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# **BEAT**

**INSTRUMENTAL MONTHLY**  
ONE SHILLING & SIXPENCE

NOVEMBER  
1964 **No. 19**

**TOO MANY  
KNOBS  
SAY  
MANNNS**

ARE **MANAGERS**  
REALLY NECESSARY?

**STONES'**  
Playing Secrets

**WELSH BEAT**



# BEAT INSTRUMENTAL

EDITORIAL & ADVERTISEMENT OFFICES:

244 Edgware Road, London, W.2

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## Editorial

REMEMBER THE BAD OLD DAYS WHEN OUR TOP TWENTY WAS PACKED OUT WITH AMERICAN DISCS? How times have changed! Now, the best records, whether they're American or British, top the charts on both sides of the Atlantic.

WHAT HAS ALTERED? OUR SINGERS? No, not really. The big difference is surely that previously, the backings on British discs were provided by session musicians who didn't really care about the music they were playing: not all of them, of course, but a big enough percentage to take the "feel" out of many records. Now, the instrumentalists are people who buy records themselves and understand the sort of music they are playing. Give them the run of a recording studio and they don't want to leave until they have produced something good. And what great records our groups are turning out these days.

YOUR LETTERS HAVE BEEN A BIG HELP IN PLANNING FUTURE ISSUES. Whilst I don't intend taking the advice of "Rosie" of Nottingham, who writes about once a month asking me to go and jump into some lake or other, I do intend to try and cover all the main things you've suggested. Several members of professional groups wanted complete price lists of the more expensive guitars and drum kits printed, whilst a lot of beginners requested details of the cheaper gear available. Another large batch asked for names and addresses of agencies or people who could help them obtain a recording contract, and so on.

WELL, I'M GOING TO STICK MY NECK RIGHT OUT AND SAY THAT WE INTEND TO TRY AND COVER ALL THESE POINTS IN FUTURE ISSUES. Our aim is simple. We want to make "Beat Instrumental" the COMPLETE magazine for all instrumentalists whether they play Rhythm 'n Blues, Rock 'n Roll, Country and Western or whatever. You want complete price lists—we'll print 'em; you want names and addresses—we'll give them to you. In this issue we have a feature on the very important question "Are Managers Really Necessary?" And Peter Tate reports on the group scene in South Wales in the first of a series which will eventually cover all areas of the country.

The Editor.

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# PROFILE

## CURT CRESSWELL

**C**URT CRESSWELL, centre-pin of the fast-rising Naturals, has friendly blue eyes, light brown hair, and is a well-built 5ft. 7in. tall. When he isn't talking about the guitar-style of Chet Atkins, he rattles on about some other aspect of music.

Says Curt: "Why not? I'm earning my living from music and to me it's the most important thing. Other guys read the football results, I read guitar tutors." Yet Curt, Edmonton-born in North London, might easily have missed out on the British group boom scene. . . .

"When I was just a kid, the family emigrated to Canada," he said "It looked as if we were going to settle there for life. I'd studied earlier on a Royal School of Music course, playing piano, and I got on Canadian radio — but on piano accordion. Luckily for me we all got a bit homesick for good old London and came back about five years ago."

Curt decided to try his hand on guitar, buying a five quid job—a Spanish model which didn't even have a maker's name on it. "My Uncle taught me a couple of chords and I was away," he says.

He progressed through a Hofner, to a Burns Split Sound and now owns a Gibson Stereo, which set him back all of 205 guineas. Curt, born July 22 in 1947, first started off the Naturals along with Drummer Roy Hoather and another school mate who has since left the line-up.

Said Curt: "When I first left Brasegrove School, in London, I didn't really feel cut out for any job other than music. But my Dad, who is a milkman, reckoned it was a pretty chancy sort of occupation."

His spare time? "Not much of it recently, but when I do get the odd moment, I just like listening to records and watching other groups work. Sorry if this doesn't sound very interesting . . . but music is just the only thing that does anything for me. I mean, you take Chet Atkins. There's a musician who created his own style and stuck to it. That's most important—don't keep chopping and changing the way you play."

A quiet-mannered young man, Curt leads an uncomplicated life. He isn't faddy about his food—likes steak, salads, roast joints. Doesn't worry much about clothes, though he has some well-cut light-weight suitings in dark material. Is interested in girls, but not if they interfere with his musical pursuits.

"No, it's all down to music," he said. And he went off to a session in the Parlophone studios, whistling a rather intricate Chet Atkins guitar phrase.

PETE GOODMAN.



# Are MANAGERS Really Necessary?

by FREDERICK JAMES

**T**ED SHARP and The Shooters were scrambling around the Youth Club stage picking up leads, pulling out plugs and collecting together pieces of drumkit. "Trouble is" reckoned Ted "we never seem to get anywhere. Once a week up here in front of fifty kids ain't gonna put us in the charts, is it?"

The question didn't really expect an answer. But one came from a young bloke in a glaringly checked suit. "I could get you some dates" he said indifferently as he ambled out of the shadows and crossed the hall towards The Shooters.

"It's not as if I'm even on the telephone" started Ted before the importance of the newcomer's offer stopped him short.

"I'm on the telephone and I've got the right contacts. The guys who run the clubs, operate the dance halls. I could set you lot up in no time. I think your group has got a whole lot of potential popwise".

The last sentence brought forth fresh interest from The Shooters. "You mean you'd actually manage us?" queried Ted as if he realised that management must be that big break they'd all been waiting for.

"Sure I would. Here's my business card. Come up to my place tomorrow evening and we'll talk."

## NO BREAK AT ALL

**M**ANAGEMENT didn't turn out to be a break at all for Ted Sharp and The Shooters. Sure enough a string of bookings came in—but most of them were for appearances at tiny Youth Clubs in neighbouring districts. Ted and his boys seldom saw many pound notes in the weeks which followed. Every time they mentioned the cash situation their quick-tongued young sponsor would mutter things about *fantastic management overheads* and *normal show-biz percentages*.

Suddenly he disappeared from their lives without even a parting hand shake. "Let alone that fiver he borrowed from me last weekend" growled a disgruntled Ted Sharp.

There had been no contracts, no terms of service or of obligation, no financial paperwork to prove that the bloke in the checked suit had done any business with Ted Sharp and The Shooters.

This had been a case of artistes' management at its worst. The group had lost money (and morale) in exchange for somewhat unrewarding appearances. The manager had snapped up a few quid and scurried away to find some more pop suckers.

## TRIAL OFFER

**O**N this level it's pretty clear that managers are NOT necessary. In general, however, it is well worthwhile for any semi-professional group to employ the services of a reliable manager or booker. If he doesn't improve the group's income and local status over a period of two or three months he's failed in his job. The semi-pro instrumentalist does well to remember that there's no harm in some sort of *trial offer* agreement with a potential manager before longer-term contracts are formally compiled and signed. The big thing to remember is DON'T put your name to any document you don't understand and, in any event, DON'T sign on the dotted line until you're convinced that you've come into contact with a fair and useful manager.

The higher up the ladder of local or national fame you are the more a good manager can do for you. Indeed you'd be foolish to try and invade the record companies or concert tour promotion offices without a manager to act on your behalf. When you find yourself playing to capacity crowds of really enthusiastic followers (whether they're packing into the local youth club or the town's largest ballroom to see you) that's the time to find yourself a manager.

## CONTROL ALL ASPECTS

**I**DEALLY your manager should control every aspect of your professional life. His advice should range from the style of your boots and the choice of your final number to the price you ought to pay for a new van and the sense in sacking that drag of a drummer who happens

*Continued on page 6*

BRIAN EPSTEIN



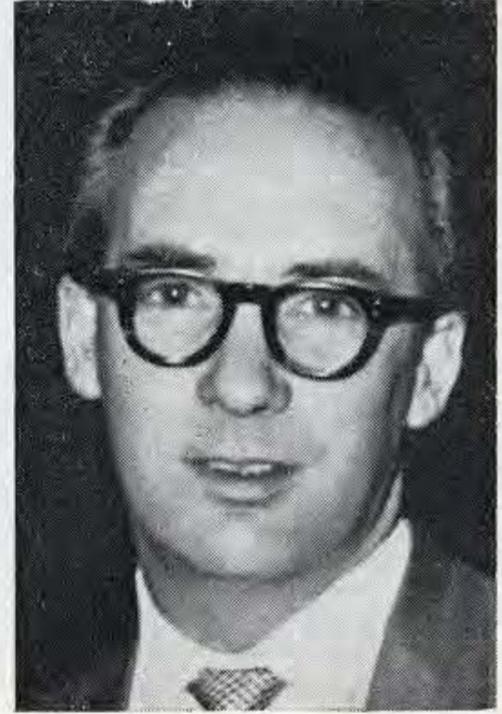
ANDREW OLDHAM



MICKY MOST



ERIC EASTON



## Are Managers Really Necessary?

Continued from page 5

to be your girlfriend's brother! Don't get me wrong. He's not going to boss you about and alter your whole policy. His job is to use your talents in the most useful way, to protect your image ingeniously and appealingly, to persuade big people that you're a big enough attraction for them to bother about. Like any salesman your manager will want to design his shop-window to advantage. Like any businessman he'll want your financial potential (and his!) to increase. Like any expert he'll want to give you tips that will help towards your success.

Men (or are they Supermen?) of the Brian Epstein, Andrew Oldham, Eric Easton and Micky Most calibre have set a new trend in artists' management. Previously the majority of artists lost little percentages of their pay to a veritable tribe of different experts. There was the manager, the booking agent, the publicity man and several more. Half the time each of these men were pulling in slightly different directions and the over-all power of their work was diminished.

### LOST CHANCE OF FAME

I COULD NAME AT LEAST ONE THOROUGHLY TALENTED YOUNG SONGSTRESS AND AT LEAST HALF A DOZEN TOP-FLIGHT MUSICIANS WHO HAVE HAD THEIR CHANCES OF LONG-TERM FAME DASHED TO THE GROUND BECAUSE

TOO MANY ASSORTED BODIES WERE ARGUING BEHIND THE SCENES ABOUT IMAGES AND CUTS BOOKINGS AND POLICY.

Like any other business, the pop music industry has its share of get-rich-quick characters who operate on the fringe of the law and louse up a whole lot of lives in the course of their self-first activities.

A manager must mind about his artists. They must be much more than a source of income. He must combine business acumen with personal belief in the richness of his artists' abilities.

If you're contemplating a manager's offer as you read these words keep in mind the important points. Once you're convinced you have an honest proposition, leave money matters to your manager—especially if you're a bit weak on the financial ins and outs of the business. Retain all the musical independence you need but keep an open mind on matters of stage presentation. Expect to turn down one or two pieces of highly-paid work if your new manager fears over exposure for you or suggests better ways of expanding your fan following. If you feel a bit of big-headedness coming on after an initial flash of fame jump on yourself real hard—fans and press people can spot a Top Ten big-head a mile off! Finally, if you're ever truly dissatisfied with the way you're being handled by a manager don't hesitate to take legal advice. Contracts can be split apart from top to toe by a good lawyer if you've got a genuine cause for complaint.

## LOOKING FOR EXCITEMENT



L. to R.—IAN BUISEL (Lead Guitar) MARTIN RAYMOND (Organ) TONY JACKSON (Bass Guitar) PAUL FRANCIS (Drums)

TONY JACKSON and The Vibrations have been getting down to the job of building up their repertoire.

I dropped in to see them rehearsing the other day, and when they stopped for a cup of tea, I asked Tony what were his aims for the new outfit.

"Excitement," he answered right away, "We don't want people to sit back and relax when we're on and say 'How Nice.' We want them to be up on their feet dancing, even if they're in a theatre. Pretty songs are O.K. for records but if people see you live they want to be shaken."

The boys who Tony picked to help him shake the people are Paul Francis, who plays drums; Martin Raymond, organist; and Ian Buisel, lead guitarist.

I chatted to Ian next. I noticed, while he was practising, that he had a very fast action and asked how he had worked it up. "Oh, that's not all me," he said modestly, "the great action on this Gibson of mine helps a lot." He picked up his guitar and fingered it lovingly. "It's one of the old models," he went on, "a Les Paul Special. I much prefer them to the new double cut-aways. The sound is fantastic. I've had this one three years and it's still as good as new. You can't get them now. I use a Vox A.C. 30 with it and it really screams even above the organ and Tony's bass."

"Yes," said Tony, "you need extra volume with old Martin here, once he gets going you have to prise him away from those keys." Martin looked hurt. "What about you with your monstrous, great Epiphone?" he replied. "Ah," said Tony, "You know very well I'm a blender more than a dominator."

No, the Vibrations weren't falling out. Friendly banter is just a part of their very good working relationship which is, in fact, one of the best I've seen.

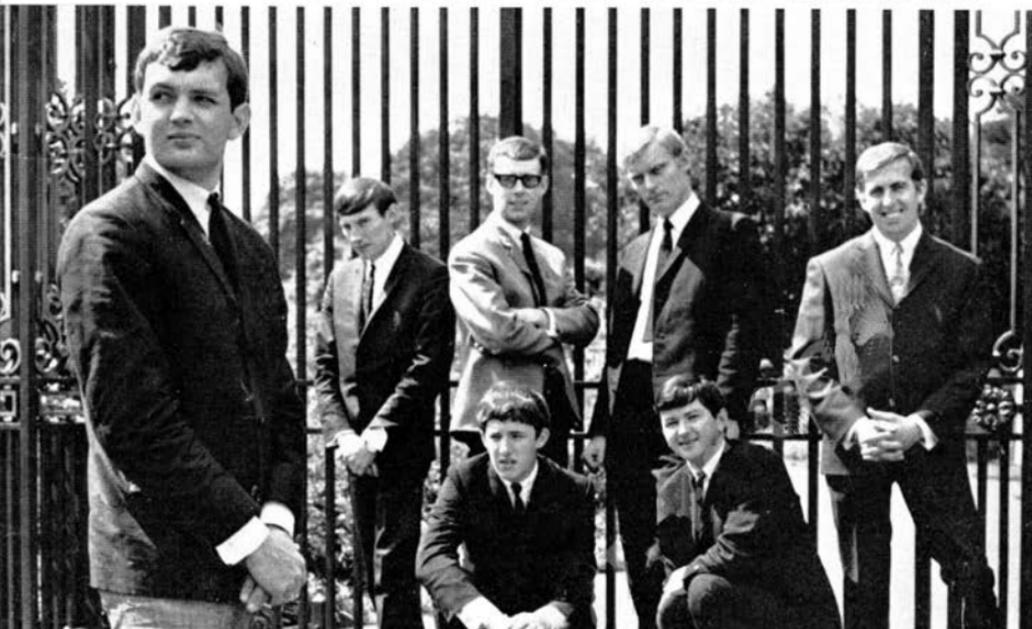
Later Tony told me that he was very pleased with the new set-up. "The boys are all great musicians," he told me, "and they're picking-up the new numbers very fast."

Tea finished, they got down to work again and ran through "What Did I Say," "Love Potion Number Nine" and tried out Little Richard's "I Can't Believe You Wanna Leave," searchin' for that extra-special excitement all the time.

# Group of the MONTH



## CLIFF BENNETT AND THE REBEL ROUSERS



Left to Right: Cliff Bennett, Mick Burt, Bobby Thomson, Sid Phillips, Roy Young, Kneeling: Dave Wendells, Maurice Groves.

**T**HE Rolling Stones, Little Richard, Bo Diddley, Jerry Lee Lewis—all boosters, over the years, in support of the talents of Cliff Bennett and the Rebel Rousers. But six records came and went . . . without giving the group chart success. And the theory was that big-voiced Cliff and the boys, with their sax-dominated sound, were a little ahead of their time.

Now time has caught up with them. Result: a hit with "One Way Love." And a sighed comment from Cliff: "Honest, there were times over the past four years when we thought we'd never make the grade." But then Cliff's dark brown hair, with eyes to match, tops a frame fair packed with determination.

"I've stuck to the saxophone sound because I knew it'd click sometime,

even if it wasn't with our group. No, we don't do anything all that different apart from using the tenors in harmony sometimes, instead of unison. I mean, there are no gimmicks—we just concentrate on laying down a solid beat. We're sticklers for discipline over arrangements—often we'll work on a number for four or five hours before we think it is good enough to use on stage.

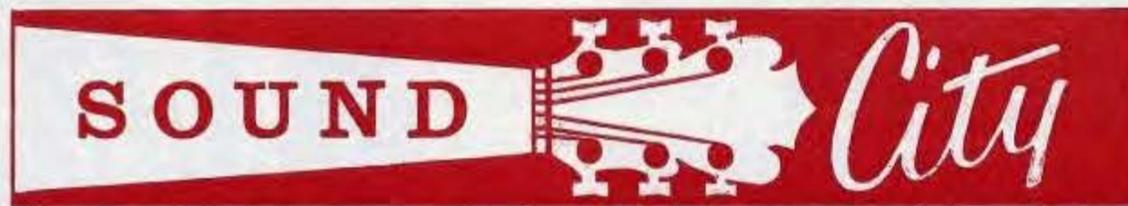
Cliff, 5ft. 10in., now neatly slimmed down in shape, talks fast. "Funny—we went to Hamburg three times. Followed the Beatles first time, then Gerry and the Pacemakers, then Billy J. Kramer and the Dakotas. Now we, too, are handled by Brian Epstein.

### EXPERIMENTING WITH SOUNDS

"**W**E love experimenting with sounds. Roy Young doubles on electric piano and organ, which builds the sound a lot. We've always played what we wanted to, whether it was commercial or not. One day, we'll

probably augment the group. An ambition of mine is to sing with a sixteen-piece band, using arrangements by Quincy Jones. Of course, it would be nice if it was my OWN band! I'd still walk twenty miles to listen to Jerry Lee Lewis—that is if my souped-up Mini was out of action!—but I've veered slightly towards Ray Charles, Bobby Bland and the Impressions recently."

Cliff first heard "One Way Love" via the Drifters' version. "We thought it was a good number for us, but we changed it round. It originally had a Latin-American feel, with maracas and so on—we dropped all that and concentrated on getting a big beat going. But we just couldn't be optimistic. Ever since we picked up the group name from Duane Eddy's disc 'Rebel Rouser,' we've found we've tended to avoid the obviously commercial. Maybe we've been foolish, but at least we've been happy."



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# THE LIVING LEGEND OF CHET ATKINS

**V**ERY few instrumentalists have become legends in their own lifetime without a string of No. 1 hits. For a person who just plays guitar and has never had a chart entry in this country, Chet Atkins must surely be one of the most revered musicians that has ever lived. At least 75 per cent. of today's guitarists will freely admit that at some time during their careers they have been influenced, no matter how lightly, by Chet Atkins. One of his greatest fans, George Harrison, will tell you, "He's fantastic, the things he does with a guitar are sometimes unbelievable."

Chet Atkins was born in the Clinch Mountains of Tennessee in 1924 and the story goes that he bought his first guitar by trading in an old pistol for it at the local store. His father was a piano teacher and naturally encouraged him to take an interest in music, which no doubt helped him tremendously in the early days.

Soon afterwards the Atkins family made the first of many moves to Hamilton in Georgia. Here Chet went to school and discovered the blues. Apparently most of the boys used to play dice during recess, all except Chet—he just sat there and played his guitar. When he was asked recently why he played the blues he replied, "I didn't know anything else. Anyway the sound was great, I wish I could have made my first record there."

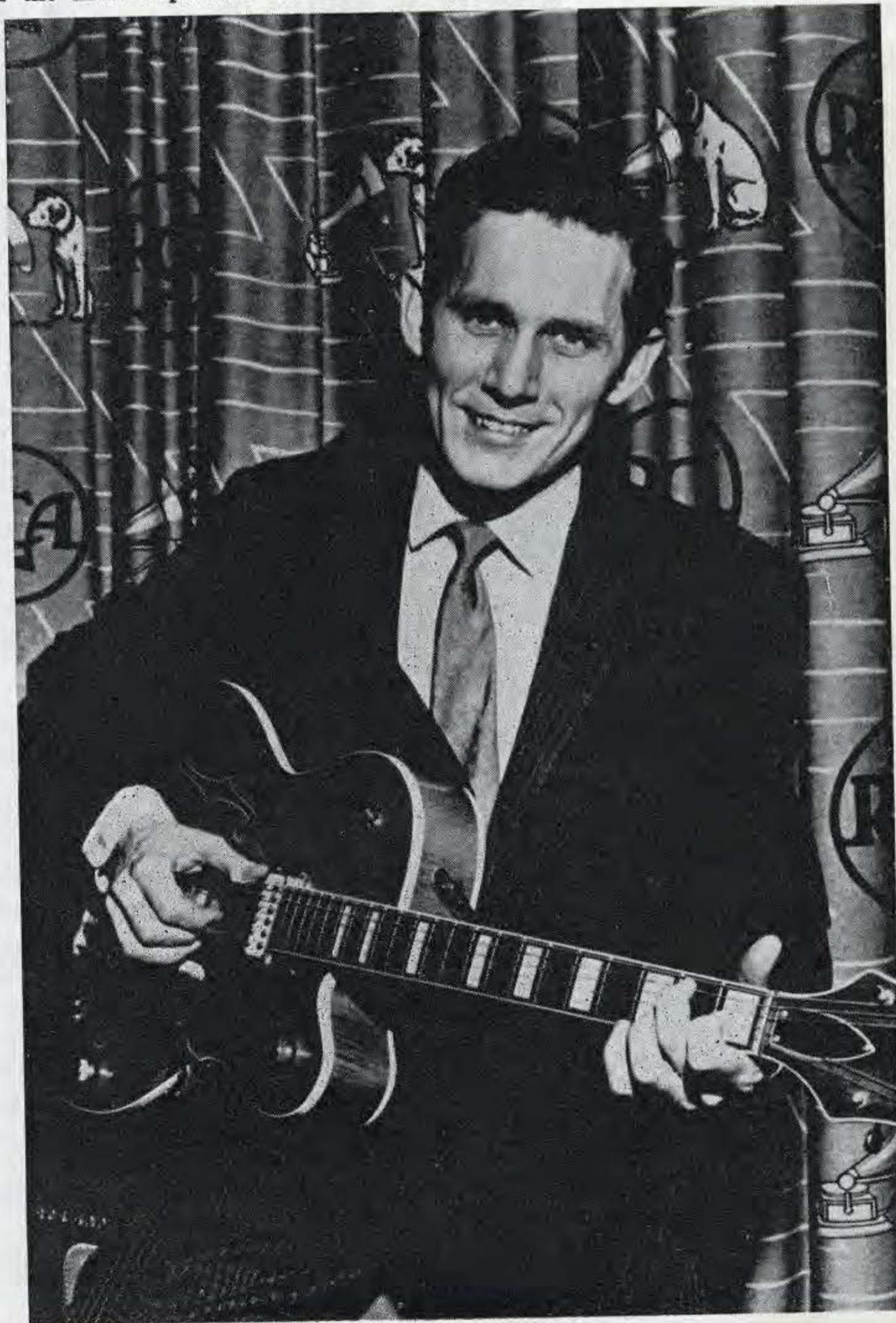
He left High School for the broadcasting studios of WNOX at Knoxville. Then, moving from station to station, he gained a solid background of professional playing experience with a variety of jazz groups and other instrumental units before finally settling at Nashville, Tennessee, in 1950, to become a "regular" on the Grand Ole Opry series. After a few appearances on this radio show, everyone was talking about the young guitarist with "the hand is-faster-than-the-eye" technique. Some recording managers heard him one night and immediately signed him for sessions in Nashville studios, never dreaming what a "find" they'd made.

Beginning on a country and western kick, Chet Atkins soon became so popular that everyone wanted his services. To name all the people he has backed would take days to compile, but some of the more famous are the Everly Brothers (they won't make a disc without him), the late Jim Reeves, Floyd Cramer, and Elvis Presley. Now recording solely for the R.C.A. label, Chet performs two most exacting functions both with equal

capability. In his role of A & R manager, he has produced scores of recordings which have become best-sellers on an international scale, and as a guitar player of tremendous imagination and extraordinary ability, he has created his own series of sensational singles and L.P.'s using material ranging from Bach to out-and-out rockers. Some ideas of his amazing scope can be comprehended by comparing the fascinating Spanish guitar solos included on "The Other Chet Atkins," with the carefully contrived and electrically "doctored" recordings which were born in "Chet Atkins' workshop."

His home sits atop a pretty hill in Nashville, with a really attractive picture window looking down over some of the most expensive real-estate in

the South. It is here that all the records by this legend of a man are made, for here is his workshop. Reputedly resembling a small scale Cape Kennedy, it contains approximately \$8,000 of equipment, both electronic and electrical, much of it being built by Chet himself. For the technically-minded, the workshop consists of a small maze of mixing channels, a three-channel stereo tape-recorder, a one-channel recorder, a jack-plug panel, a voltmeter, an audio generator, and a distortion meter. Why, you may ask, should anyone spend so much money on his own studio, when he could easily use a normal studio in Nashville itself? Well, the answer is that Chet Atkins is, always has been and always will be, the complete perfectionist.



# PRICE IS NO OBJECT

**WHEN** you meet someone with a guitar worth more than 200gns. you know that you have in front of you one of the following:

(a) A good, or at least, promising guitarist looking for the best possible sound.

(b) A beginner with more money than sense, or

(c) An out-and-out showman who can't play a note, but likes to dress his act with the best gear money can buy.

Let's have a look at two top boys who definitely belong to the first category—Holly, Tony Hicks, and John St. John of Sounds Incorporated.

Tony uses Rickenbacker as well as his Gibson now, but has this to say



JOHN ST. JOHN

about his 205gns. Red Stereo.

"The Gibson is 'me' if you get what I mean. It's the sound I like. I think it's become a part of the Hollies as well. Graham and Allan provide the really distinctive vocals, but I'm sure that even on an instrumental the Gibson would bring out the group's personality. Of course, you can't just take a sound or a tone setting and build a group around it, but I know that a lot of people would be surprised if they suddenly heard a Fender sound on one of our records. The Gibson fits beautifully—that's why I consider it well worth the money."

John St. John of Sounds Inc., is the man with the guitar and a half. He uses a Guild D.E.500 De-Luxe—cost £332 10s. 0d.

"This is the Duane Eddy model," he told me, "But it's no straightforward 'twanger,' the tone range on it is fantastic. With Sounds, I have to chop and change throughout the entire act so it's worth three hundred quid to know that I have the best. After all, we are known as a top-class musical group, so we like to play the best too. I like Guild, also, because they're the only people that still make their guitars by hand."

## BONUS POINTS

**I**T'S evident that John and Tony each have their own personal reasons for choosing their guitars, but what are the general high price, bonus points, to keep in mind when you decide to lash out so much money on a top quality guitar? The watchword is craftsmanship. The more you give, the more attention will have been paid to the instrument you are buying. There is a list of quality materials needed to lift a guitar out of the every day range and into the top class sphere. Only the very best wood is used and additional touches such as mother of pearl, ebony and ivory soon pile up the cost.

After the body and neck, pick-ups are the most important feature of a guitar and it goes without saying that the big names use only the best electrical equipment. They have to be the most powerful, ultra sensitive obtainable, and yet they must be made so as they will not feed back even at full volume. Sometimes they are even gold-plated, but the top player is mainly interested in the gold-plated sound that these guitars will produce, and for that he's willing to pay big money.



TONY HICKS

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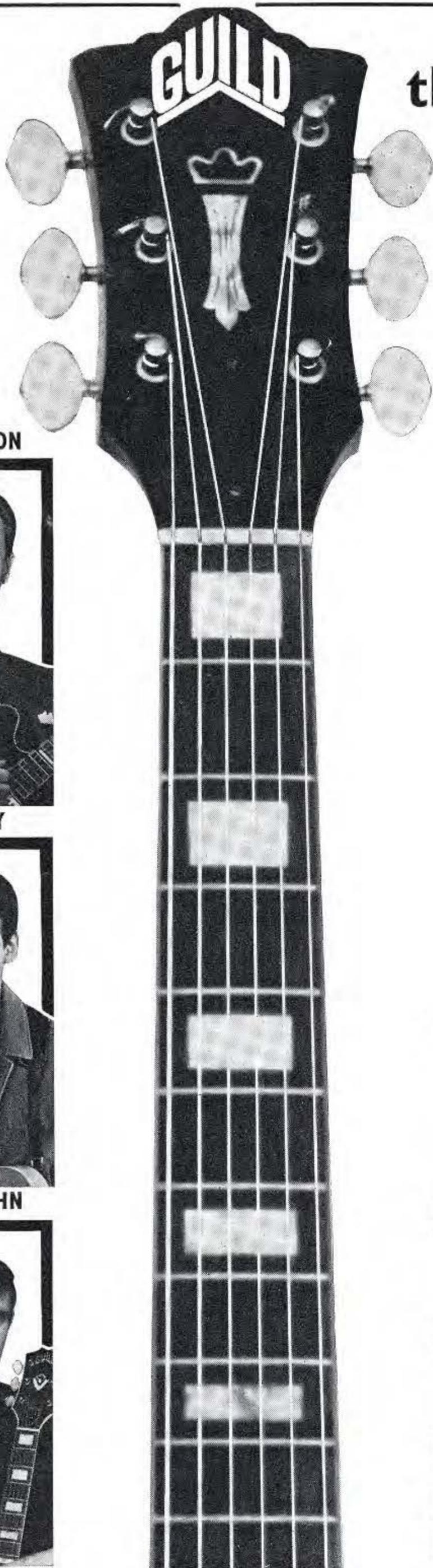
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**RESULTS WILL BE ANNOUNCED IN ISSUE No. 20—Judges' Decision Final**



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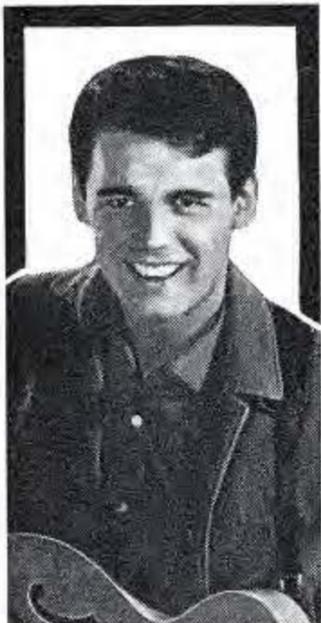
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**Carl Kress**  
**Ivor Mairants**  
**Ronnie Moore**  
**the Overlanders**  
**Judd Proctor**  
**Don Sanford**

*and many others*

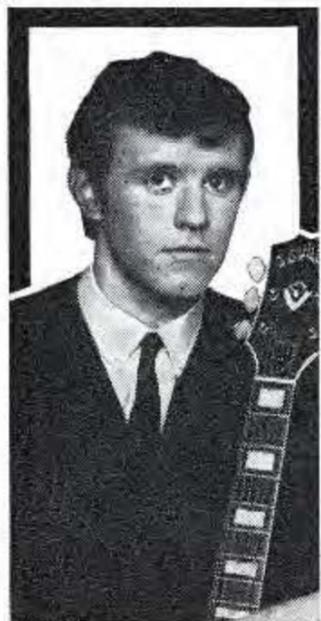
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**THE FOUR PENNIES**



# WELSH BEAT

*A Special Beat Instrumental Report by PETER TATE*

**W**ELSH beat, like most other Cambrian culture, progresses in a circular motion. In other words, the shake medium stays local, and mysteriously happy, because the country lacks the exploitation brains to commercialise the South Wales sound.

It would be almost true to say, "These are the greatest groups in the world—only nobody knows it yet." Because some of the groups who hump their £1,500 equipment across, over and behind the valley geography are world beaters and have proved it by winning talent contests outside the Principality and then—for some reason—returned, pulling the border shut behind them.

The Vampires, of Hengoed, since taking the prize in one major beat group contest, have been offered two inviting contracts and turned down both because they don't want to leave the hillside.

Their attitude is amazingly typical.



*One of South Wales' leading instrument shops situated in the Wyndham Arcade, Cardiff.*

The situation is that it makes news when somebody successfully leaves South Wales. Those who want to go are determined, but not as determined as those who want to stay.

Tommy Scott and the Senators made some trial recordings for Joe Meek a year ago, and were close to losing hope as Meek gave them promises but very little else.

## SOMETHING GOOD

**N**OW, suddenly, they are Tom Jones and the Playboys, and they are really doing well. But it took them a lot of good Rhondda rhetoric and a pocketful of cheap day returns to London to get them there.

The Afro-Cuban Combo just about used up all their originality on new titles for themselves until Cardiff singer, sweet-voiced survivor of a group that had gone to London and darned near starved, took them on as a backing group and introduced them at the Flamingo Club, alongside Georgie Fame.

Today, they are the Shevelles and their latest, "I Could Conquer The World," though it did little in Britain, has invaded the American "Hot 100". And the Shevelles are soon to follow it across the Atlantic.

The Blackjacks, of Neath, made one record—"Sospan Fach", more familiar on the rugby field than on the record turntable. It inspired polite interest from occasional spins on Radio Luxembourg but little more.

Recently, they travelled to London to meet Brian Epstein. Their leader was asked to return. Now, they wait and wonder.

Joey and the Gentlemen record on Decca. But they spend most of their time playing the ballroom circuit in their native Cardiff.

## PEOPLE HAVE LOOKED

**T**O be sure, people have come looking for talent in Wales—John Schroeder, of Oriole, Disc Magazine, Hughie Green, Ready, Steady, Go, Parker Enterprises. But they found nothing. They came too soon. Wales was a long time warning up.

The general impression is that the talent isn't here. That is a false impression. This sounds like an area that is undeveloped musically. This is also untrue.

Welsh beat groups are probably some of the hardest working in Britain. They travel thousands of miles a year, albeit over well-worn trails. The rewards are not in the supertax bracket, but they help the groups to pay off their hire-purchase debts well within the stipulated period. And they allow comfort on the "dole". Which is the somewhat illicit way in which some local musicians approach professionalism.

The average beat group equips itself thus.

Four amplifiers—usually Vox—costing £110-£120 apiece, a public address system and microphones costing £150, three guitars—Gibson, Fender, Gretsch—costing anything up to £200, a drum kit—Premier, Olympia, Carlton are not so favoured as the more expensive Trixon, Gretsch, Ludwig—worth at least £200, plus the odd £100 sax or £150 organ. Plus a large van or Dormobile costing £400-£700.

## GOOD PAYERS

**S**UPPLIERS allow the boys three years to pay. "But usually," says North Countryman Ray Grand, manager of a Cardiff music store which has its head office in Manchester (Barratt's) and was itself something of a show of confidence in Wales as a musical nation—"the boys pay off in 18 months. They double up on the payments. They are extremely conscientious."

This store, in Cardiff's Wyndham Arcade, where it outshines and outsells two lesser music stores which have been in existence for a decade at least, is the major venue for South Wales beat groups.

"You could take a compass," says Ray, "and measure out 60 miles in any direction—with the possible exception of the Bristol Channel—and groups will come from there to here."

He is surprised by the area's knowledge of instruments. The other day, he put a hand-made Peterson guitar—never seen before in Wales—in the window. Most people who came in knew something about it."

## ONLY TWO AGENCIES

**S**OUTH Wales, then, is swinging. So what is the drag? Why is there no Valley sound emergence?

The number of agencies adding polish to the raw material can be counted on one hand. On half of one hand. I know of only two full time agencies in existence at this time.

Of these, only one makes use of photographs and hand-outs—Stage and Studio Services, of Ebbw Vale. And there is so much of a demand for the services of S. & S. that their time with beat groups is rationed. The other agency centres its beat attention on one group, the Sons of Adam.

The rest of the agents are part-timers, more interested in ten per cent of £15-£20 than the grooming that could bring them 10 per cent of a lot more. In November, 1963, in an effort to right the omission, a group of people got together to form the Welsh Association of Pop Groups. By January, 1964, the Association was dead.

What they planned to do was idealistic to a degree—full publicity services, a booking agency, practical advice on music, dress, stagecraft—but it remains basically a good idea. And it could be the answer.

## NEXT MONTH

# BEAT INSTRUMENTAL

No. 20

will have a special feature by a  
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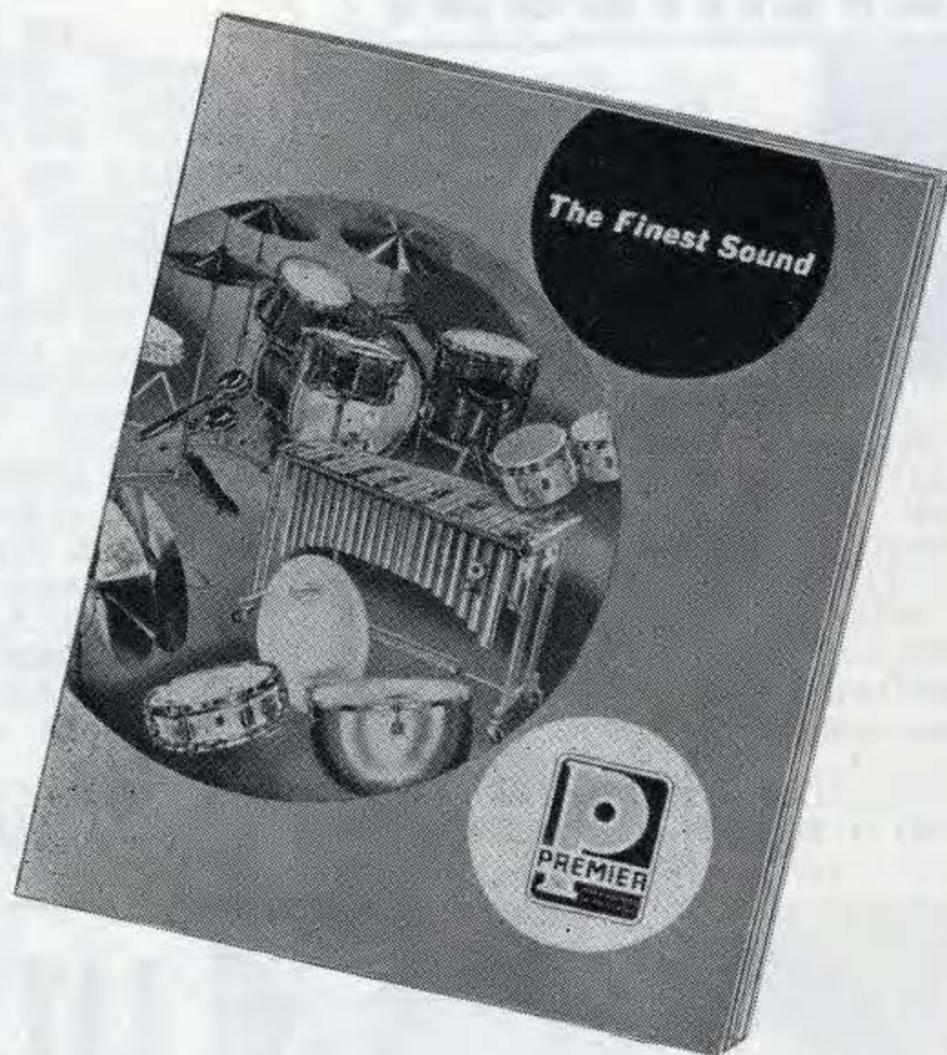
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# WHERE IS EVERYBODY

These dates are correct at time of going to press but you should always check before travelling as they are liable to be changed at short notice.

## THE BEATLES

October. 25th The Hippodrome, BRIGHTON; 28th ABC, EXETER; 29th ABC, PLYMOUTH; 30th The Gaumont, BOURNEMOUTH; 31st Gaumont, IPSWICH.

November. 1st Astoria, FINSBURY PARK; 4th Ritz, LUTON; 5th Odeon, NOTTINGHAM; 6th The Gaumont, SOUTHAMPTON; 7th The Capitol, CARDIFF; 8th Empire, LIVERPOOL; 9th City Hall, SHEFFIELD; 10th Colston Hall, BRISTOL.

## GERRY AND THE PACEMAKERS

November. 7th The Granada, WALTHAMSTOW; 8th The Odeon, COLCHESTER; 10th ABC, ROMFORD; 11th ABC, HARROW; 12th ABC, NORTHAMPTON; 13th ABC, LINCOLN; 14th City Hall, SHEFFIELD; 15th The Hippodrome, BIRMINGHAM; 17th The Granada, BEDFORD; 18th ABC, CHESTER; 19th Oldway, ECCLES; 21st The Gaumont, DERBY; 22nd Theatre, COVENTRY; 24th ABC, DOVER.

## THE HOLLIES

October. 25th Regal, BOSTON; 26th Rex, HASLEMERE; 27th The Gaumont, WATFORD; 28th ABC, IPSWICH; 29th Danilo, CANNOCK; 30th Granada, GREENFORD.

November. 1st De Montfort Hall, LEICESTER; 2nd Granada, DARTFORD; 3rd Granada, AYLESBURY; 4th Granada, GRANTHAM; 6th The Essoldo, STOKE; 8th The Theatre, COVENTRY.

## LULU AND THE LUVVERS

October. 25th Empire, LIVERPOOL; 26th Granada, KINGSTON; 27th Gaumont, SOUTHAMPTON; 28th Capitol CARDIFF; 29th Odeon, BIRMINGHAM; 30th The Odeon, NOTTINGHAM; 31st The Odeon, ROCHESTER.

November. 1st Odeon, LEWISHAM; 2nd Granada, BEDFORD; 3rd Odeon, MANCHESTER; 4th The

Gaumont, HANLEY; 5th Gaumont, WOLVERHAMPTON; 6th Odeon, CHELTENHAM; 7th The Winter Gardens, BOURNEMOUTH; 8th The Colston Hall, BRISTOL; 10th The Granada, KETTERING; 11th The Odeon, ROMFORD; 12th Odeon, SOUTHEND; 13th The Gaumont, IPSWICH; 14th Guildhall, PORTSMOUTH; 15th De Montfort Hall, LEICESTER; 17th Granada, WOOLWICH; 18th The Granada, GREENFORD; 19th Granada, SLOUGH; 20th The Gaumont, WORCESTER; 21st Granada, TOOTING; 22nd The Granada, WALTHAMSTOW.

## THE SHADOWS

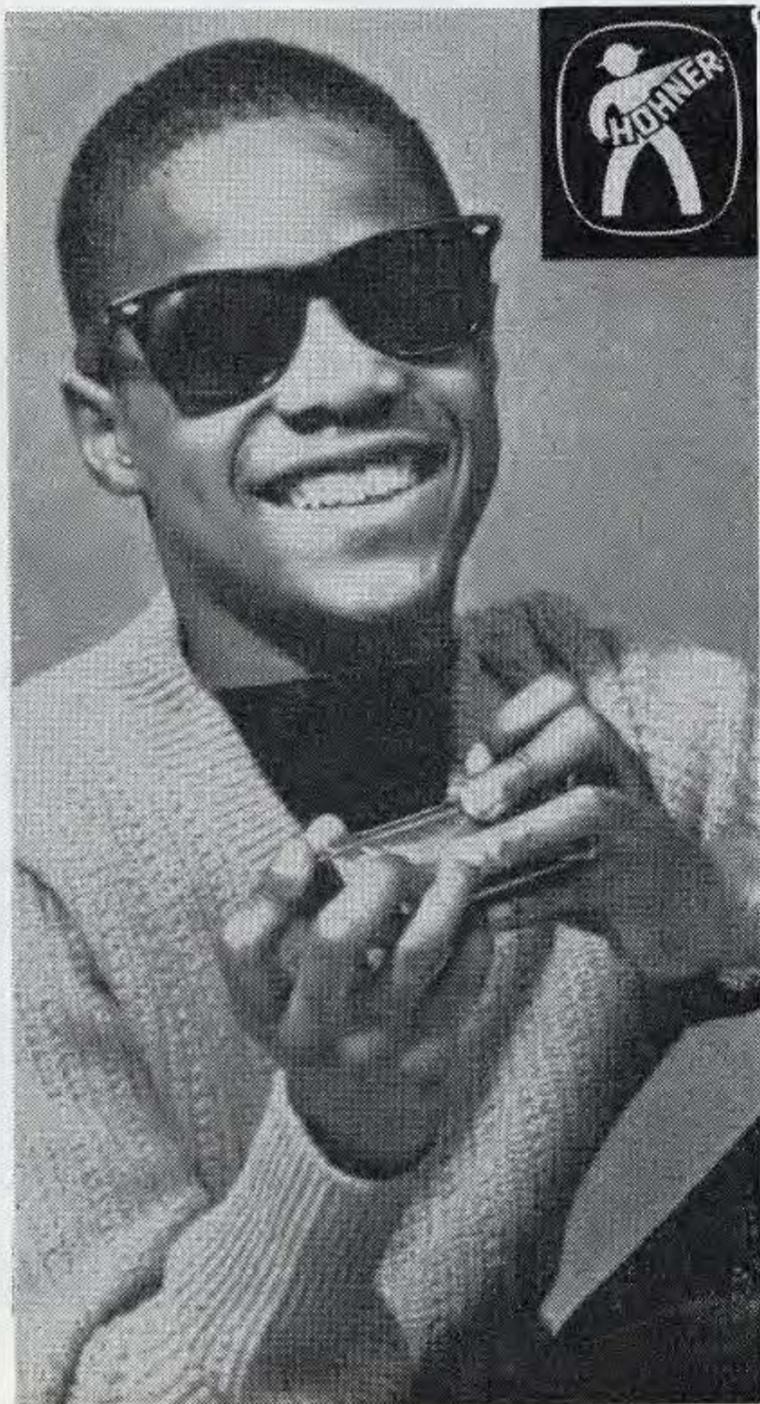
October. 25th W E M B L E Y ; 27th-28th ABC, DUBLIN; 29th-30th ABC, BELFAST; 31st ABC, WIGAN.

November. 3rd Odeon, GLASGOW; 4th ABC, EDINBURGH; 5th ABC, STOCKTON; 6th ABC, HULL; 7th Odeon, LIVERPOOL; 8th De Montfort Hall, LEICESTER; 11th The ABC, HUDDERSFIELD; 12th ABC, MANCHESTER; 13th The Granada, SHREWSBURY; 14th The Gaumont, HANLEY; 15th ABC, BLACKPOOL; 17th The ABC, GLOUCESTER; 18th The ABC, EXETER; 19th ABC, PLYMOUTH; 20th ABC, SOUTHAMPTON.

## PETER AND GORDON

October. 25th LEWISHAM.

November. 1st H A L I F A X ; 14th Tour of AMERICA.



# LITTLE STEVIE WONDER

Here you see little Stevie Wonder—13-year-old genius and star of the entertainment world from the U.S.A. Acclaimed currently in Europe as an outstanding discovery, little Stevie Wonder—rhythm and blues specialist—like so many other top stars throughout the world, plays a **HOHNER Chromatic Harmonica.**

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### THE ANIMALS

October. 25th NEWCASTLE; 26th BIRMINGHAM; 27th STOCKTON; 28th EDINBURGH; 29th DUMFRIES; 30th STOCKTON; 31st BRADFORD.

November. 1st COVENTRY; 2nd KILBURN; 3rd GUILDFORD; 4th CROYDON; 5th SHEFFIELD; 6th STOKE; 7th DERBY; 8th PORTSMOUTH; 9th ROCHESTER; 10th LEWISHAM; 11th CARDIFF; 12th BRISTOL; 13th WATFORD; 14th MANCHESTER; 15th BOURNEMOUTH.

### THE APPLEJACKS

October. 25th LIVERPOOL; 26th KINGSTON; 27th SOUTHAMPTON; 28th CARDIFF; 29th BIRMINGHAM; 30th NOTTINGHAM; 31st ROCHESTER.

November. 1st LEWISHAM; 2nd BEDFORD; 3rd MANCHESTER; 4th HANLEY; 5th WOLVERHAMPTON; 6th CHELTENHAM; 7th BOURNEMOUTH; 8th BRISTOL; 10th KETTERING; 11th ROMFORD; 12th SOUTHEND; 13th IPSWICH; 14th PORTSMOUTH; 15th LEICESTER; 17th WOOLWICH; 18th GREENFORD; 19th SLOUGH; 20th WORCESTER; 21st TOOTING; 22nd WALTHAMSTOW.

### THE PRETTY THINGS

October. 27th 100 Club, LONDON; 29th Maieslic, LUTON; 30th Court, PECKHAM; 31st Corn Exchange, CAMBRIDGE.

November. 6th Tower Ballroom, NEW BRIGHTON; 7th The Palais, PETERBOROUGH; 9th Royal Albert Hall, LONDON; 13th Palais, WIMBLEDON; 19th Olympic, READING; 20th Hillside, HEREFORD; 21st The Town Hall, LOUGHBOROUGH.

### THE BACHELORS

October. 25th WEMBLEY.

November. 1st WIMBLEDON; 7th-10th Visit AMERICA; 11th Rehearsal for Christmas panto at the Alexandra, BIRMINGHAM.

### THE YARDBIRDS

October. 25th Craw Daddy, RICHMOND; 26th FOREST HILL; 29th Lakeside, HENDON; 30th The Marquee, LONDON.

November. 6th MORECOMBE; 11th The Corn Exchange, BRISTOL; 12th KIDDERMINSTER; 13th SPENNYMOOR; 14th MANCHESTER; 15th Craw Daddy, RICHMOND; 17th WALLINGTON; 18th STOURBRIDGE; 19th WORTHING; 20th LEYTON.

### THE NASHVILLE TEENS

October. 25th NEWCASTLE; 26th BIRMINGHAM; 27th STOCKTON; 28th EDINBURGH; 29th DUMFRIES; 30th STOCKTON; 31st BRADFORD.

November. 1st COVENTRY; 2nd KILBURN; 3rd GUILDFORD; 4th CROYDON; 5th SHEFFIELD; 6th STOKE; 7th DERBY; 8th PORTSMOUTH; 9th ROCHESTER; 10th LEWISHAM; 11th CARDIFF; 12th BRISTOL; 13th WATFORD; 14th MANCHESTER; 15th BOURNEMOUTH.

### THE FOUR PENNIES

October. 25th Grand, NELSON; 27th The Playhouse, MANCHESTER; 30th SUNDERLAND.

November. 10th Theatre Royal, KINGS LYNN; 13th Empire, MORECOMBE; 21st Spa Hall, BRIDLINGTON; 24th Tour of SCOTLAND.

### THE SWINGING BLUE JEANS

October. 25th The Hippodrome, COVENTRY; 26th Pavilion, BATH; 30th Casino, BURNLEY; 31st The Merseyview, FRODSHAM.

November. 4th Club 99, BARROW; 5th ASHTON - UNDER - LYME; 6th TRENTHAM GARDENS; 7th BLETCHLEY; 20th Douglas, ISLE OF MAN; 21st Grosvenor, AYLESBURY; 22nd The Odeon, SITTINGBOURNE.

### HERMANS HERMITS

October. 25th 76 Club, BURTON-ON-TRENT; 26th The Silver Blades, BIRMINGHAM; 28th Pier, COLWYN BAY; 29th BILLINGHAM; 30th The Tower, NEW BRIGHTON; 31st Jung Frau, MANCHESTER.

November. 1st The Oasis, MANCHESTER; 2nd WOKING; 3rd The Plaza, MANCHESTER; 4th Golden Slipper, NOTTINGHAM; 5th CHIPPENHAM; 6th Hillside, HEREFORD; 7th University, NOTTINGHAM; 8th Lyric, DUNNINGTON; 10th Kings, DERBY; 11th LIVERPOOL; 14th EDMONTON; 15th LIVERPOOL; 16th SOUTHAMPTON; 17th PORTSMOUTH; 18th EXETER; 19th CARDIFF; 20th CHELTENHAM; 21st KINGSTON; 22nd HARROW; 24th BIRMINGHAM.

### THE MOJOS

October. 25th WEMBLEY; 30th The Central Pier, MORECOMBE; 31st Oasis, MANCHESTER.

November. 1st North End Working Men's Club, KETTERING; 6th The Tower, NEW BRIGHTON; 7th Spa Royal, BRIDLINGTON; 8th Oasis, MANCHESTER; 11th The Blue Lagoon, NEWQUAY; 13th The Co-op Hall, GRAVESEND; 14th The Drill Hall, GRANTHAM; 18th Corn Exchange, BRISTOL; 20th The Lido, WINCHESTER; 21st Market Hall, REDHILL; 22nd MUDEFORD (nr. Christchurch).

## Hank's COLUMN



Here we are, touring again . . . and loving every minute of it. You'll probably think I'm barmy when I say it, but I would rather do a tour of old England than any other country in the world! Yes, I mean that, and remember—we've been to quite a few.

The main trouble with touring overseas is that you never have time to look around. On the Continent, the shows go on till the small hours, when it's too late to go anywhere. In the morning, we're either in bed or flying to the next date. Also, we don't forget our fans in this country. They started us off and lots of them have been writing to us for so long that they're just like old friends. It knocks me out the way the fans are so faithful.

When this tour is over, Cliff, the boys and I are joining forces for the Christmas pantomime, "Aladdin", at the London Palladium (Booking Office now open, folks!). We start rehearsals as soon as Frankie Vaughan and Cilla have finished their present season. I'm really looking forward to it because we've written the whole score. In just two weeks we bashed out fifteen or sixteen songs and tunes. It's going to be a rather different sort of musical panto with the songs fitting into the story—at least, we hope they do! I believe that E.M.I. are going to make an L.P. of the show. Wouldn't it be luvly if we happened to have a "White Christmas" amongst the songs? . . . think of all the royalties we would get if one of our tunes sold 36,000,000 records!

Apart from the panto L.P., we're working on another one for release in the New Year. We hope to get it out before we begin our Charity Tour of the Far East or Africa.

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Continued on page 29

# INSTRUMENTAL NEWS

## BILL HALEY BUYING BURNS

PETER DYKE of Burns reports that Bill Haley's Comets have taken a big fancy to Burns guitars, especially the Hank Marvin guitar and bass. And he claims the Honeycombs are now all Burns with the exception of the drums.

## Telecaster for Keith Richard

BOB ADAMS of Sound City reports that Keith Richard has bought a new Fender Telecaster, but he doesn't have any intention of getting rid of his Epiphone.

The Bow Street Runners spent three-quarters of their £1,000 prize money from "Ready, Steady Win" in Sound City.

## GUITAR CLINIC AT ST. GILES

ST. GILES' MUSIC CENTRE is doing extremely well trade-wise. Now manager, Bill Lee, is arranging a new social venture. Within the next month or so he hopes to institute a guitar clinic. Top guitarists will be attending to play and answer queries, but first the shop layout will have to be re-organised to make more room.

## THE OTHERS



DO you listen to the radio half heartedly, not paying much attention but just enjoying the happy sound? If so, then you may have been roused from your dream world in the last month by a new record called "Oh Yeah!" Not because it slammed you right in the face but because it made you perk up and say "what's this"?

"This," is a Diddley disc and the group that sings it is THE OTHERS. Their home ground is Richmond where they all met at Hampton Grammar School. The group's equipment is passable although they say they would like to restock if and when their record takes off. Lead guitarist Peter Hammerton uses the Gibson S.G. Special with a 30 watt amplifier made by his uncle's electrical firm "Astronic"; these amps will be on the market quite soon now and if Pete's praise is anything to go by, they should be good sellers.

### APOLOGY

The Editor wishes to apologise to John E. Dallas & Sons Ltd. who were inadvertently omitted from the list of exhibitors in the special feature on the Instrument Trade Fair in the October issue.

### BRAND NEW AMPS

BOOSEY AND HAWKES are now handling a fine new range of "BEL" amplifiers in conjunction with Barnes and Mullins. We will be taking a closer look at these amps in the near future.



VOX ORGAN GUITAR

## ROSE-MORRIS HANDLING TOP AMERICAN MIKES

RICKENBACKER guitar wholesalers, Rose-Morris, now have a contract to supply the musical trade with American ELECTRO-VOICE MIKES. There are five models available priced from 22gns. to 45gns. These mikes have already been widely used in television and sound recording as well as in American space projects. In the States, they are acknowledged as THE top quality mike.

## NEW CENTRE FOR DALLAS

DALLAS, wholesalers for Framus guitars and Carlton drums, etc., have opened a new Wholesale Centre in Birmingham. They believe that the very important Midlands area needs a central depot, so that local dealers can get quick supplies of items which have gone out of stock.



### John's Answer

WHEN the Beatles recorded "I'm A Loser" John Lennon sang and played his guitar on one take and then added a harmonica track later.

Problem: How to do all three at once when they performed the number on stage.

Answer: John fitted this ingenious contraption round his neck to hold his harmonica. He could then alternately sing AND play harmonica whilst at the same time playing rhythm guitar throughout the number.

THE NEW MEETING PLACE FOR ALL THE GROUPS

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**LONG & SHORT IN FILM**

**T**HE Long and The Short, who recently had their debut disc, "The Letter," in the charts, have been making their first film at Shepperton Studios.

It's a musical entitled "Gonks Go Beat." "It was meant to be dead serious," said drummer Alan Grindley, "But I don't think it will end up that way—we found it very funny trying to be commandoes."

The script was written by Jimmy Watson, the group's co-manager and publicity agent. The all-star cast is headed by Kenneth Connor, Terry Scott and Iain Gregory, and there are two groups sharing honours with The Long and The Short, Lulu and The Luvvers and The Nashville Teens. The film will be on national release in December.

The Long and The Short all hail from the Wigan area and line up as Bob McKinnely, singer and rhythm guitarist, Bob Taylor, bass, Gerry Watt, piano, Les Saint, lead guitar and drummer Alan. They entered the disc world by winning a Beat Contest. Decca chief Dick Rowe was there and gave them an audition which was successful. At that time the group was known as "L'Ringos," but, for obvious reasons, the name had to be changed. Dick Rowe looked them up and down after the audition and said, "You three keep your hair long, you two cut yours short," after that, their choice of name was easy.

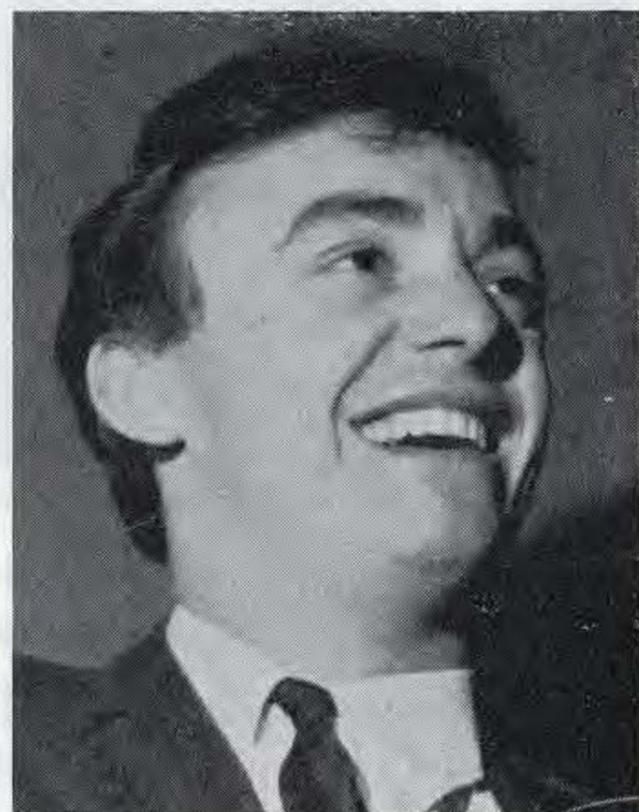
When they've finished the film the group are going on a solid tour of one nighters until January when they will be going to the States for a short tour. Their next record is undecided as yet. They haven't the faintest idea what it will be and are searching hard at present for original material which is not R and B.

**FRED HARDY TAKES OVER FROM BOB ADAMS AT SOUND CITY**

**F**RED HARDY has taken over from Bob Adams as Manager of the three London Arbiter shops, Sound City, Drum City and Paramount. Bob is now Promotion Manager for the Company and, in future, will be travelling all over the country meeting the groups who have bought their equipment. "This is something that I have been doing for a long time," Bob told *Beat Instrumental*, "But, it became very difficult for me to look after the London end while rushing off at a moment's notice to get somebody out of trouble. Now, I'll be able to spend all my time ensuring that everything is going smoothly in the place where it matters most—on stage."

Fred Hardy was a professional trombone player in Bristol, but he entered the musical instrument business in 1938 when he joined a firm called Brown's. In his very full career, Fred has been a director of Selmers and Chief Sales Manager at Burns. How does he feel the group scene is developing? "I think that there will always be a need for the excitement that only electrified instruments can produce and at Sound City we aim to offer a complete range of equipment and full after-service."

**Gerry Marsden Tries Out New Equipment**



**G**ERRY MARSDEN has been trying out a lot of new equipment recently. He borrowed a Gibson Jumbo for a recording session this month and also examined the new Selmer Stereo-master which is, in fact, two amplifiers in one. It gives 50 watts on treble, 50 watts on bass, both stereo, or a combined 100 watt mono.

**I**N November Watkins are bringing out the first British stereo echo unit, which will be sold under the name Stereocat. It is really a much improved version of their famous Copycat. The new advanced unit will enable two guitarists, by plugging in separate channels, or a solo guitarist to get a true stereo effect, producing a sort of cross-fire of sound.

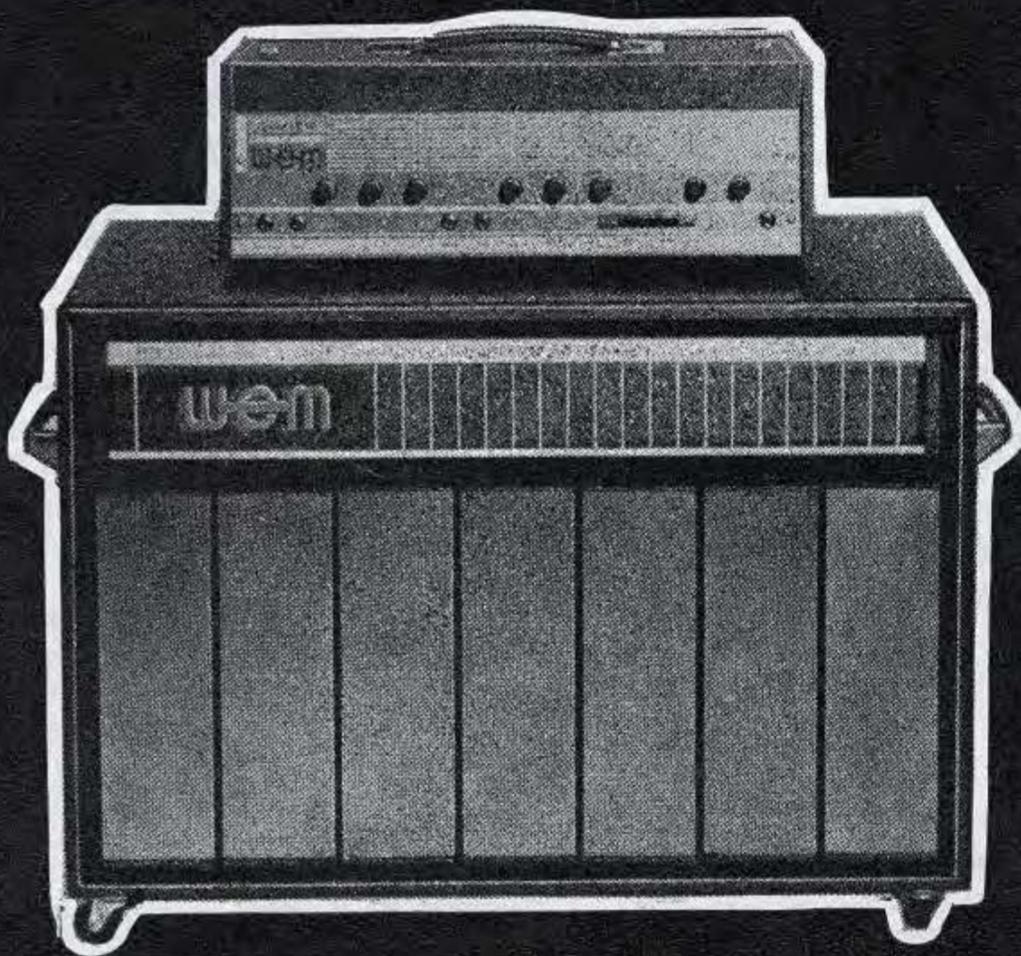
It's very compact without lids or flaps and at first glance it could be mistaken for a portable radio. It can take four input leads and there are two amplifier output leads. It should sell at around 52 gns.

**NEW WATKINS CAT**



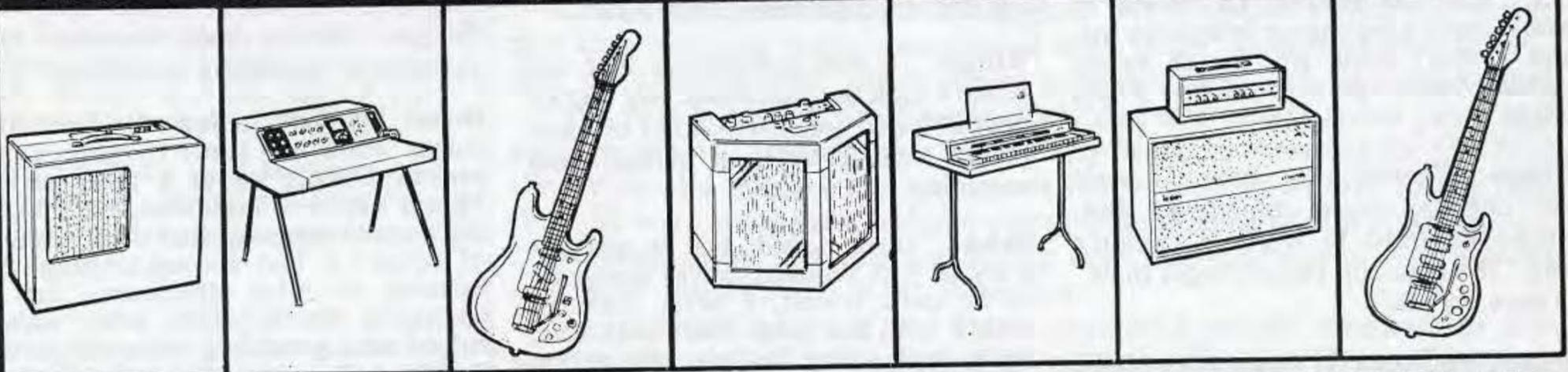
# HR30 and Starfinder

# THE BIBB WATKINS SOUND



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# RINGO STARR

and

# BRIAN BENNETT

# TALK DRUMS



**What would be the result if some of our top groups had a grand re-shuffle? Just imagine George Harrison, with only slightly longer hair, in the Stones' line-up, or Paul McCartney playing bass for the Animals!**

**Impossible? Maybe. But let's listen to a discussion between Ringo Starr and Brian Bennett and see how they feel about a swop—**

**Brian:** (laughing) "It would all depend on whether the money was right, wouldn't it? But, I think I would fit in O.K. with the Beatles. Of course, it would mean a big change in style for me, and I don't think my tonsils would produce half as good a result as yours, Ringo!"

**Ringo:** "Thanks a lot, Brian, I'll send the cheque round tomorrow! But, you've no need to worry, I couldn't sing "The Rise and Fall of Fingel Bunt" to save my life".

**Brian:** "Yes, it is a bit tricky. It's a funny thing, but I started out studying the violin. I scratched away for two years and, as if that wasn't enough, my Mum and Dad also wanted me to learn the piano, but I didn't fancy either of them and my parents didn't bother to push

me hard. In a way, I wish they had, because I sincerely believe that you're better off later on if your parents discipline you when you're young."

**Ringo:** "Thank you, Professor Bennett, for that lecture on Child Welfare! No, I am only kidding! I think you're quite right. Just think, I might now be a world famous classical musician if my parents had forced me to play the violin. When did you first start hitting things, Brian?"

**Brian:** "I must have been about two when I had my first drum kit. It was made up of pots and pans in the kitchen sink, or so I am told. My parents got me my first drum kit when I was nine".

**Ringo:** "I was just double that age when I took up drumming. My first kit cost £10 and was made up of bits and pieces from all sorts of makes. How much did your's cost?"

**Brian:** "Three pounds ten. It was just a toy set with starched canvas skins and, to be quite honest, I never bothered with it until five years afterwards. I see we're both using Ludwig kits at the moment—what do you think of them?"

**Ringo:** "Well, I've had three sets altogether, not counting my first one—you couldn't put a name to that because it was a mixture of so many bits and

pieces—next came an Ajax, which had some pretty hard bashing in our early days; then I changed to a Premier kit, which I played up till 1963. But these Ludwig's are the very best—don't you agree?"

**Brian:** "Yes, definitely. They really are superb. Everyone seems to begin with an odd mixture when they start playing. My first collection consisted of a 'Doc' Hunt bass drum, an Olympic snare drum and a Zin cymbal. Then when a bit of money started coming in, I got a Black Pearl Premier kit. A bit later I changed to a black Trixon, which I used for five years and then a black Ludwig".

**Ringo:** "What's all the black for? Do you play at funerals or something?"

**Brian:** "No! It is just my favourite colour. Hank and Bruce bought me my present Ludwig kit at a place called Manny's in New York. But, one thing I did want to ask you, what do you think of tutors? I first learned to play by listening to other drummers, then I bought a Buddy Rich tutor which helped me a great deal. I used to idolise Buddy and copied his style until I developed one of my own. I don't think you ever do stop learning and I often work on my timing now by using a book called, "Hindemith's Elementary Training". I think it should be compulsory reading for every musician

because it really does give you a fantastic sense of timing”.

**Ringo:** “I can see you like tutors—can’t say I’ve ever really found much use for them. I just joined a group and learned as I went along. I don’t believe in shutting yourself up in a room all on your own and practising for hours, but everyone to his own method. One thing I’m quite certain about, I don’t believe that ‘rock’ drummers should ever play modern jazz”.

**Brian:** “Hey, wait a minute! I certainly don’t agree with that! Most people would class me as a ‘rock’ drummer, but I still love to play modern jazz. It’s so relaxing. I don’t see why, if you are really dedicated to drumming, you shouldn’t play all sorts of music.”

**Ringo:** “O.K., Brian, let’s just agree to disagree with that one! Tell me, how many groups did you play for before you joined the Shadows?” It must have been quite a few”.

**Brian:** “You’re right there. I started, believe it or not, with the Wood Green Amateur Symphony Orchestra—very serious, that! Then jumped in the deep rock and roll end with Charlie (Wee Willie Harris), then after that came Vince Eager, Vince Taylor, Tony Sheridan, Marty Wilde, and just about all the old Larry Parnes’ stable; Eddie Cochran, Tommy Steele, The Krewcats Joe Brown and then, finally, the Shadows. What about you?”

**Ringo:** “Oh, I just knocked around with a few Liverpool groups—none of the names would mean all that much—until I joined Rory Storme and the Hurricanes. That was the group I left when I joined the Beatles. Everyone was always changing groups in Liverpool. Some people seemed to do it every month. By the way, why is it that so few of us drummers seem to get in the songwriting stakes? No, wait a minute! You’ve written a few, haven’t you?”

**Brian:** “Yes, I shared the writing credits for ‘Summer Holiday’ and ‘Wonderful Life’ with Bruce Welch. I think our main trouble is that you can’t write songs on drums. I took up the piano again recently and that helped me to get down to those two numbers”.

**Ringo:** “Who’s your favourite drummer? Personally, I nominate Tony Newman of Sounds Incorporated. He’s got a great style”.

**Brian:** “Ooh! Let me have a think. I reckon that Kenny Clare comes first on my list. But, there are a lot of others who are pretty good; for example, Andy White and that other drummer... what’s his name?... plays with the Insects. Ringo something or other”.

**Ringo:** “Never heard of him!”

# MEN Behind The INSTRUMENTS

## No. 1—TOM JENNINGS

**EIGHTEEN** years ago Tom Jennings started an instrument repair business in a small shop in Dartford, Kent.

Now that shop waits for the demolition boys to rip it down to make way for the new offices, showrooms and research workshops of Jennings Musical Instruments Ltd., manufacturers of the famous range of Vox amplifiers and guitars. “Bought that shop for £900 a long time ago, Tom Jennings told me. “Glad I did now, but I’ll be sorry to see it go.

“When I first rented that place the war had just ended. There was a terrific shortage of musical instruments in this country, so, I thought it would be a good idea to buy up second-hand equipment, recondition it and sell it either to the music shops or mail order. We mainly handled piano accordions, but there were a few trumpets and guitars thrown in.” He laughed, “At the start it was a case of tying as many as I could onto the back of my bike—petrol was rationed in those days—and pedalling around until they were all gone.

“We started to manufacture our own equipment in the early fifties and our first effort was the Univox keyboard—did very well too. Then around 1955 when the Skiffle era and Lonnie Donnegan were in full vogue we started to think about producing an amplifier. I thought of all the hundreds of guitarists up and down the country, who were producing a good sound which didn’t get to their audience.

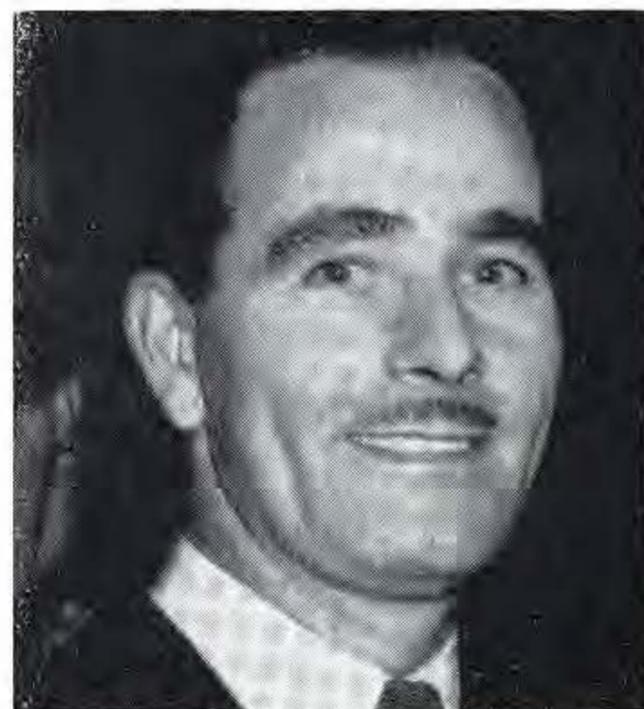
“After a long sweat, we finally produced the first Vox amplifier in 1958—with, of course, no idea of what it would lead to. But no piece of equipment will make a big impact on the musical scene unless a big name artist makes it popular and shows everybody what it can do. Fortunately for the whole of the music industry it was Shadows time. What Duane Eddy began in America they started here. They looked a pretty scruffy lot when I first saw them, but the kids went for them in a big way. We introduced the Shadows to Tender solids and Vox amplifiers and the resulting Shadows’ sound went round the world.

“Later on, we doubled the Wattage of our Amplifiers with the result that they were so heavy—compared with other models at that time—that we thought they would never sell—but they did, like hot cakes!

“We first supplied The Beatles with Vox equipment three years ago and we are still doing so. When they went to America for the first time they did a show at the famous Hollywood Bowl and found that their 50 watt amps just couldn’t pierce the screams of the audience, so, they asked us to produce something even more powerful. The results are their present 100 watt monsters.

“The Beatles’ tours of the States created a terrific demand for our equipment and led to our contract with the Thomas Organ Company to supply them with five million dollars worth each year.

“My policy has always been the same. We have never tried to be gimmicky in our equipment. Our amplifiers are just good, solid, reliable jobs which will not let a player down—that’s what we believe the instrumentalists want and that’s what we’ve always tried to give them.



# WE ALL RELY ON EACH OTHER

SAYS STONE KEITH RICHARD

**I**t's hard to find a bunch of characters who are more complementary to each other in their own casual way than the Stones. And it was interesting to get Keith Richard's views on what makes the Stones 'click' instrumentally on stage.

"It's just one big circle really", he told me, "but the one person who mustn't make a mistake is old Charlie at the back. If he got confused and gave us the wrong beat we'd be up a gum tree"!

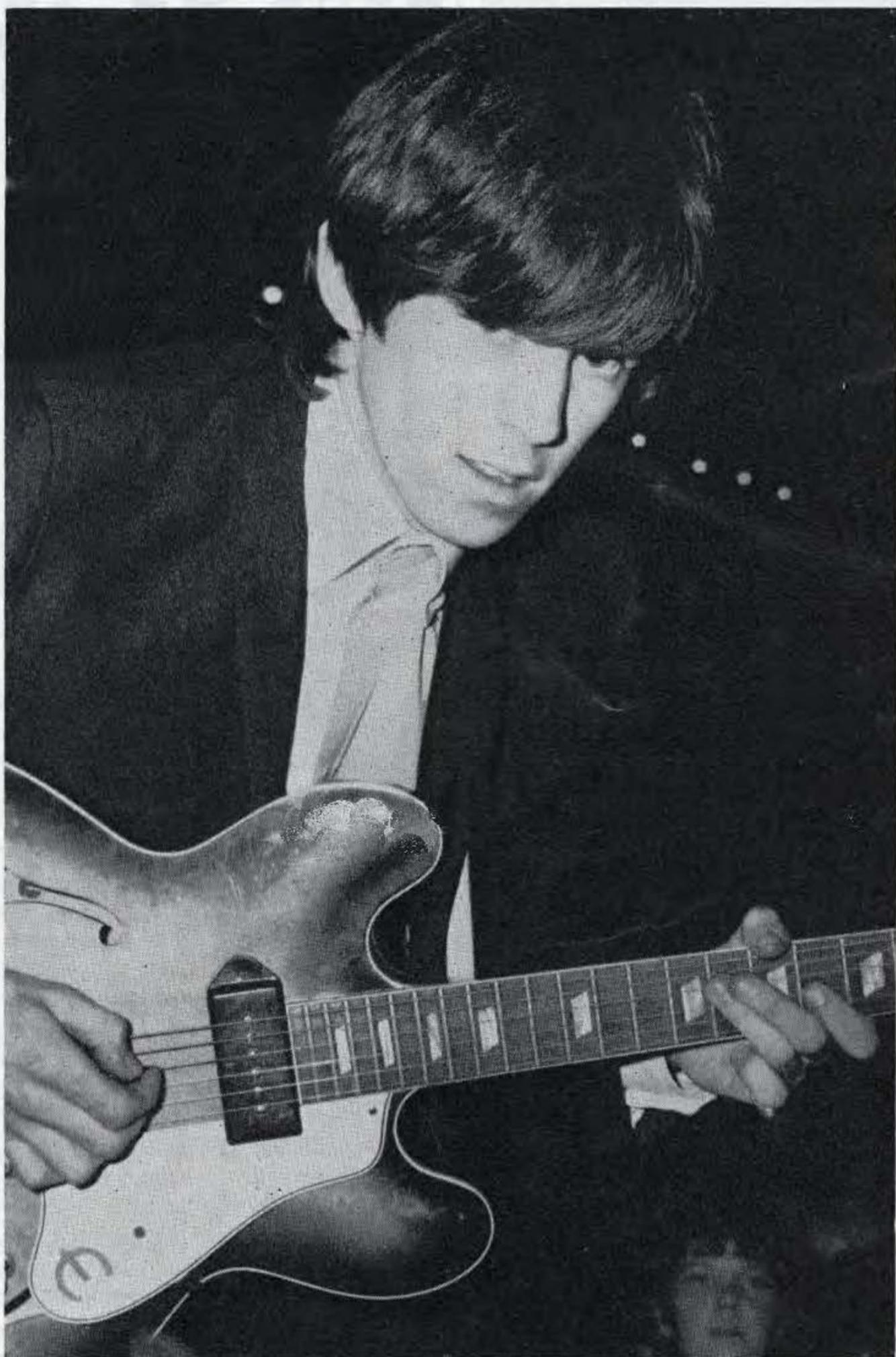
## NEVER THE SAME

**"Y**ou see, we never do a song exactly the same way twice. Mick is a great improviser. He sings every number exactly the way he feels it, and that means that if he sings one number seven times in one week, it comes over seven different ways."

"That's why I often turn round to face Charlie in the middle of a number. He's always stuck at the back of the stage and with the fantastic 'whoosh' of sound coming from the audience he has to lip read what Mick is singing most of the time. When I think he can't possibly know what Mick is doing, I turn round and give him the beat so that he's O.K. for the next bar. Like I said, it's a big circle. Charlie takes his cue from Mick; Brian, Bill and I take it from Charlie and Mick takes it from the lot of us".

## KEITH'S CHARGE

**K**eith Richard is now universally known for some highly original stage movements. He takes up his position on Mick's left, always showing a tremendous reaction to the number that they are performing. One of his most distinctive movements is the way he suddenly grips his Epiphone guitar like a 303 rifle and dives across the stage in a crouching position as though he is going to bayonet Bill Wyman with it on the other side of the stage.



## NO SET PATTERN

**"I** just do whatever the music makes me. I don't think any of us play to any set pattern. All the main work is done when we rehearse a number for the first time and the hardest thing of all is, as Bill says; "knowing when to play and when to keep quiet". Once we've worked out an arrangement it's just a matter of going on stage and enjoying ourselves.

Most of us find that when we are on stage performing we actually sing the song in our head with Mick and I reckon that most of the audience do the same. In a way our audience IS part of our performance—without one, we definitely cool down and stop swinging. It's much the same if they are a long way from us; it becomes difficult to make contact and everything goes a bit flat."

# EPIPHONE

by Rosetti

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BEAT

## THE NASHVILLE TEENS

Google Eye

T.N.T.

Decca F12000

THE follow-up to a big first disc hit is always very difficult. Many recording artistes have zoomed out of obscurity with a big-seller only to fade into oblivion again because their

second choice wasn't up to the same standard. The Nashville Teens have faced up to this problem by recording the classic, "Google Eye," which they have attempted to make in the same style as "Tobacco Road."

It was recorded at I.B.C. Studios in Portland Place and the seven-hour session was A & R'd by big independent producer, Micky Most. The two engineers who handled the sound balance, Allen Florence and John Pantree, were both very pleased with

the result. Said John: "The Teens have a real feel for recording. They know what they want and are not satisfied until they get it. As always they recorded the backing first and dubbed on the vocals by Kamon and Arthur. They are both excellent singers who are a pleasure to record."

Musically, the disc is near perfect and should make an impact on the charts. But, I can't help feeling that if it had been recorded by an unknown group it wouldn't go very far.

## MANFRED MANN

Sha-la-la

John Hardy

H.M.V. POP1346

ONCE again the Manfreds have gone for an oddly titled song. They insist it's purely a matter of chance that all their recent records have been so unusually named, it's just that every time they find a worthwhile song, it happens to be a "Do-Wah-Diddy" or a "5-4-3-2-1"!

"Sha-la-la" has been taken from

an L.P. by the Shirelles and there's certainly a lot of coincidence in the way it came to be chosen.

John Burgess, their recording manager, was A & R-ing a session for Cliff Bennett and The Rebel Rousers. One of the numbers that they wanted to record was "Sha-la-la" but it was finally rejected in favour of "One Way Love." Just around this time, John was looking for a good number for Manfred to record as his next single and he decided that "Sha-la-la" was going to be just right for him.

And that's where the coincidence comes into it, because he got a telephone call from an excited Manfred

a couple of days later to tell him: "There's no need to look any further. We've found our next record. It's a song called "Sha-la-la."

The session took place at E.M.I.'s St. John's Wood Studios and, as usual, it went very smoothly. They actually did eighteen takes of the instrumental backing before they chose the ninth as the best, and then Paul Jones added his vocal and Mike Vickers dubbed on his sax bit.

The record has all the usual Manfred trademarks with a strong tune, good balance by Norman Smith, and a great performance from the lads. Must be another sure-fire hit.

## THE KINKS

All Day And All Of The Night

I Gotta Move

Pye 15714

TWO original numbers from Ray Davies, Kinks' lead singer and rhythm guitarist—and the top side could well prove at least as big as "You Really Got Me." The earthy, almost guttural sound, is possibly even stronger than on that last biggie. Guitar amplification is tremulously effective, but the opening is way-out judged by current tastes. Song carries easily, well-performed with that slightly out-of-focus approach of Ray. There's a rough edge to the recording technique which will appeal to the R & B purists, but the overall

effect is much nearer Rock 'n Roll. The excitement builds well, though there is a touch of tedium about the middle eight. Should be a hit—and the "B" side is more routine in approach, conceivably more commercial. Value-for-money coupling.

Says recording manager Shel Talmy: "The Kinks are easy to record. We did this one on the seventh 'take'—funny, most of the hit discs I've had have been accomplished with lucky-seven takes. These boys are so professional it is only a matter of time before they do away with recording managers and tackle the whole job themselves."

"There's no multi-tracking on their sound. It's all done on the one track . . . and the boys made it easy for engineer Bob Elgar. The thing we

tried to bring up was that powerful droning bass of Pete Quaife—it offsets the qualities of Roy's voice."

Disc was made in the Pye studios, near Marble Arch—studios which somehow become very atmospheric after only a few run-throughs. The session lasted two hours . . . and the last few minutes were used to experiment with numbers not specifically intended for a single release. After each "take," the boys gathered round the playback speakers and heatedly discussed what improvements could be made. American Shel Talmy was surprised, he says, at their technical know-how.

Not perhaps as strong as "You Really Got Me," this one should still see the Muswell Hill, London, boys back in the charts.

## THE PRETTY THINGS

Don't Bring Me Down

We'll Be Together

Fontana TF 503

ON tour, the Pretty Things whip up enormous enthusiasm. The only surprise is that they've waited so long for this follow-up disc to "Rosalyn," their debut—which hit the charts. Trouble has been finding the right material . . . and this top side was penned by Johnny Dee, ex-

singer of the Bulldogs, who travelled with the "Things" soaking up their own individual sort of atmosphere.

Treatment shows signs of similarity to a Rolling Stone production, but this may not be a handicap. Phil May's violently husky vocal work is quite exceptional, flexible and dynamic. The R & B "feel" comes through well enough . . . well enough to give it a chart placing. Flip, on the other hand, features slow and ponderous blues motifs, with a thoroughly way-out approach all the way. Taken

on the strength of both sides, this release adds considerably to the boys' "Rosalyn" reputation.

The session was handled by drummer-arranger Bobby Graham with Fontana recording manager Jack Baverstock. Says Jack: "I believe this will be the one to get the boys really big acceptance. They're exciting and authentic. No trouble on the recording—it was in the can after just five 'takes'."

Could be a pretty good seller for the Pretty Things.

## HILTON VALENTINE

**H**ILTON STUART PATTERSON VALENTINE, alias The Thrifter to his Animal mates, because he and his money are not easily parted, is a self-taught guitarist, now operating on a Gretsch Tennessean and he's been described as "a wildly exciting instrumentalist" by the great Chuck Berry.

His selection, then, as Player of the Month is deserved—specially for the part he played in getting the Animals to the top of the charts on both sides of the Atlantic. He is a quiet, deep sort of personality, who says little, but gives the impression that the wheels never stop turning in his brain.

He started on guitar at thirteen, making a public appearance at St. Augustin's Church Hall, North Shields. "Forget all that childhood stuff," he says. "It all started happening when I turned professional at the age of twenty." Since then, he's met Berry, John Lee Hooker, Sonny Boy Williamson and claims: "Just talking to them about the weather somehow gives me a deeper insight into the blues." Born May 22, 1943, Hilton goes back to Muddy Waters and Jimmy Reed, though, for the main influences on his own bluesy guitar style.

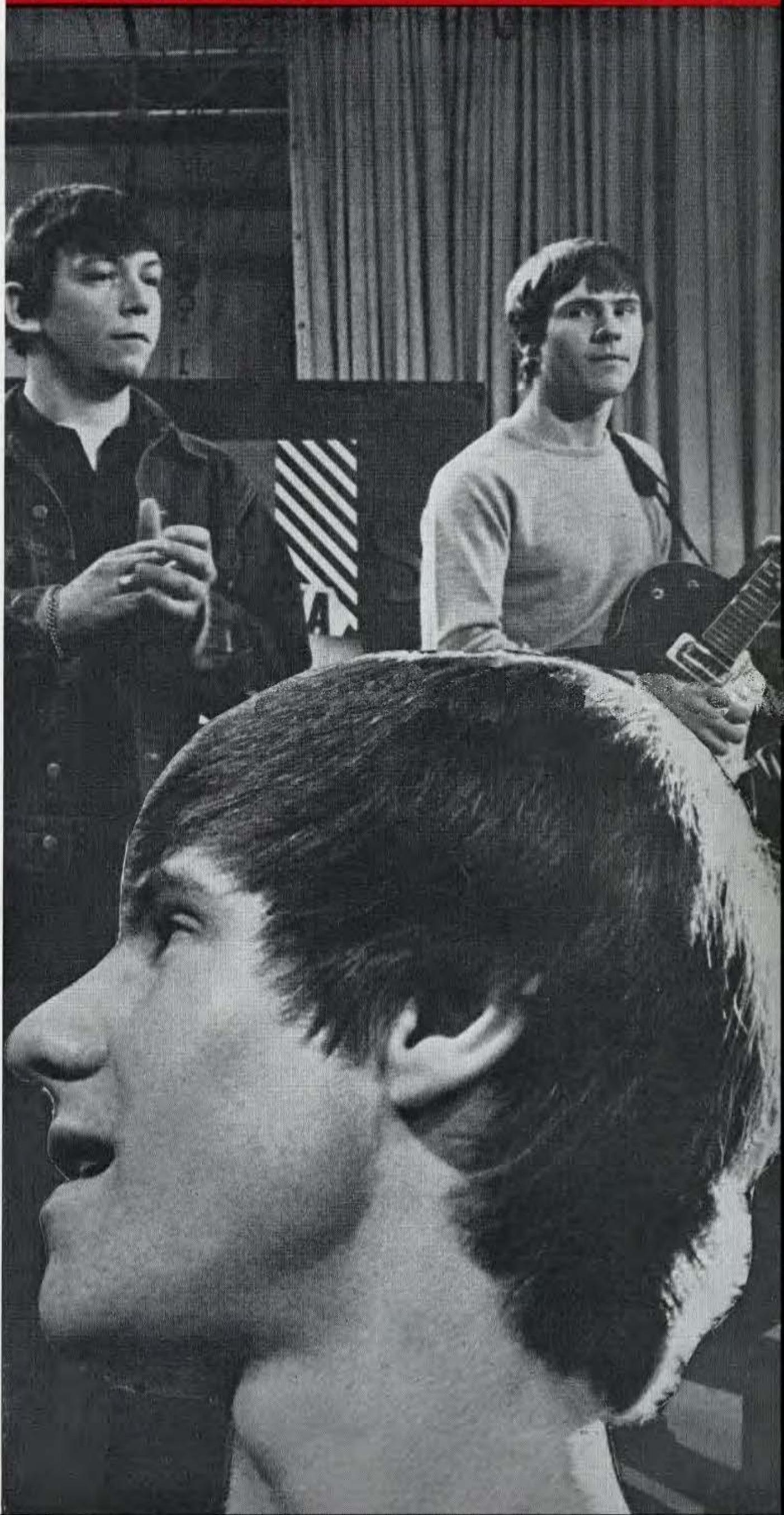
He says: "Soft, pretty-pretty music doesn't appeal to me at all—unless it's genuine folk stuff. The basis of our sound with the Animals is an interlocking of organ chords along with my guitar. Plus, of course, Eric's singing—that man really knows the blues." Hilton has spent the equivalent of years, he reckons, listening to the broadest of American guitar styles . . . "then I'd try to copy them. You go on for months getting nowhere—then suddenly you get the feel. It's a great feeling. But it takes time to soak up the atmosphere."

Tip for beginners from our Player of the Month: Listen all the time, study hard—and don't be put off by people who say you sound like someone else. Everybody who starts, once they get past the first few chords, is bound to sound like some top star. Individuality can only come later.

Hilton, 5ft. 10in., with green eyes and brown hair, is a one-man publicity department for the animals. He spends many evenings personally answering fan-mail, to a background sound of R and B records. "I practise a lot, but not so regularly now—I find actually working is the best bet."

Says Hilton: "Study the earlier work of Ray Charles if you want to pick up tips on phrasing. Not so far-out as the others. . . ." A one-time machinist, Hilton sees the group boom getting even wilder, with American-type package shows making the rounds. "We've been working on OUR plans," he says. "You haven't seen us at our wildest yet. . . ."

# PLAYER OF THE MONTH



# BILL WYMAN



**D**O you play bass? if so, have you ever tried to learn your part in a Stones number from the record itself? If so you have probably discovered that friend Bill won't obligingly give you a straightforward boogie to learn, he'll exhaust you trying to follow him.

After you've fallen away from the record player in a frustrated heap—you should remember that it didn't come to Bill in a week; it meant a lot of finger "rot" and cramp in the elbow for him too, before he was able to take his place in the Stone's line-up. Of these early days Bill says: "At first I made the mistake of picking out tunes, you know—Duane Eddy's stuff, "Peter Gunn," "Rebel Rouser." This meant that when I got together with guitar playing mates, all I could do was to keep hitting single notes while they played chords. So it was back to the record player to learn my boogies and runs." Nowadays Bill is respected by the top bass men in the business. Sure he's a good musician but it's his originality that they admire above all.

## INTRIGUING HUG

**O**NE of Bill's most intriguing characteristics is the distinctive way he stands and hugs that Framus F 5/150 of his. Is it a gimmick? Bill denies it, "I know it attracts a lot of attention," he says, "but I honestly hold my guitar that way for convenience. I don't run about the stage when we perform so I tuck my bass well into my body, it helps me get wrapped up in my work."

O.K., so that's the famous Wyman stance accounted for, now how about his sound—Does he have any secrets, any favourite tone settings? "My ideas," says Bill, "are no different from any other bass guitarists. Anyone will tell you it's great to have a full bass sound, as long as you get just the right amount of treble combined with it so that the sound really travels. On some numbers I set the tone at full treble. It's a fantastic sound if you have the power, but otherwise treble sound's very roney and you get a lifeless thump.

Needless to say, Bill has the power, 100 watts of it. He uses a Vox A.C. 100 unit with two matching cabinets, each containing two 15in. speakers.

The Framus which he puts through this set-up is very close to his heart—"I love the tone," he says. The controls are sensibly arranged and I especially like the flick across Bass-Treble switch. I certainly wouldn't swap it.

# YOUR QUERIES ANSWERED . . .

London, S.W.12.

Dear Sir,

Could you please tell me what drumsticks Ringo uses.

Yours faithfully,  
JOHN RICHARDS.

**ANSWER:—A Gretsch 1.D. "Art Blakely" model.**

Barking, Essex.

Dear Sir,

I play drums and I'm most careful about keeping my kit clean. Is it O.K. to use metal polish on cymbals?

Yours,  
PHILLIP JENNINGS.

**ANSWER:—No, because in time the acid in it will corrode the metal. By all means keep the cymbals clean, but use soapy water, then polish them off with a dry cloth.**

Brighton, Sussex.

Dear Sir,

Can you tell me what make of guitar Mike Wakelin of The Naturals used to play when the group first became known?

Yours sincerely,  
LESLIE ALEXANDER.

**ANSWER:—Bassman, Mike, used a "Broadway."**

Wolverhampton, Staffs.

Dear Sir,

It seems a great pity that that fab guitarist, Mick Green, has gone as rhythm player for the Dakotas. Is his talent completely wasted, or does he play lead now and again?

Yours faithfully,  
KEN D'ARCY.

**ANSWER:—Don't worry, Ken. Mick still has a chance to show off his rare talent. He chops and changes with Mike Maxfield throughout the Dakotas act.**

Bierton, Nr. Aylesbury.

Dear Sir,

Firstly, I must say that *Beat Instrumental* is a remarkably good magazine. As I am very interested in guitars, I find this mag just right. I happened to see it on a newspaper stand and as it looked interesting I bought a copy, and I shall continue to do so.

Secondly, I should like to know what type of guitar straps The Shadows and The Tremeloes use when they make TV appearances. I like the look of the buckle on the front end of the shoulder pad. I have been looking around for an elegant-looking strap, but I have had no luck.

Yours faithfully,  
B. HANNAY.

**ANSWER:—We wouldn't like to say which straps the top group members use because they are always changing**

**and no one make is given preference. Some boys, on the other hand, use straps which they have had from the very start of their careers and have forgotten the make.**

**The adjustable buckle strap should not be hard to obtain, although the good makes cost around 12/-d.**

Elgin, Scotland.

Dear Sir,

I purchased a Hofner Verithin guitar recently and would be obliged if you could give me information on how to attach a sling. I have secured one end to the back of the Bigsby Vibrato Unit, but I'm not so sure about the other end. I don't want, if possible, to tie the sling on to the head.

Yours sincerely,  
J. G. MAIR.

**ANSWER:—There is no other point to attach a strap to on the Verithin so use a "Cello" type strap, which will stretch up to the head. Attach a cord to the end of this and loop it round the thinnest part of the head and under the strings.**

Bloxham, Nr. Banbury.

Dear Sir,

I am a member of a very amateur beat group called The Reactors, and as we have a very great financial problem I would like to know the

cheapest solid guitar as I am selling my present one.

I have had "Kent" guitars recommended. Should I take this advice and get one? I believe that Japan has some cheap ones on the market.

Yours,  
A GREAT ADMIRER  
(of a Fab Mag).

**ANSWER:—The cheapest guitar we know of costs 18gns. It is a Japanese model called a "Soundmaster." There are, however, many other guitars in the 18gns-25gns. range on the market. I think it would be worth your while to wait just a little longer until you have enough money to get one of the better-known makes.**

Bristol.

Dear Sir,

Can you tell me if artistes ever play live on "Thank Your Lucky Stars"? I say they always mime, but my friend says they actually play even though you can't see their amps.

Yours sincerely,  
ANN GEARY.

**ANSWER:—You are right. The artistes always mime because "Thank Your Lucky Stars" is an "eye appeal" programme.**

**The people appearing hear their record played back whilst they mime to it.**

## INSTRUMENTAL CORNER



**The Ekosonic**

Price is 199 gns. Main distributor for U.K. is Rose-Morris.

### The Rangemaster Treble Booster

A remarkable little instrument this, already being very widely used by lead guitarists. It only measures 4½" by 5" by 3" but the difference it makes to your sound is very marked. The "Rangemaster" acts on the usual battery pre-amp principle, and puts that extra top on your treble. It can be used with any amp.

On the pressed steel case there is an on/off switch and a control for your boost. There is the usual lead to the amp and a small storage space for it at the back.

At 5 gns. the Dallas Rangemaster is a good investment.

# WHERE THE STONES RECORD

Space has always been a problem in Denmark Street, London's Tin Pan Alley. Half of England's music publishers, plus a few cafes, a stationer, an old print dealer, a couple of hairdressers, a photo copying service and a recording studio, Regent Sound, are all crammed into its brief hundred yards.

Regent Sound must have one of the best positions of all the forty-five, or so, recording studios in London. There is always someone dashing across the street to get a disc cut from a tape, or to arrange a recording session at short notice.

## DEMO DISCS

The recording studio boom began several years back when it was finally recognized that you couldn't sell a song on sheet music. Whilst it was very difficult to put the arrangement idea and feel of a number on paper, it was comparatively simple to get the message across by means of a demonstration disc. Also, recording managers who refused to go over sheet music or tapes, were much more amenable to popping a 45 demo on to their turntables.

Regent Sound was born twelve years ago, but it was not until the present youthful owner, the Rt. Hon. James Baring, took over the studio in 1961 that things began to happen.

"I estimate that somewhere in the region of fifty percent of all British hit records during the past two years started off as demos in these studios", he told me; and looking at all the signed photographs of the artistes decorating the wall behind him, his boast certainly rang true.

## PREFERRED REGENT SOUND

But the biggest surprise of all was when the Rolling Stones decided that they preferred to record in Regent Sound rather than any other studio in England. Even some of their final master discs were produced there.

Said Bill Farley, one of the recording engineers, "I have balanced all the Stones' recordings here, including "Not Fade Away." That was an absolute riot of a session with Gene Pitney, Phil Spector, Andrew Oldham and the Stones whooping it up on one of the most fantastic takes I've ever seen. The atmosphere was terrific and immediately I heard the first playback I knew we were into something good!!

"The Stones' L.P. was also recorded and mastered here. But sometimes it

was very difficult to work because of all the noise coming through the walls from the crowds of fans outside." "After one fan invasion, the outer office and entrance hall had to be completely redecorated", added receptionist, Cindy Thompson.

The studio is a smallish 30 ft. by 20 ft. but the recording equipment is right up-to-date with a battery of nine mikes, Ampex recording units and Tiros mixers.

Studio time is £5 an hour. For this you have the use of all the equipment plus a piano, echo chamber and an experienced engineer to supervise your sound balance. Naturally, you have to provide any other instruments you want to play, such as guitars and you have to bring your own amplifier.

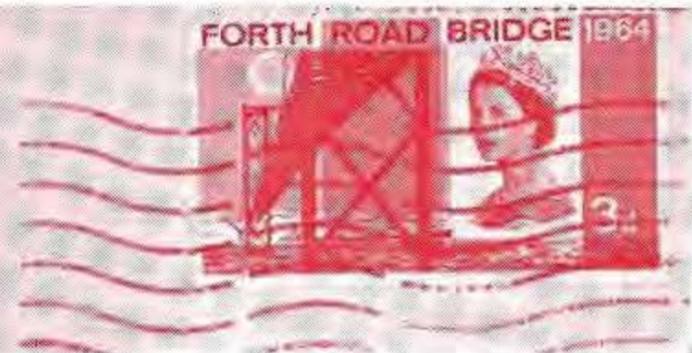
After you've made a successful tape it can be quickly transferred on to a normal-sized disc which can be played on any record player. A single-sider costs 15/-d; a double-sider 22/6d. If you're a songwriter then you will be following in the footsteps of many other famous names who've been here before you such as Johnny Worth, Les Read, Mitch Murray, and even Mick Jagger and Keith Richard, who made a demo disc of "As Tears Go By" in Regent Sound for Marianne Faithfull. And you know what happened to that!



*The Stones recording at Regent Sound. Left to right: Mick, Brian, Bill and Keith. Bill Farley and Andrew Oldham are in the control room at the back.*

# YOUR LETTERS

Here are just a few of the letters we have received. If you have any views or suggestions send them to The Editor, Beat Instrumental, 244 Edgware Road, London, W.2.



Dear Ed.,

I like the idea of *Beat Instrumental* very much because now anyone who is thinking of buying a new guitar has a magazine to refer to before he goes into his local shop. But please do give us the dope about new equipment as soon as it comes out so that we are always up to date on the latest trends.

**David Barker,  
Birmingham.**

Dear Johnny Dean,

What's all this. Don't tell me that somebody (you) has finally decided to publish a paper for the people who actually PLAY in groups. Personally, I've been getting a bit fed up with reading what so-and-so had for breakfast—but I'd really be interested in reading about how his group produced their latest record. I often find

it difficult to work out "who" was playing "what" on many records. I also don't believe that so many of our top boys just think everything is "great" all the time. Give us more of what they REALLY say.

**Fred Lattimore,  
Hendon.**

Dear Johnny Dean,

Why, Oh Why in this the heyday of Beat—is there no real, live, moving show to watch on TV?

The present day ones are pretty anaemic aren't they? So I think someone should start a "Bring Back 'Oh Boy' Movement."

How dare Jack Good leave us in the lurch, why can't he come back and get British Telly Beat moving again!

**Bertram Stuart,  
Stepney.**

*Editor answers:—Jack Good has*

been busy producing the programme "Shindig" over here for American Television. Now he's back in the States, but there's talk of his returning to do a new British series.

Hi Johnny!

I've just had a great idea—why not do a survey on how the poor girl friends of the beat boys feel, staying at home while their boys are gadding about the country.

Don't forget—behind every great man there's a woman. So how about an article?

**Pam,  
Tottenham.**

*The Editor does not necessarily agree with the views expressed in these letters.*

## WHERE IS EVERYBODY?

(Continued from page 15)

### THE KINKS

**October.** 28th The Twisted Wheel, MANCHESTER; 29th Carlton, ERDINGTON.

**November.** 7th Granada, WALTHAMSTOW; 8th Odeon, COLCHESTER; 10th The ABC, ROMFORD; 11th ABC, HARROW; 12th ABC, NORTHAMPTON; 13th ABC, LINCOLN; 14th City Hall, SHEFFIELD; 15th Hippodrome, BIRMINGHAM; 17th Granada, BEDFORD; 18th The ABC, CHESTER, 19th The Oldway, ECCLES; 21st Gaumont, DERBY; 22nd Theatre, COVENTRY; 24th The ABC, DOVER.

### THE DOWNLINERS SECT

**October.** 28th University, BRIGHTON; 29th DAGENHAM; 30th The University, SOUTHAMPTON; 31st Attic Club, HOUNSLOW.

**November.** 1st 51 Club, LONDON; 5th Town Hall, KIDDERMINSTER; 7th Ifield Grammar School, CRAWLEY; 8th The 51 Club, LONDON; 9th Pavilion, BATH; 10th Public Hall, WALLINGTON; 12th GLASGOW; 13th The 51 Club, LONDON; 14th Northern Poly., LONDON; 15th 51 Club, LONDON; 24th Church Elm, DAGENHAM.

### BRIAN POOLE AND THE TREMELOES

**November.** 15th Empire, LIVERPOOL; 16th The Granada, SOUTHAMPTON; 17th Guildhall, PORTSMOUTH; 18th The Odeon, EXETER; 19th Odeon, CARDIFF; 20th Odeon, CHELTENHAM; 21st The Granada, KINGSTON; 22nd Granada, HAR-

ROW; 24th Odeon, BIRMINGHAM.

### WAYNE FONTANA AND THE MINDBENDERS

**October.** 25th OLDHAM; 27th The Saints, SHEFFIELD; 30th LONDON; 31st Town Hall, STOCKPORT.

**November.** 1st Kings, GLASGOW; 2nd BRIDGWATER; 5th Carlton, ERDINGTON; 6th TROWBRIDGE; 7th Majestic, CREWE; 8th Mr. Smith's, MANCHESTER; 14th Jung Frau, MANCHESTER; 17th DERBY; 18th-23rd Tour of SCOTLAND.

## Beat-Nits



"Whaddya mean he wants to join the Group?"

# "I WISH I COULD FIND TIME TO PRACTICE," SAYS GEORGE

in an exclusive interview with Tony Webster

**JUST** chuck the word 'guitars' into any conversation with George Harrison and you can prepare yourself for a really detailed discussion.

"One of my big ambitions, Tony, is to play a classical guitar really well," George told me, "You really have to learn some intricate finger-

work. Segovia is a person that I admire very much. He gets more feeling out of his guitar that anyone else I've ever heard—he's fantastic.

"Chet Atkins is another guitarist that I wish I could imitate at times but once again he's too intricate for me.

"We've got a couple of boys in England that I think are really great. Colin Manley of the Remo Four and Griff Griffiths of the old Big 3. Both of these boys are so far advanced

they make most other British guitarists, including myself, sound old-fashioned.

"My trouble is I don't practice enough. It's not that I don't want to, it's just that I can never find the time. It beats me how Hank Marvin has managed it, but in my opinion, he's one of the most improved guitarists I've heard with a real sound of his own.

## FIRST GUITAR

**"I** STARTED learning to play the guitar when I was thirteen on an old Spanish model, which my dad picked up for fifty bob. S'funny how little things can change your whole life. Don't ask me why he chose a guitar instead of a mouth organ or something. They certainly weren't popular at the time, anyway, I learned my first basic chords on it.

"Then I bought my first electric job, a big Hofner President. But I soon got fed up with it and did a straight swop for a Hofner Club 40. I thought it was the most fantastic guitar ever, but a short time later solids became all the rage and I bought a Futurama. This was the guitar which I played right through the Cavern and German Night Club days. Incidentally, I see it's been offered as a prize in a competition which your magazine is running and I hope that whoever wins has as much fun with it as I did. It's a great guitar.

## BEST MODEL

**"WHEN** you're making a living out of guitar playing as I am, you always want the best model. The trouble is you can't decide which IS the best model until you've tried them all. I've gone through a black Gretsch Duo Jet, which I bought around the time of 'Please, Please Me,' a Gretsch Country Gentleman and several others, but when John got his Rickenbacker in 1963 I thought it was the end. I finally made up my mind and bought one when we went to the States at the beginning of this year.

"My first Rickenbacker was a six-string like John's. But you know how it is, I decided to go one better and got a twelve-string, which I now use more than anything else. It's a great guitar, you can get so many different sounds from it. It's like experimenting with an organ.

"But, seriously, Tony, in my opinion I'm still a lousy guitarist compared with some of those great instrumentalists that I've been talking about." And with that parting remark he hurried back and took up his position in front of the TV cameras.



# TOO MANY KNOBS SAY MANNNS

**I**T is a long, hard drag from Denmark Street to Utopia, but when conscience dictates, that's the way you have to go.

So spake Manfred Mann collectively, as they sat, lay and drooped in various attitudes of limbo and banded the word about instruments.

"You could say we were constantly seeking perfection in our instruments," said the real Manfred, clutching modesty to him like a blue woollen towel. "Nothing is too good and the best is what we want."

"We are satisfied to a degree with what we have, but all the time, we find small faults, things that could be improved. And the music industry seems to be getting more complex. Sticking more knobs on everything."

"More knobs," said Mike Vickers.

"On everything," said Tom McGuinness. "We don't want to pay out money just for extra knobs."

"It's happening," said Manfred.

"The whole world over," said Paul Jones.

"Everybody says," said Mike Hugg.

Tom McGuinness has a Fender bass. He plans to change it for a Gibson or an Epiphone in the near future.

Manfred, once an acoustic pianist but currently a champion of the Vox organ, is always looking for new sounds inside the box.

Mike Vickers, a flautist and tenor-sax player before the Manfreds became Mann's, settles for a nice, simple Gibson—"beautifully uncluttered," he says.

Mike Hugg, whose first instrument was once the vibraphone, is for the moment satisfied with his grey tortoise-shell Ludwig drum-kit.

All reckon they have a large turn-over of gear, but none so rapid as vocalist-mouth-harpist Paul Jones, who

buys his Hohner harps in boxes of six—10s. 9d. per harp—and gets through a case every two months.

"Sounds like a cheap sort of living, he said, "but when you work out the number I've got through since we started, I reckon it would have been cheaper to buy a 100-guinea trumpet."

A knock on the door. Enter a girl, all eyes and dewy charm. "Coo-ee, it's me," she breathes in best Fenella Fielding style, carefully kooky and calculated to draw a "stay-awhile" response from the Manns.

Paul gently but firmly guides her back out. "She keeps coming in," he says. "None of us wants to see her but she keeps coming back." Publicist Kenneth Pitt smiles an apology. Back to past tense.

## GOING WRONG WAY

"Musically, we're going the wrong way," said Manfred. Right now, we have the best equipment we know—all our amplification is Vox, by the way."

"But it is so much a matter of phases these days," said Mike Vickers. "At first, there was the Fender phase. Anything American was good. Everybody wanted it. Now it is reversed. Everybody in America wants British gear."

"People get sudden likes," said Tom McGuinness.

"The whole world over," said Manfred.

"Somewhere, somebody loves me," said Paul Jones, over in a corner looking.

"I suppose you could say," said Manfred, adjusting his glasses and clearing his throat, like somebody about to sum up something, "that British instruments are improving with the competition and deteriorating with the mass production..."

That's limboland, daddy . . .





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MOST  
SENSATIONAL  
GUITAR  
SOUND**



***Rickenbacker***

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