London with Tony Hatch), David and Jonathan, Peter and Gordon . . . name 'em and the chances are that the three girls have been in on the sessions.

Television spectaculars with Cliff, Tom, Lulu and Cilla—Dusty's early series, special guest appearances with Dickie Valentine and, coming up, Ivor Emmanuel. Explains Margot: "Notice there are a lot of girls in our list. Mostly it is the single singer, but we've been on a few group records to help thicken the vocal sound. Not the big ones, though. In fact, it's hard to even remember the names.

"Tom Jones we rated a star right from 'Chills And Fevers'—he sang so well and moved in great style. Our most memorable session was probably 'Trains and Boats and Planes' with Burt Bacharach.

DIFFICULT

"We're as busy as we want to be. But it was difficult at first. Getting on to this scene was like getting into heaven. For new people . . . well, you've got to have contacts. If you can't sight read—forget it anyway. It took us 18 months to start working in decent sessions and from then it depended on word of mouth. You turn up for a session and that's the first time you see the arrangement. You simply have to cope with everything and do it quickly, otherwise you're wasting somebody else's money.

"We seem to be out somewhere every day of the week now . . . maybe 10 recording sessions, plus broadcasts and television, in a single week.

"During the five years we've been going, we've also had our own records. Only five though. I think that's the problem about us having a hit of our own. There isn't time to do our own stuff and you need to have regular releases to register with the fans. Our first one—it had all the plays and everything going for it, but it didn't happen. We still don't know why. But some people think we probably feel resentful . . . you know, being associated with so many hits but in an anonymous way. Not true.

"Still . . . if we DID have a hit of our own it would mean that we could choose our work more carefully. But really we can't complain. Once we made the breakthrough, we've had a lot of recommendations and so we've built a reputation. Unlike the session musician, we've got this identity as a trio. We understand each other musically, which is important, and we work as a team".

Margot also understands the musician's side of the session world. Her husband is Tony Newman, ex-drummer of Sounds Incorporated and now himself a successful session man,

THE SESSION MEN

No. 28

MARGOT NEWMAN



They've been married for two years. Jean is married to songwriter Mike Hawker. Says Margot: "As far as Tony and I are concerned, we generally work on different sessions and on different days of the week. It's difficult getting time off together. But you still get a kick out of a session where you feel a hit is being created—you know that you had some part in it, even if you don't often get your name on the label".

There is just one snag for married girls involved in the session world—starting a family. The Breakaways have not stunted themselves! Jean and Mike have a boy and a girl; same for Vicki and Joe; Margot and Tony have a boy. Said Margot: "Still we didn't take much time off. I worked up to a week before the baby was due and it was the same for the others. Then, and only then, did we put a dep. in!

"But where we're lucky is that we really don't have to bother about rehearsals. We're together so much on actual engagements that there is no point. The only time we rehearse is if we have a spot of our own on television, maybe working in with the dancers, as with the upcoming Ivor Emmanuel series. So when we DO work, it's all for money. And of course, we get the same rates for the job as the musicians".

A hectic life. But Margot finds it fun. And one day she's sure the Breakaways will have a hit of their very own.

PETE GOODMAN

NO. 1 IN A GREAT NEW SERIES

THE ROLLING STONES THEN AND NOW!



MAY 10, 1963. Olympic Sound Studios in London. The day that five nervous Rolling Stones turned up for their first "official" recording session.

That was a long time ago. And a lot has happened since then to Mick Jagger, Brian Jones, Keith Richard, Charlie Watts and Bill Wyman. Acres of headlines have screamed out their triumphs, their downfalls. Mostly their downfalls; the Stones have never really had full homage paid in newspapers to their achievements.

POP STARS

Pop stars THEN . . . right at the beginning. And NOW: Well, that's the point of this new "Beat Instrumental" series, in which we're going to find out how the stars have changed in themselves and in their attitudes.

In appearance, the Stones have changed a lot. Early pictures of them, just after their first record made the charts, shows them in uniform . . . an actual uniform! Black leather waistcoats, four-buttons, heavy stitching on lapels. Uniform pockets at the

breast. White shirts, rounded collars, double-cuff sleeves, dark trousers. Black boots, Chelsea-style, but with a centre seam dissecting each foot.

The hair? Long, by 1963 standards—short by today's. But it was to get much longer. When I first met the Stones it was possible to see a pair of ears on at least three of the heads. Mick's hair was just starting to lap over the top of the ears. Bill, had a very short back and sides.

Nothing too way out—at the beginning. But the image was yet to be built. The hair was grown. Their managers decided they should become "characters", refusing to conform to any show-business standards previously set. They were THE rebels. A deliberate contrast to the already-established Beatles.

But as individuals? Mick Jagger, with those big lips and jerky movements, was the leader then as he is now. Talkative but intolerant early on. His interest was in music, though he hated most of the material in the 1963 Top Twenty. He was often rude about the mohair-suited groups. Occasionally moody

then; but much more moody now.

His voice hasn't changed much. His confidence has. He used to say: "I'll write good songs one day. But I feel silly even trying now". These days Mick has the total confidence in his writing ability . . . but he seems to have lost interest in the Top Twenty from all but the Stones' point of view. Yet his own "misfortunes" have increased his tolerance. He doesn't feel inclined now to put down all sections of the community who "conform" in the way he used to.

CONTRAST

A contrast, complete, to Charlie Watts for instance. Charlie was, with Bill, a late Stone recruit. He's always been a jazz enthusiast and graphic artist at heart. But he was never a talker and isn't one now. If prodded by Mick, he might put in a few words on an interview. But you're hard pushed to remember, even now, ten important quotes coming from the quiet man of drumming.

Charlie has kept out of the Stones controversies. He has a high regard for his home life. Perhaps he WOULD have said a lot; but few people even ask him.

As for Bill Wyman, bassist, he was quiet, too, to start with. He, too, has stayed pretty silent, for two reasons. One, a genuine shyness—something perhaps true of

most bass players who are usually in the background. And he is older than the others. His birthdate has been given as October, 1941, which makes him 26. But lots of his friends think he is substantially older than that.

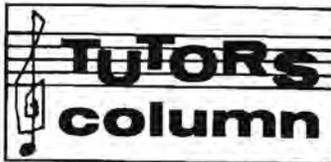
Bill has ideas about record production. So far, he's had no hits. But he has time. His face seems thinner, craggier, now. But his smile reflects an easy-going warmth shown when he's with people he likes. If he trusts, you get co-operation. If not, forget it.

Keith Richard? With Mick, he's developed tremendously on the song-writing scene. But there's something of an enigmatic attitude from him. He was, originally, the sort of bloke who loved the new-found spotlight, turning on the personal appearance image in dressing-rooms. But as the Stones developed, his mates feel he has retreated somehow into himself. He THINKS more than he says.

As for Brian. Well, Brian originally was soft-spoken, quietly charming. But with a chip on his shoulder about how tricky it was to get the Stones started. He still talks softly, but he's become perhaps THE extrovert figure of the Stones. He's the one who continues to rebel, by outspoken quotes and by wearing the most way-out clothes.

Five boys who have made personal fortunes. Who have tasted adulation and fame. The changes are there for their friends to see. But whatever they do, or are, millions will regard them as being musical outsiders, unable to join the Beatles on that very special plane of mass acceptance.

P.G.



Tutors column

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. SHE6332.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



BUDDY GUY'S 10 YEAR OLD GUITAR!

BUDDY Guy looked at his scratched guitar now largely devoid of paint, and said "I've had this ten years. I've got three others, but all they do is sit at home. This is the only one I play and it still sounds good. People don't come to see me polish it anyway!"

In a typical performance the Guy guitar is likely to receive a few knocks from the walls, floor, or ceiling, and several kicks from its owner. For the record, Buddy was lurching on guitar strings many years before our Mr. Hendrix.

Buddy, incidentally, uses an "E" series of gauged electro-amp strings made by Squiers of Battle Creek, Michigan. He carries many spare first strings, as he reckons to break four or five on most nights.

The Chicago bluesman was in London for just one date—a guitar workshop spot in November's Jazz Expo '67. But Buddy was making no

concessions to jazz, and played the blues for which he is famous.

Buddy Guy was born on a farm in Louisiana, and getting a start as a musician was not easy.

GUITAR

"I made my first guitar," he said. "It was a tin box with some wires stretched across it. You never could finger it, but it gave you a sound. My mother and father were poor people and they couldn't afford to buy me one".

Buddy's next guitar cost three dollars, but only had three strings.

"Finally I met a guy called Mitchell, who used to come by my sister's house. He loved to sing, and I would play behind him. He said 'If you can play that well on three strings, I'll buy you a good guitar'. He did, and it cost 57 dollars; it was a Harmony hollow box, and

ater on I bought a pick-up for it. If I could see the man now I'd pay the money back. I've put advertisements out to try to find him. It's because of him that I am where I am now".

Today Buddy is one of the biggest names on the Chicago scene, and lately is becoming very well known via the college campus circuit. His sound is still close to B. B. King's, but his performances are much wilder and his combo more down-home.

RECORDS

As far as records go, sales just don't match up to his popularity as a performer—mainly because he has had very few released. Buddy had two put out on Artistic before being signed by Leonard Chess in 1960. But Chess records has become so big now, and has so many artistes, that he has been neglected.

"I was with Chess all those years and they never put out an album on me. So I've changed to Vanguard now—you know, that's the company Junior Wells is with—and we've made the album already.

"When I go back they're releasing a single called 'Mary Had A Little Lamb'—it's really nice. For the new sides I had Otis Spann, Wayne Bennett—he used to be guitarist with Bobby Bland—and A. C. Reed—Jimmy Reed's brother".

Buddy Guy has played more sessions than he can remember—with just about every blues band in Chicago. Most recently he recorded with John Lee Hooker.

"Just before I came away John Lee was in Chicago and called me up. He wanted me to do this thing with him—'Detroit Is Burning'. There's supposed to be the sound of firebombs going off, so I do this big boom on the guitar for that".

There's a possibility of Buddy Guy making another tour here in the new year. "This is my third trip here. But next time I come to England I'd like to bring the whole band".

That should be nice.

CROTUS PIKE.

DAVID Russell Gordon Davies, just Dave Davies to millions within the Kink Kingdom, was born on February 3, 1947, in Muswell Hill. Green eyes, dark brown hair, tallish, thinnish, enthusiastic about bizarre clothes, keen on church organ music, substantially talented on guitar, piano and banjo.

Which is about all one can amass about D. Davies in terms of predictable profile material. Except to say that Dave has been involved in hit records since "You Really Got Me" swept into the charts back in August, 1964. But, nevertheless, Dave is one of the most interesting characters on the pop scene.

He's explosive—no doubt about that. He has a knack of getting caught up in weird situations . . . most of which must remain untold. One that came out was when he was knocked out by one of Mick Avory's cymbals on tour, in 1965, and everybody thought that was THE END of the Kinks. It wasn't. Nor was it when Ray Davies, the dutiful elder brother, said HE was leaving the group to concentrate on writing and producing. He didn't leave, of course.

CENTRE

And now it's Dave who is the centre of chat. "Death Of A Clown" was his first solo release and it was a number one. Now it is "Susannah's Still Alive". Says Dave: "I'm not putting you on when I say that I'm very surprised that these records have done so well. People think it's all part of a scheme to get me out of the shadows of Ray's influence. Rubbish. We are the Kinks, like we always have been. But there must be developments within the group—an addition to our performances. Right now it's me. We'll get round to the others."

Because Dave persistently wears his hair very long and wears outfits that literally stab at the eyeballs, he is the target for both criticism and abuse. He's keen on football, for instance, but in charity games is quite likely to take rough treatment from opposing "sportsmen". He recalls one game where three



or four of the other team kept hacking at him. Dave is tough, however; perfectly capable of looking after himself. He tried to kick his way out. Result: HE was sent off.

VOLCANIC

In public-houses, he's been asked to leave on the grounds that he might upset the regulars. He keeps his temper surprisingly well . . . most of the time. When he erupts, though, he's volcanic.

Dave knows that brother Ray has long been regarded as THE voice and talent of the Kinks. He hasn't minded. But as he's got older, he's tried to develop his own talents, particularly as

a writer. No collusion between the brothers most of the time; they have separate views on how to go about composition.

Dave smiles a lot but it seems a rather agonised smile. He has moments of deep depression. He keeps planning to "clean up" his image; retire bashfully to his home and just work. But D. Davies is an inborn social man. He likes a rave-up; isolation is not for him.

Beneath it all, there is a confessed Lord of the Manor feeling. He'd like to lord it over an estate or a castle. But first, he feels, there's a lot to carry on doing in the music business. And on comes that agonised smile again.

P.G.

L.P. REVIEWS

BY
JOHN
FORD

INSIGHT OUT



THE ASSOCIATION
LONDON HAT 8342

The Association are one of the best vocal/instrumental groups to appear on the scene for many a long year, but this album has some oddities. Whereas "Windy", and "Never My Love" show the group in a true light, numbers such as "Wasn't It A Bit Like Now", and "We Love Us" tend to detract from the overall performance. It is difficult to criticise a group who gave us "Along Comes Mary" and "Cherish", but they could have improved upon this, and perhaps have kept the set up to the standard of "On A Quiet Night" . . . because the rest of the numbers sound like "fillers".

Side One: Wasn't It A Bit Like Now (Parallel '23); On A Quiet Night; We Love Us; When Love Comes To Me; Windy; Reputation.
Side Two: Never My Love; Happiness Is; Sometime; Wanting' Ain't Gettin'; Requiem For The Masses.

SMILEY SMILE



THE BEACH BOYS
CAPITOL T 9001

This is a strange album from the Beach Boys. Their "Good Vibrations" seemed to indicate large steps forward in the progress of pop, but this LP has brought them back to earth. Most of the numbers are very ordinary, and the only sparkle comes from "Vibrations", "Wonderful", and "Wind Chimes". Even "Heroes and Villains" sounds at home with the rest of numbers . . . tuneless and generally boring. Perhaps we are expecting too much of this group, but it's their own fault for pointing the way forward with the beautiful "God Only Knows". But I feel they've something special up their sleeves.

Side One: Heroes And Villains; Vegetables; Fall Breaks And Back To Winter; She's Goin' Bald; Little Pad.
Side Two: Good Vibrations; With Me Tonight; Wind Chimes; Gettin' Hungry; Wonderful; Whistle In.

REACH OUT



THE FOUR TOPS
TAMLA-MOTOWN
TML 11056

This is an excellent LP from the Tops, and includes one of the best pop songs of the last decade, "Reach Out", but it does mark a slight change in their style (probably for this album only, though). Who could have imagined the group doing "Last Train To Clarksville" or "I'm A Believer". Apart from the title track, the best numbers are "If I Were A Carpenter", "Seven Rooms Of Gloom", and their latest single, "Walk Away Renee". But a special mention for their version of the Association's "Cherish", which retains all of the original beauty of the single.

Side One: Reach Out, And I'll Be There; Walk Away Renee; 7-Rooms Of Gloom; If I Were A Carpenter; Last Train To Clarksville; I'll Turn To Stone.
Side Two: I'm A Believer; Standing In The Shadows Of Love; Bernadette; Cherish; Wonderful Baby; What Else Is There To Do (But Think About You).

TWO FELLAS TO FOLLOW



**HARRY STONEHAM
AND JOHNNY EYDEN**
TEPEE TPR 100

Two of England's finest jazz talents have combined to make this "home grown" jazz album. Harry Stoneham is one of the top three organists in this country, but another album like this will leave his rivals well behind. Harry, and Johnny Eyden on drums, sound like a small band at times, when they swing through numbers like "Coming Home Baby", and "Lonesome Road". Buy this LP if you have ever thought of playing, or do play, the organ, because it can offer 12 lessons in organ technique . . . each one of the numbers in fact.

Side One: Call Me; Stranger In Paradise; Coming Home Baby; Satin Doll; My Funny Valentine; Shiny Stockings.
Side Two: Lonesome Road; All Or Nothing At All; Fly Me To The Moon; And I Love Her; Teach Me Tonight; Sonny Moon For Two.

LIVE AT THE GARDEN



JAMES BROWN
PYE NPL 28104

James Brown always sounds better on "live" LP's when he has to play to the audience, rather than to himself. Just lately, he's become involved with pseudo jazz sounds, and they just don't suit him. On this album, however, it's his soul singing which is featured . . . and it is still the best you can hear from any coloured artist. Starting with "Out Of Sight", James shouts his way through most of his best known numbers, including "Try Me", "Prisoner Of Love", and "Please, Please, Please". This is well recorded for a "live" LP, and captures the atmosphere of the "Garden" very well.

Side One: Out Of Sight; Bring It Up; Try Me; Let Yourself Go; Hip Bag '67; Prisoner Of Love.
Side Two: It May Be The Last Time; I Got You (I Feel Good); Ain't That A Groove (Part One); Ain't That A Groove (Part Two); Please, Please, Please; Bring It Up.

WITH A LOT O' SOUL



THE TEMPTATIONS
TAMLA-MOTOWN
TML 11057

The Temptations are proving themselves to be one of the most popular American soul groups on the scene at the moment. Their last four singles are included on the album each of which had satisfactory sales in this country. "You're My Everything" and "(I Know) I'm Losing You" were the more successful of the quartet, and are the best numbers on the LP. But take a listen to "No More Water In The Well", featuring the raucous voice of David Ruffin. It's hard to find fault with the Temptations, who sound as if they invented harmony singing.

Side One: (I Know) I'm Losing You; Ain't Sun Since You've Been Gone; All I Need; (Loneliness Made Me Realise) It's You I Need; No More Water In The Well; Save My Love For A Rainy Day.
Side Two: Just One Last Look; Sorry Is A Sorry Word; You're My Everything; Now That You've Won Me; Two Sides To Love; Don't Send Me Away.



YOUR LETTERS

BEE GEES

Dear Sir,

I was glad to see the Bee Gees expressing genuine and forthright views in your last issue. It is about time somebody criticised what is happening in Australia because it would do a lot of good. I know, having played with a group over there for several months. The managers and record companies are very petty minded, and will not risk money on any new project. But, they lose out in the end, because all the top Australian groups eventually come to England. Typical cases are the Bee Gees and Easybeats, who are allowed to use their talent over here. They've certainly split the English charts

wide open.

David Tarrent,
Newcastle-upon-Tyne.
LP Winner.

ALAN BOWN!

Dear Sir,

We really had to write and thank you for the feature on the Alan Bown! that appeared in your December issue. As you have realised, they are one of the best groups on the scene at the moment, and it is about time they received their fair share of attention, and credit for their contribution to "popular" music.

We hope that after reading the article, people will want to know more about this group, in which case perhaps you could publish the official

fan club address. Perhaps the Alan Bown! will go into the charts with "Toyland", and not before time, too.

Maggie and Anne,
Alan Bown! Fan Club,
61, Queens Avenue,
Hanworth, Middx.

We're pleased to help such a talented group. Ed.

PROFILE

Dear Sir,

I must say how pleased I was to see Diana Ross featured as your "Profile" in the November "B.I.", because she is a real artist. But how about an article on a really great soul singer, Otis Redding? It's about time this man got the recognition he deserves.

Phillip Gornall,
Chippenham.

QUERIES

Dear Sir,

I have been an ardent reader of "B.I." for the past year, and would like to say how much I appreciate "Instrumental Corner", and "Your Queries Answered".

Perhaps you could include, in a future issue, information about reverb units, fuzz boxes and wah-wah pedals. I'm sure this would interest many of your readers.

Thomas Mannion,
Cleaghmore, Ireland.

TRIBUTE TO OTIS

Dear Sir,

I know I speak for all soul fans, when I say how much Otis Redding is going to be missed. But I wonder if his death will start another "Jim Reeves Saga", with his records selling twice as many as they did when he was alive. All the pseudo soul fans will probably jump at any new singles his record company issues, saying that they were always fans of Otis. Let us hope that this does not happen, and that the name of Otis Redding will live on for his enormous talent alone.

David Carr,
Wimbledon, S.W.20.

"B.I." will be publishing a full tribute to Otis Redding in the next issue. Ed.



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NO. 3 IN OUR SERIES IN WHICH THE STARS REVEAL THE SECONDS WHICH LED TO SUCCESS . . .

THE DAVE CLARK FIVE



A RECORD called "Do You Love Me?" entered a music paper chart at number 49. Not only was it NOT the hit version of this much-covered song, but the main alternative version got to the very top of the charts. However, this apparently unimportant event was a Vital Moment for the Dave Clark Five. To them it was a break-through. Only a tiny break-through, but nevertheless something which had them listed among the big-sellers.

Let Dave explain: "We recorded 'Twist And Shout' before the Beatles! But EMI had a contract with the Stateside label and they'd released the Isley Brothers' version.

ALBUM

So we were told that our 'Twist And Shout' could only go on an album or EP. We had to forget all about our planned single. Though I've still got that old recording—we didn't put it out, even on an LP.

"So we picked up 'Do You Love Me'. I'd heard the Contours' record of this while

we were playing at Basildon, in Essex and I thought it could make it. But the trouble with doing an old number is that other people can also cover it. So up came the Brian Poole and the Tremeloes' record, which went to number one . . . following on, if you please, their version of 'Twist And Shout', which we'd been unable to release as a single!"

The Dave Clark Five were lumbered! But though their version of 'Do You Love Me' was beaten badly by Brian Poole's lot, the fact that it did enter the charts, though way down, was THE Vital Moment for Dave.

LUXURIOUS

I talked to Dave in his luxurious, and I DO mean luxurious, West End flat and he expounded on this question of Vital Moments. He said: "After 'Do You Love Me', we had 'Glad All Over' and 'Bits 'n' Pieces', both number ones. But by then we'd established at least a bit of a following for our first chart entry. Therefore there was an advance for the follow-ups . . . but the reverse is true if you are out of the charts for a time. Then you find the dealers don't even want to stock your records.

"So that down-the-bottom chart entry was what really mattered to us apart from our Royal Variety Performances

in 1965 and 1966. Must say, though, that the honour of a Royal show is so tremendous that we'd have come back, if necessary, from America just to do them!

"You see, 'Do You Love Me' was just something that happened. But 'Glad All Over' was something we planned. We were determined to have the big follow-up. Funny thing is this: the Contours had had a million-seller with 'Do You Love Me' a couple of years before us in America. It was our third record there and still our version sold a million and topped the charts".

In fact, the Dave Clark Five were the first British group to tour the States. The Beatles had been there on the 'Ed Sullivan Show', then the Dave Clark Five followed them in. Dave and the boys were invited to stay on for a second show, the following Sunday.

"We can't do it," said Dave. "We're due in Liverpool for an engagement". Liverpool? Ironic that it should have been the home town of the Beatles.

ED SULLIVAN

Anyway, nobody says "no" to Ed Sullivan—the Dave Clark Five have done the show 18 times in the last three years! So it was agreed that they'd stay on . . . but only after argument. And that was the second Vital Moment

in the history of the Five. Said Dave: "We got with Ed Sullivan only because 'Glad All Over' was doing well in the States. But the news that we were doing this show meant that we had thousands of kids all shouting for us at the airport.

"In fact, between the two shows with him, we had a trip to Jamaica with all expenses paid for a week, so we didn't lose out on anything. The scenes coming back to Hollywood were unbelievable. That Ed Sullivan booking was the making of us in the States.

BIG STARS

"We had big stars meeting us at a reception. People like Lucille Ball and Dean Martin. So our decision not to go back to Britain and work those dates really was a Vital Moment. Actually it was very odd. Here were the stars that we'd admired and liked for a long time . . . and their main interest was in getting us to parties at their homes.

"To be honest, it put us in a tricky situation. If you turned down one party, it could only cause trouble at another. So the whole lot of us just retired to our hotel and spent the night there! But you'll see from all this that we're sure that the Ed Sullivan show was one of the most Vital Moments to the group".

But meanwhile things were



The Dave Clark Five have changed very little since their first *Vital Moment* gave them a place in the charts.

happening in Britain. What the fans were saying is this: "Okay! Dave Clark and the boys are spending all their time touring the States, so we'll forget them". That was the main argument, apart from a fan-club following which was enviably big but didn't carry all that much weight in buying enough records to see the boys in the charts.

ROARED BACK

In recent weeks, however, the Dave Clark Five have roared back to the chart summit. Which means that Dave craves one more *Vital Moment* to talk about.

And that was the selection of "Everybody Knows" as the single which lifted the boys back into the charts. Explained Dave: "I'd been doing some theme music for films. Now if it was possible to get Les Reed to work out arrangements, I'd always get him. Then June, his wife, played some material which included, 'Everybody Knows', but on to which Les had dubbed strings. I thought this was tremendous. I asked Les why he didn't put it out himself, as a singer. He said he didn't want to be a singer.

STATES

"Well, we were just going to the States. We'd released 'You Got What It Takes' but it wasn't doing much. I felt we should forget about a new record until the later part of the year. So we came to do it in the Autumn. Now Mike usually sings. He's very professional, but it's possible to be too perfect on a per-

formance. I felt we needed something which had the right sadness and sort of little boy quality.

"Newley had this . . . Anthony Newley, who I rate very highly. I think the Bee Gees got it on 'Massachusetts'. So it came down to Lenny and everybody said we were wrong. But Mike didn't mind. We are essentially a team scene and Mike knew what we were getting at. Obviously Lenny was pleased. What we want, all five of us, are hit records, and we have never cared who sang . . . our belief is that we succeeded simply **BECAUSE** we're a team!"

HIT RECORD

So "Everybody Knows" became a big hit record. And a whole load of knockers had to eat their words—a great many people said for months that the Dave Clark Five was finished. Finished? Well, those critics ought to see Dave's flat! He personally knows people with number one records who ended up with only a few hundred quid in the bank. He's glad that he had the foresight to tackle management problems himself, because he feels that he understands what the group is trying to do.

Dave and the boys have had a split career. The initial break-through here—earlier than "Glad All Over", at least in their eyes. The establishment in America. The revitalising of their career in Britain. But personally all of the Dave Clark Five are very grateful for the whole scene.

P.G.

TOP TWENTY—FIVE YEARS AGO

AMALGAM OF ENTRIES FOR THE FIRST TWO WEEKS OF JANUARY, 1963

1. Next Time/Bachelor Boy	Cliff Richard
2. Dance On	Shadows
3. Return To Sender	Elvis Presley
4. Lovesick Blues	Frank Ifield
5. Dance With The Guitar Man	Duane Eddy
6. Like I Do	Maureen Evans
7. Sun Arise	Rolf Harris
8. Go Away Little Girl	Mark Wynter
9. It Only Took A Minute	Joe Brown
10. Globe-Trotter	Tornados
11. Telstar	Tornados
12. Bobby's Girl	Susan Maughan
13. Up On The Roof	Kenny Lynch
14. Diamonds	Jet Harris and Tony Meehan
15. Let's Dance	Chris Montez
16. Don't You Think It's Time	Mike Berry and the Outlaws
17. Your Cheating Heart	Ray Charles
18. Coming Home Baby	Mel Torme
19. Love Me Do	The Beatles
20. Island of Dreams	Springfields

Records entering the Charts during the last two weeks of January, 1963

Big Girls Don't Cry	Four Seasons
All Alone Am I	Brenda Lee
Some Kinda Fun	Chris Montez
Little Town Flirt	Del Shannon
Suki Yaki	Kenny Ball
Please Please Me	Beatles
Wayward Wind	Frank Ifield



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