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No. 18

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Editorial

BRITISH BEAT DOMINATES THE WORLD and every single person who plays an instrument is helping to keep it that way. Yes, everyone, from the experienced hit-paraders to the beginners, painfully extracting their first sounds from a strange new instrument.

NO ONE CAN STAY AT THE TOP FOREVER, so it's important that there's a load of fresh talent with new ideas and new sounds trying their darndest to make the grade. The opportunities are greater than ever. Our Top Twenty is no longer saturated with American discs. Recording managers **MUST** try out unknown groups and instrumentalists. It's not easy, but it can be done.

BEAT INSTRUMENTAL will be telling you what the people at the top are doing and giving you the facts about recording, instruments and everything else to do with the Beat World straight from the people who know.

OUR PANEL OF EXPERTS will always be ready and willing to answer any technical question you send in, and don't forget that we also want your general views. So, if you've got something on your mind, whether you want to beef or praise, drop me a line.

The Editor.

CONTENTS

Page

1. Hank Marvin.
2. Rose Morris—Rickenbacker Guitars.
3. Editorial and Zombies.
4. Profile of Manfred Mann.
5. No Gimmick Says Honey.
6. The Animals.
7. P. J. Proby At Home.
8. Portrait of Kinks.
9. Group of the Month—The Kinks and Selmer Catalogue Offer.
10. Teethgrinders Galore.
11. New Equipment for Naturals and Hohner Harmonica Offer.
12. Where Is Everybody?
13. Win George Harrison's Guitar and Hank's Column.
14. Nashville Teens and Instrumental Corner.
15. Sound City
16. Instrumental News.
17. Vox.
18. } Instrumental Fair Report.
19. }
20. Mod Hermits' Hit.
21. Keith Richard — Player of the Month.
22. Pretty Things Don't Care.
23. "I don't know a thing about the guitar"—Paul McCartney.
24. Recording Notes.
25. Letters and Question Time.
26. Ray Ennis talks to "Beat Instrumental."
27. Show Bands next says Anthony Barron.
28. Besson Advertisement.

GEORGE HELPED THE ZOMBIES

THE word 'zombie' in a dictionary means more or less to walk dead. But the way "She's Not There" pushed up the charts proved they're anything but that.

They are "The Zombies." Paul Atkinson (lead), Chris White (bass), Rod Argent (piano and organ), Colin Blunstone (vocals) and Hugh Grundy (drums).

Bassist Chris White is certain that Beatle George Harrison put their disc in the charts. He says: "If George says he likes a thing, then the kids automatically like it. George said our disc was good, and that's the reason I think it hit the charts."



PROFILE

MANFRED MANN

THE chief Mann peers unsmilingly through horn-rimmed spectacles, brown eyes probing. The hair is black. Just an inch under six feet, Manfred weighs 11 stone. Manfred Mann—"Mannie" to his mates—isn't his real name. "Wild horses," he says, "wouldn't drag from me my correct moniker."

This, you appreciate immediately, is a real man of music. South African-born, educated in Johannesburg, he studied his craft at the Juillard School of Music in New York and at the Vienna State Academy. Not knocked out with the South African scene, either on music or on racial problems, he window-shopped at a travel agency

... and went in and booked his passage to England.

Manfred plays piano and organ. Plays them well. He now uses a built-up instrument which features an electric piano (made by Hohner) and an organ keyboard (a Vox creation). "With that little set-up," says Manfred, "I can get an enormous variety of sounds." Only difficulty is to know what to call it. Mixture of pianette and organ, it defies description.

"I used to play in a coffee bar back in Johannesburg," said Manfred. "I'd be about 17. I was also working in my Dad's printing business. It wasn't a bad life, but I needed regular injections of jazz . . . and South Africa was a bit short on that, to put it mildly. People like Snooks Eaglin, Betty Roche, Muddy Waters—these artists impressed me. I felt I just had to get somewhere nearer them and their sort of music. Though we had it rough in the early days in Britain,

I don't regret taking the chance."

In fact, Manfred and his merry "mann" pursued rhythm 'n' blues as a solid policy. He says: "One of our big worries, in all honesty, is that R and B may get too popular. I mean, consider the trad scene. Everybody got in on the band-wagon, the whole scene became swollen—and it died. We just want our sort of music to carry on for a long, long time."

Manfred's straight piano work is exceptional. His managers remember him sitting at a grand piano at the studios at Wembley, with the Beatles sitting round enraptured. They all joined in. At a session that would have cost a promoter a great deal.

He hands out no big-time line. Says simply: "I believe implicitly in the music we're trying to play. To know that an audience understands our approach . . . that's the greatest reward."

Manfred Mann is a Merry Mann.





NO GIMMICK, SAYS HONEY

THE Honeycombs got the mixture right first time! Manager Howard Blaikely came up with a good song, Denis D'Ell added some punchy vocal work, guitarists Alan, Martin and John and drummer Honey backed up strongly, and ace record producer Joe Meek got a great balance. Result. A No. 1.

And now, they say, their problems are only just beginning! Hitting the top with your very first disc puts you right in the spotlight; and arguments that you are only a gimmick-group... especially if you have a girl drummer.

But opinions like that bring a pretty quick reply from darkly attractive Anne Margot Lantree. "Why shouldn't a girl play drums", she asks, "I'm fed up with being looked at as something of a novelty or just a gimmick to get attention for the group. I want to be judged on the sound I make, and on the experience I've gained from pound-

ing the drums every minute I could over the past 15 months."

The other Honeycombs nodded agreement. Fact is, though, that Honey celebrated her 21st birthday whilst "Have I The Right" was occupying the top spot in the charts and that led to more and more publicity being showered on her.

All the group are anxious that their next release will be a good one to prove that they are not just one-hit wonders. And they're also on tenterhooks about the American release of "Have I The Right" on the Vee-Jay label.

All of them paid great tribute to Joe Meek. "We owe him a great deal", said Honey. "Now we've done a lot more work with him on material for our first LP, we realise that he's got a thousand ideas in his head."

The group use a three-guitar line-up from the Burns range. "It's not so much that we go out for anything revolutionary—but certainly Joe managed to get a neatly clipped sort of sound from us."

That was spokesman-in-chief Martin Murray talking.

Why do the Honeycombs think they got to Number One with a debut disc among many debut discs? "We got marvellous plugging on the commercial radio stations, specially Caroline", said Honey. "And, of course, it is a wonderful song. Getting to top spot was the biggest thrill for all of us."

Between them, the boys-and-girl cover a fair number of instruments. John Lantree sticks to his bass, but Alan Ward copes with guitar, piano and organ—and actually enjoys playing classical music. Denis D'Ell is expert on piano, guitar, harmonica, jews' harp. Honey, incidentally, had no tuition on drums—"Just picked it up kind of naturally."

And the Honeycombs signed off, uttering words of praise for songwriter Howard Blaikely, the "Have I The Right" man. He's written two-thirds of the numbers for that upcoming LP.

THE ANIMALS

I FOUND "The Animals" in a South London Theatre, turned bingo hall, one scorching hot afternoon. The boys were rehearsing for their forthcoming American tour.

"We're all hoping we'll be a success in the States," Chas Chandler told me. "In fact, we're going over twice really. Our first trip is to do a press reception and a week's variety show, the second is for a tour. This will last about three weeks I believe—and hope."

"It should be great over there," said lead singer Eric Burdon. "We're all looking forward to it very much. Although our stage suits haven't arrived yet and we're a little worried."

The boys left me again for a few minutes to run through their latest recording, "I'm Crying." It was a great number. Their stage act looked superb. I was sure that they would win the Americans over!

Once again, the "Geordie" group came down from the stage. I started to talk to them about guitars and music. After "knocking back" an iced Coke, John started the conversation.

"Music today is a funny thing," he added. "Today it is called Rhythm and Blues. Yet, the same music of four or five years ago was called Rock 'n' Roll. I'm not sure if any group play R & B really."

"R & B is just blues with a beat," said Alan Price.

"Yes, it's kind of rocked up," chirped in Chas. "Nothing played today is genuine blues. Only the stuff played by the originals . . . Jimmy Witherspoon, Jimmy Reed and that lot."

"We're not a R & B group at all," said Hilton. "I'd call it Rock 'n' Roll too."

In fact, all the boys agreed that their music wasn't R & B. That the so called R & B was Rock 'n' Roll. "Even Chuck Berry said so," added Hilton Valentine.

I then asked the boys if they thought they had a "special" sound of their own. . . .

"No, not really," said John. "The only sound we have is what our instruments and amps. give us."

"It's just the same in the studio," revealed Chas. "Our recording studio in Kingsway, London, has the usual studio equipment. I believe it is E.M.I. sound system. If people think we have a "special" sound, I'd say it was produced in the studio. Our studio is great. It is so modern and the acoustics are fab!"

"Whilst the group are in America, they're doing a small part in a M.G.M. film. "I wouldn't call it a film part really," said Eric. "We're only playing one or two numbers and that's it. There's no acting."

I then asked, "If you made a film, what would you like to do?"

"We'd all like to make a film of a tour," said Hilton on behalf of the boys. "You know the type of thing I mean. Showing the public what it is really like on a round of one night stands. Getting up, travelling in a stuffy van, one meal a day and sleeping in the van type-of film. I don't mean character acting, I mean acting as ourselves. It would be great!"

When you've "crashed" the States, made lots of films, and sold millions of records, what would you do with your money, I asked. . . .

"Spend the lot," said Eric laughing. "Seriously though, I'd put it in the bank for the future. You've got to think of the future," he added. "I wouldn't invest it though, for the simple reason, I haven't got a clue about anything like that!"

"I'd save too," retaliated John. "In fact, I'd love to sail around the world and see the seven Wonders. I'm sure they'd be worth it."

Eric butted in again, "You can't sail up to the Egyptian pyramids in a ship, can you?"



P. J. PROBY AT HOME

P. J. PROBY is his stage name. He was born James Marcus Smith in Houston, Texas, twenty-five years ago. But, now he lives in a South Kensington Mews flat costing him 50 gns. a week. It's beautifully furnished with genuine Georgian antique furniture. Around the walls he has at least a dozen oil paintings. Also, standing on a shelf in one corner of the room, is a Silver disc awarded for selling over 250,000 copies of his first big hit "Hold Me."

"Very nice to meet you," said P.J. shaking my hand. "What'll you have to drink?" The "tall Texan" was smaller than I expected. He had a slight look of Elvis Presley, was about 5 ft. 10 in. in height and had hair as long as a "Rolling Stone".

"Firstly," said P.J., "I love England very much. It's a great country and I'm hoping to stay here for good. The people are so wonderful. They all drink too", he said laughing.

P.J. got up off his Georgian chair, and walked across the room to his very modern record player, and started looking through a big pile of records. "I love music", he added. "I could sit

here all night playing discs. I like any type of music too, R & B to Country and Western. The latter beats all." As he sat down again, he reached over for his guitar. "It's a wonderful guitar this", said P.J. holding up a blonde GIBSON jumbo.

"I owe a lot to 'The Beatles' you know. Elvis doesn't get audiences like they do here in England", he added. "The scene in this country is 'fab' to use one of their favourite words."

Revealed P.J., "In America, even the biggest TV shows don't get anything like the attention to production that your pop shows do over here."

P.J. meant every word he said. I was sure about this. He talked and talked so much about England.

"When I've got things sorted out and have brought my managers over from the States, maybe I'll buy a castle somewhere in the country", he said. "I'll have a maid, a butler and all that kind of stuff", laughed P.J., "Just like the old days of Tom Jones."

His latest record release "Together" on Decca is shooting up the top twenty.



"I'm hoping it will have the same chart success as 'Hold me', then I can pay my rent", he laughed. "I'll probably have another two singles due before Xmas. I can't say for sure yet. I'm also hoping to have two L.P.'s on release here by then too."



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THE KINKS

Left to right: RAY DAVIES, PETE QUAIFE, DAVE DAVIES and MICK AVORY. But it's an instrumental mix-up, Dave is leaning on Pete's Fender Bass, whilst his own Epiphone looks as if it's going to slip from Pete's grasp at any moment.

Group of the MONTH



THE KINKS

It took a lot of guts to label themselves with that name, but the long-haired Kinks, from Muswell Hill in North London, have proved that the gamble was well worth taking.

The boys—guitarists Ray and Dave Davies with Peter Quaife, and drummer Mick Avery—have played together for around three years. Played wildly. Their unconventional clothes, capes with odd leather accessories, made them a "sight to see" in Muswell Hill. Their break came when stockbroker Grenville Collins decided they'd be a wow at deb and society parties and launched them on the champagne circuit. They WERE a wow!

Manager-publisher Larry Page—he was billed as "The Teenage Rage" as a singer not long ago—worked them

through to the disc contract. Next step is an LP which the boys hope to have finished by the end of September and which is including plenty of original material.

Now let's isolate each Kink in turn and try for some more hard, solid facts. Start with RAY DAVIES: Aged 20, born June 21, 1944, plays Fender rhythm guitar. Also tackles harmonica and sings. Is 5ft. 11½in. tall, weighs 11 stone 8lb., has dark brown hair, grey-blue eyes. Likes sport and art—and Sonny Boy Williamson, saying: "I want to meet him one day and I want to play harmonica as well as him." Hates snobs, likes Ravel, Gershwin and Berry (Chuck).

DAVE DAVIES is 17, born February 3, 1947, plays Epiphone lead guitar and sings. Brown-haired, blue-eyed, 5ft. 10½in. tall, weighs 10st. 4lb. Likes designing clothes and, he says dead-pan, "listening to church organ music." Is another anti-snob man, wants to tour the States.

PETER QUAIFFE, 20, born in Tavistock, Devon, on December 31, 1943, plays Fender bass, also sings—listens to

Barbara Streisand and Ella Fitzgerald for off-duty relaxation. Also digs way-out clothes . . . and he is 5ft. 10½in., 10st. 4lb., with grey-blue eyes and dark-brown hair. Tastes, musically, range from Gustav Holst to Lennon and McCartney.

Drummer MICK AVERY, 19, born December 15, 1944, operates on a Rogers kit. Likes reading and Beethoven. World-favourite artist for Mick is drum-star Shelley Manne. Has dark brown hair, grey-blue eyes, is 5ft. 11in., weighs 11st. 11lb. Played with the Rolling Stones for a couple of weeks—when only Mick Jagger and Brian Jones were with the group. He did two grocery rounds and a paper delivery to raise the money for his kit.

They, then, are the four-strong bunch known as the Kinks. Four lads with the distinct "feel" for rhythm 'n' blues but who don't kid themselves that it is the SAME "feel" that the American coloured stars get. Four young men who've waited patiently for the big breakthrough—and who've endured many jibes and taunts on the way.

SOUNDS SHOPPING LIST

SOUNDS INCORPORATED, the six-man instrumental team who have just finished making their first Columbia LP album with producer Norman Newell, reckon it costs them all of £150 every couple of months for servicing their equipment. Says Dave ("Major") West: "Musical instruments need just as much attention as any car engine. Otherwise organ keys will break and guitars will warp or buckle. Regular servicing for a group like ours can be costly but it is well worth the cash in the long run because an equipment failure during a personal appearance can spoil an entire show."

The six boys began to go through their most recent shopping list and the total soon mounted up:—

10 sets Guild guitar strings at 2 gns. a pair.

6 sets Gibson bass strings at 6 gns. a pair.

5 dozen Rico reeds at 3/- each.

3 dozen Ludwig drum sticks at 14/- a pair.

1 Weatherskin drum skin at £3.

A quick-fire check around several other top-class groups revealed similar running expenses. In their enormous equipment-strewn dressing room at the London Palladium THE FOURMOST were totting up the month's expenses:—

2 pairs Star 7A drumsticks at 12/- a pair.

1 set Framus bass strings which cost almost £5.

2 dozen nylon plectrums costing £2.

6 sets Framus guitar strings at 50/- a set.

1 De-Armond pick up to amplify a 12-stringer.

On top of these incidentals THE FOURMOST have just invested in two new guitars—a Gibson and an Epiphone costing over £100 each.



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BRIAN JONES



JOHN LENNON

TEETHGRINDERS Galore!

by KEVIN SWIFT

THE Rolling Stones probably don't know it, but the man they owe a lot to for the success of their blues sound died 2,000 years ago! He was a Chinese Emperor called Huang Tei, who discovered that a vibrating reed would give a musical tone. From this discovery, over many years, the harmonica has evolved.

Now, of course, when we see Brian Jones, or anyone else, using the very popular Harmonica it's strange to recall that this instrument has been in use since before 1857, when it was first mass-produced by Hohner in Western Germany. From an initial production figure of 650, the number has grown to fantastic proportions, with exports throughout the world.

With the arrival of Rock and Skiffle in 1955, a great guitar boom started. Naturally, sales for Harmonicas, and other instruments, dropped. Gradually, however, business looked up again and by the sixties sales were better than ever. Now the harmonica has joined the guitar—its old rival—to form an unbeatable combination.

There are two main types of harmonicas—the Vamper and the Chromatic. On a Chromatic Model one

can play sharps and flats with the aid of a slide, but the Vampers, known as diatonic models, only produce straight-forward scales.

Breaking the two musical types down into popular models, there is the "Koch" harmonica and the "Super Chromonica." The "Koch" has ten holes with forty reeds. It's available in most keys and is supplied in a green box to make it easily distinguishable—it costs 34/6d. The "Super Chromonica," used by the "greats" like Larry Adler and Tommy Reilly, has twelve holes and forty-eight reeds. This also comes in a large selection of keys although, by using the slide rod, you can play in any key. The variations are just supplied for convenience. The price is 52/-. The Diatonic models are the Super Vamper and the Echo Vamper and they cost 10/9d. and 15/3d. respectively. The Echo Super Vamper has ten holes and twenty reeds, and is supplied in many keys, whilst the Vamper has twelve holes and twenty-four reeds and comes in C and G only. The Echo Super Vamper is used widely in the R'n'B field by the big Blues stars like Sonny Terry and "Sonny Boy" Williamson.

For group work, the practice of cupping the harmonica to the mike is prevalent, although very effective

pick-up attachments are made with leads for amp. It's best to make sure, however, that you buy an attachment suitable for your particular model.

When you do, in fact, buy a harmonica you are following in famous footsteps. Hohner have on their records, sales of harmonicas to Abraham Lincoln! It seems that the famous President used to play his harmonica to pass the time when he had to make long journeys all over America.

The usual harmonica can be from an inch to seven inches long. Small compared to most instruments, but this is the instrument with a very big reputation. Just like any other, it has its great performers and its different musical moods and, in fact, it is often accepted as the most effective medium for musical expression. With the harmonica you are getting within the closest possible distance of vocal expression. A harmonica is a wonderful companion whatever style you want to play.

With the trend as it is, the harmonica has become *the* basis of the modern blues scene—sometimes, even more so than the organ which, in fact, is really quite a recent addition. After all, it's hard to imagine the Emperor, Huang Tei, belting out a twelve bar on the ivories, isn't it?!

NEW EQUIPMENT FOR NATURALS

THE Naturals have made quite a dent on the charts with their second release, "I Should Have Known Better." They were locked up in the recording studios for many sessions during September busily working on that all important No. 3 single and first LP.

Reports have filtered back to me that a Mitch Murray number is very likely to be the "A" side of their next one.

The boys have been spending most of their first royalties on new equipment.

Rhythm guitarist, Dougie Ellis, has forked out 117gns. for a Fender Telecaster. Bass guitarist, Mike Wakelin, has gone for a new Gibson E.B.2. costing 165gns. Lead guitarist, blond Curt Cresswell, beats the others with a 205gns. Gibson Stereo. And drummer, Roy Hoather, tops the lot with a spanking new silver-grey Slingerland drum kit which set him back a cool £300!

As Mike told me, "There's no point in having all that new gear unless you have decent amplifiers, so we've also bought two new Vox jobs with slight modifications."

The lucky ones in the "money stakes" are definitely vocalists, Ricky Potter, and Bob O'Neale—who have only bought a new tin of throat pastilles each—although Bob does have to pass across a few shillings every so often to get a new harmonica.

Their first LP? "It's going to be a bit of everything," said Mike, "Standards, Rhythm and Blues—we're going for every type of song because we want it to appeal to everyone."

"What about touring?" I asked him. "Do you like it?" "It's great," he

replied, "but different. Most of the places we worked before were smaller—clubs, and that sort of thing, but the bigger the audience, the better—as far as we're concerned."

"We get a great kick out of signing autographs. I just hope that the girls and boys realise what we mean when we write things like 'Yahooooooo'! and 'Watch Your Trousers' in their books!"

"One thing I would like to do is to thank all the people who have bought 'I Should Have Known Better.' There must be several of them who have got both our's and the 'you know who's' seeing as the Beatles' LP has sold half a million."

"I just hope they all like us enough to buy the next one as well."



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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. 9th Gaumont, BRADFORD; 10th The De Montfort Hall, LEICESTER; 11th BIRMINGHAM; 13th ABC, WIGAN; 14th Ardwick, MANCHESTER; 15th The Globe, STOCKTON; 16th ABC, HULL; 19th The ABC, EDINBURGH; 20th DUNDEE; 21st Odeon, GLASGOW; 22nd The Odeon, LEEDS; 23rd Gaumont State, KILBURN; 24th Granada, WALTHAMSTOW.

BILLY J. KRAMER AND THE DAKOTAS

September. 25th ABC, NORTHAMPTON; 26th Granada, MANSFIELD; 27th Empire, LIVERPOOL; 28th DUNDEE; 29th ABC, EDINBURGH; 30th Odeon, GLASGOW.

October. 1st ABC, DUBLIN; 2nd Adelphi, BELFAST; 3rd Savoy, CORK; 4th ABC, STOCKTON; 7th ABC, CARLISLE; 8th Odeon, BOLTON; 9th Gaumont, GRANTHAM; 10th ABC, HULL; 11th The Granada, EAST HAM; 13th The Granada, BEDFORD; 14th Granada, BRIXTON; 15th Odeon, GUILDFORD; 16th ABC, SOUTHAMPTON; 17th ABC, GLOUCESTER; 18th Granada, TOOTING; 20th Tour of AMERICA.

THE ROLLING STONES

September. 25th Gaumont, HANLEY; 26th Odeon, BRADFORD; 27th Hippodrome, BIRMINGHAM; 28th Odeon, ROMFORD; 29th The Odeon, GUILDFORD.

October. 1st Colston Hall, BRIS-

TOL; 2nd Odeon, EXETER; 3rd The Regal, EDMONTON; 4th Gaumont, SOUTHAMPTON; 5th Gaumont, WOLVERHAMPTON; 6th The Gaumont, WATFORD; 8th The Odeon, LEWISHAM; 9th Gaumont, IPSWICH; 10th Odeon, SOUTHEND; 11th Hippodrome, BRIGHTON.

THE FOUR PENNIES

September. 25th Granada, EAST HAM; 26th Granada, SUTTON; 27th ABC, KINGSTON; 28th The Odeon, LUTON; 29th The Odeon, BIRMINGHAM; 30th The Granada, KETTERING.

October. 1st The Odeon, LEEDS; 2nd ABC, CLEETHORPES; 3rd The Granada, HARROW; 4th Empire, LIVERPOOL; 5th Capitol, CARDIFF; 6th Gaumont, DONCASTER; 7th ABC, CHESTER; 8th Odeon, MANCHESTER; 9th The City Hall, SHEFFIELD; 10th The Gaumont, WORCESTER; 11th BLACKBURN; 12th The Granada, SHREWSBURY; 13th The Granada, MANSFIELD; 15th Odeon, GLASGOW; 17th City Hall, NEWCASTLE; 18th Gaumont, HANLEY; 23rd Trentham Gardens, STOKE-ON-TRENT.

THE PRETTY THINGS

September. 26th LINCOLN; 27th BROMLEY; 30th LEICESTER.

October. 1st Beat City, LONDON; 2nd Queen's, LEEDS; 3rd HINCKLEY; 5th STREATHAM; 6th 100 Club, LONDON; 13th 100 Club, LONDON; 15th-19th Tour of SCOTLAND; 23rd MILFORD HAVEN.

THE MOJOS

September. 25th Gaumont, HANLEY; 26th Odeon, BRADFORD; 27th Hippodrome, BIRMINGHAM; 28th Odeon, ROMFORD; 29th The Odeon, GUILDFORD.

October. 1st Colston Hall, BRISTOL; 2nd Odeon, EXETER; 3rd The Regal, EDMONTON; 4th Gaumont, SOUTHAMPTON; 5th Gaumont, WOLVERHAMPTON; 6th Gaumont, WATFORD; 8th Odeon, LEWISHAM; 9th Gaumont, IPSWICH; 10th The Odeon, SOUTHEND; 11th The Hippodrome, BRIGHTON; 16th NELSON; 17th DUNSTABLE; 18th HAMPSTEAD; 19th WILLENHALL; 23rd Sankeys, WELLINGTON; 24th Pier, PORTSMOUTH.

THE DOWNLINERS SECT

September. 25th Studio 51, LONDON; 26th Attic, HOUNSLOW; 27th Studio 51, LONDON; 30th The Market Hall, ST. ALBANS.

October. 2nd Studio 51, LONDON; 3rd University, NOTTINGHAM; 4th Studio 51, LONDON; 6th DAGENHAM; 9th Co-Operative Hall, PECKHAM; 11th Studio 51, LONDON; 16th Studio 51, LONDON; 17th GRANTHAM; 18th Studio 51,

LONDON/PUTNEY; 19th Hermitage, HITCHIN; 22nd BBC 2 Beat Room; 23rd Studio 51, LONDON; 24th Queen's, MILE END ROAD.

THE BACHELORS

September. 25th BLACKPOOL.

October. 1st-10th BLACKPOOL; 14th Tours of IRELAND and AMERICA (not yet confirmed).

THE 'TAKERS

September. 25th NOTTINGHAM; 26th WORKSOP.

October. 2nd FOREST HILL; 4th CAMBERLEY; 6th TILDSLEY; 9th Trentham Gardens, STOKE-ON-TRENT; 10th ROCHDALE; 16th MORECOMBE; 17th OLDHAM; 18th MANCHESTER; 20th FOREST GATE; 23rd NEWCASTLE.

THE SEARCHERS

September. Tour of AMERICA.

October. Tour of AUSTRALIA.

THE SHADOWS

October. 19th ABC, LUTON; 20th The ABC, CHESTERFIELD; 21st ABC, CHESTER; 22nd The Gaumont, WOLVERHAMPTON; 23rd Odeon, SOUTHEND; 24th The Colston Hall, BRISTOL.

BRIAN POOLE AND THE TREMELOES

September. 25th CARDIFF; 27th Empire Pool, WEMBLEY.

October. 2nd The Tower, NEW BRIGHTON; 3rd The Floral Hall, MORECOMBE; 9th Lido, WINCHESTER; 10th HAZELMERE; 11th DUDLEY; 16th EXETER; 17th SOUTHAMPTON; 21st University, SHEFFIELD; 23rd Mayfair, NEWCASTLE.

THE HOLLIES

September. 25th Granada, EAST HAM; 26th Granada, SUTTON; 27th The Granada, KINGSTON; 28th Odeon, LUTON; 29th Odeon, BIRMINGHAM; 30th Granada, KETTERING.

October. 1st The Odeon, LEEDS; 2nd ABC, CLEETHORPES; 3rd The Granada, HARROW; 4th Empire, LIVERPOOL; 5th Capitol, CARDIFF; 6th Gaumont, DONCASTER; 7th ABC, CHESTER; 8th Odeon, MANCHESTER; 9th City Hall, SHEFFIELD; 10th The Gaumont, WORCESTER; 11th King George's Hall, BLACKBURN; 12th Granada, SHREWSBURY; 13th Colston Hall, BRISTOL; 14th Granada, MANSFIELD; 15th Odeon, GLASGOW; 17th The City Hall, NEWCASTLE; 18th Gaumont, HANLEY.

THE APPLEJACKS

September. 25th California, DUNSTABLE; 26th Gaiety, RAMSEY;

USED POP 45's

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27th Empire Pool, WEMBLEY/West End Working Club, COLEVILLE; 29th Majestic, CHESTER; 30th The Working Men's Club, Ystrad, MYNACH.

October. 1st RAF St. Athan, BARRY; 2nd Queen's TREDEGAR; 3rd Town Hall, TORQUAY; 5th The Jubilee, BURTON-ON-TRENT; 6th Victoria, OSWESTRY; 9th Hillside, HEREFORD; 10th Floral Hall, MORECOMBE; 11th-16th Tour of IRELAND.

THE SWINGING BLUE JEANS

September. Tour of SCANDINAVIA.

October. Tour of SCANDINAVIA; 24th St. Mary's Bay, ROMNEY MARSH.

NASHVILLE TEENS

September. 25th Ready Steady Go; 26th Tour with Manfred Mann.

October. 18th Tour with Animals.

BARRON KNIGHTS

September. 25th The Hippodrome, WIMBLEDON.

October. 9th. King's College, LONDON; 10th BUXTON; 11th CROMER; 13th Oasis, MANCHESTER; 16th California, DUNSTABLE; 17th AYLESBURY; 18th COALVILLE; 20th NOTTINGHAM; 23rd SHREWSBURY; 24th ST. IVES.

ESCORTS

September. 25th The Town Hall, TROWBRIDGE; 26th Neeld Hall, CHIPPENHAM; 28th Town Hall, BRIDGWATER; 30th Lunchtime Session, The Cavern Club, LIVERPOOL.

October. 2nd The California Ballroom, DUNSTABLE; 3rd Rhode's Centre, BISHOPS STORTFORD; 4th Harold House, LIVERPOOL; 5th Parr's Hall, WARRINGTON; 6th Stamford Hall, ALTRINGHAM; 10th Victoria Room, OSWESTRY; 11th-17th LIVERPOOL dates; 17th The Casino Pleasure Gardens, BLACKPOOL; 23rd Princess Ballroom, HALIFAX; 24th The Queen's Ballroom, WIDNES; 25th The Hippodrome, COVENTRY.



You may not believe it, but I often sit in my dressing room and wonder if it's really all happening to me. Even now, after six years as a professional guitarist!

It seems only a short time ago that I was bashing away on a £16 Hofner Congress, now, here I am playing a Burns solid guitar costing all of £163.

The first instrument I played was a piano. I used to practise for hours on end while I was still at school and took it very seriously.

Then, suddenly I lost interest and stopped. I forgot all about learning the piano. It's something that I've regretted to this very day. I really do wish I had stuck at it.

I didn't stay away from an instrument for long though, I started playing banjo and got a job in a trad band. It was great fun and introduced me to the guitar. I used to borrow my friend's to practice on until my father bought me that Hofner for Christmas, and I've never been far away from a guitar ever since.

Nowadays lots of parents buy their children electric guitars for Christmas. The funny thing is they expect the poor kids to be able to play them immediately. After all, they've seen the groups playing on television and it all looks terribly easy.

I've known lots of adults who think that you play an electric guitar just by twiddling a knob. If they had a go themselves they'd soon find out how difficult it really is.

I don't believe people who say "Oh, I'll never learn to play the guitar." I think that pretty well everyone has some sort of feeling for music and with sheer practice, can play an instrument if they try hard enough.

• COMPETITION •

WIN GEORGE HARRISON'S 'FUTURAMA' GUITAR

This is the actual instrument he used during the Cavern days and right up to the Beatles' last visit to Hamburg in 1962. It can also be heard on the historic Polydor recording of 'Aint She Sweet' etc.

HERE ARE 10 POINTS YOU MUST CONSIDER WHENEVER YOU BUY A GUITAR

- | | |
|--------------|---------------------------|
| ● SHAPE | ● COLOUR |
| ● PRICE | ● MAKE |
| ● TONE RANGE | ● ACTION |
| ● SIZE | ● MACHINE LEADS |
| ● WEIGHT | ● ARRANGEMENT OF CONTROLS |

To Enter:

List these 10 points on a postcard and number them from 1 to 10, making No. 1 the point you consider most important, and No. 10 the least important when choosing a new guitar.

Send your entry to **BEAT INSTRUMENTAL, 244 Edgware Rd., London W.2.** to arrive no later than 10th November.

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



TEENS IMPRESSED CHUCK BERRY

“NEGRO’S sing from way down deep in their bodies, their voices express something that is completely innermost. They sing, in the blues field, about their way of life, their experiences. So it’s just plain stupid for white performers, here in well-off Britain, to say they are producing REAL Rhythm ‘n’ Blues.”

That’s the view of the successful Nashville Teens—who, despite their theories, ARE rated high in the R and B arena. The group who registered strongly first in a purely backing role on tour with Chuck Berry, impressed the Great Man himself, and hit the headlines with their disc “Tobacco Road,” produced by Mickie Most.

The six-strong group, formed about thirty months ago, line up as follows: pianist and leader, John Hawkins, lead guitarist John Allen, drummer Barry Jenkins, singer Arthur Sharp, bassist Pete Shannon and singer-harmonica Ramon Phillips. Instrumentally speaking, they go for a Gretsch lead guitar—“It’s got a distinct ‘bite’ to it”—with an Epiphone bass. Pianist Hawkins usually plays an ordinary acoustic instrument but is toying with adding extra sound value through organ and maybe electric piano. Drums? Barry likes the Ludwig range.

Said Art Sharp: “This R and B business is just getting more and more complicated. Before we got a hit record, we had to stick to reasonably commercial stuff a lot of the time. Once you are more accepted, though, you can chuck in way-out numbers from way-back—and somehow they suddenly go down O.K.”

“But call us R and B and we start wondering. I mean, we know our limitations when it comes to saying

that we can play authentic American Negro music.”

The Teens now are highly booked, fully occupied, keen on writing more songs. They’ve overcome one big problem: that early “tag” which had them rated as a very fine backing group. That tag is a tribute to an outfit’s musicianship . . . but it can be a real drag when it comes to

branching out as a solo attraction.

Said Art: “Things have improved a lot since the days when we tottered, accident-ridden, from job to job in an old ambulance which cost us forty quid. But it’s the next couple of records that count. Certainly we wouldn’t trade recording boss Mickie Most for his weight in gold. . . .”

PETE GOODMAN.

INSTRUMENTAL CORNER

Whilst Amplifiers are getting bigger (and better), for the requirements of the big pro-boys, it’s good to see that **Selmer** are taking a great deal of interest in the beginners.

Quite often, aspiring guitarists lay out all they have on a solid electric model, forgetting in their eagerness to go electric that they must have an amplifier to put it through. **Selmer** have come to their rescue with an inexpensive pre-amp unit which can be coupled with any mains radio or tape recorder to give extra volume.

It consists of a small plastic casing with a jack plug socket and two connecting leads for the input sockets of the radio or tape. Once these are plugged in it’s plain sailing. There is an on/off switch and the usual volume controls are used.

The price of this little gadget is £3 10s. still a few weeks’ pocket money for some, but a much better proposition than saddling yourself with a large debt before you are sure how you are going to progress.

Still with the beginner in mind, **Selmer** have developed a small transistor amp which gives good reproduction with a reasonable amount of volume. Output is 1 watt but a good and clear 1 watt. This is just the thing for the flat-dweller to practise through without taking the plaster off the walls. It’s good too for busy travelling groups.

Winners in the “no wires attached” field must be **Vox**. What the Space Age Spotnicks pioneered **Vox** have developed and manufactured on a large scale.

The Spotnicks’ amps were like radio receivers. And on the same principle the revolutionary Radio Microphone set up has been developed. It’s a three piece job. There is the mike and tiny transmitter, the receiver, and the amp to which it is fitted. The transmitter contains the standard 9 volt battery and can be fitted into the smallest pocket quite inconspicuously. The receiver has an aerial and does the same as any ordinary radio set, feeding the signal through the amp which can be any model at all as long as it is sufficiently powerful. Range varies according to obstructions but on average, signals will stay strong up to about 30 yards.

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INSTRUMENTAL NEWS



John and George are pictured at their latest recording session. The boys are always on the look-out for distinctive sounds and here John is altering George's volume control while he is playing. They were hoping to get a different tremoloe effect by operating it manually. We will have to wait for their next batch of releases to see how the experiment worked out.

BURNS SHELVE THE ORGAN GUITAR

What a stir these organ guitars have created! Vox and Watkins are now the prominent names in this field, although up until a short while ago it looked as if Burns were going to be the first to market this revolutionary instrument.

You will probably remember a report that John Lennon had been trying out the prototype of the Burns Organ Guitar—for many people this was the first time that they had come across such an instrument. Burns have now decided to shelve the idea of this 'gimmick' guitar and press on with the production of their very popular orthodox models, especially the Double Six and Hank Marvin.

GIBSON'S SELLING

The standard Gibson semi-acoustics are selling at a fantastic rate, but the new "FIREBIRD" six stringer and the "THUNDERBIRD" Bass seem to be going much slower.

Merseybeat Tony Crane still uses one of these revolutionary solid guitars, but fellow group member Johnny Gustafson still favours his old blue Fender Precision Bass.

"Taker" Jackie Lomax also played the "THUNDERBIRD" for a while but now uses the GIBSON EB/2 Bass

which was reintroduced after being out of production for some time.

Selmer have no need to worry though—Goliath speaker cabinets, column speakers and the usual amps are still being clamoured for—if you want proof, just pop in to the Charing Cross Road Showroom on Saturday—and get trampled!

12-STRING RICKENBACKER NOW AVAILABLE

It is here at last, and now anyone can go in and buy a 12-String Rickenbacker identical to the one George Harrison uses. It will cost you 212 guineas with case, and you can rest assured that you will have exactly the same guitar as the Beatle.

DALLAS GO BIG

Up to now, Dallas have been noted for good "beginners" amps, but they haven't really been thought of as "Big Amp" manufacturers.

Now they are striving to change their image with a brand new range going from 7 watts up to 100 watts. The really big boy is the President Power Master with 100 watts output, 7 inputs and four speakers, specially produced for Dallas by Goodman. This particular model employs two fifteen inch, and two six and half inch speakers.

MILLION DOLLAR BREAKTHROUGH FOR VOX

At last the tide has turned. Jennings Musical Industries have just signed a contract to supply the American Thomas Organ Company with a million dollars' worth of Vox equipment.

Marvellous promotion leading to this happy event has been achieved through the top name British groups who have made such an impact using Vox equipment in the States.



At the signing of the contract (left to right) Murray Fiebert (Vice-President, Thomas Organ Co. USA); Tom Jennings (Managing Director, Jennings Musical Industries Ltd.); Joe Benaron (President, Thomas Organ Co. USA, holding contract); C. Windiate (Personal Assistant to Mr. Jennings).



shapes and sounds

Guitars—like people—come in all shapes and sizes and produce an immense range of sounds. And people—being people—have all kinds of tastes and preferences. We do our best to satisfy them all. Conventional characters prefer the traditional shape of the VOX Soundcaster. More original types—the ones who cry out to be different—are sold on the shape of the new Phantom range. But whatever your type, your mood, your preference, there's no denying that VOX Guitars plus VOX Amplification produce the most perfect and original sound to be heard anywhere. Shown here: The Soundcaster: An American style, contoured-body model with exclusive built-in balanced tremolo unit. The Phantom: The new shape... clean and simple lines with a superb finish; plus the new sound... the exclusive, rich, full Phantom tone. Phantom Mark III: Latest addition to the Phantom range. With all the quality and style of the other models plus a special damper fitted into the neck to cut down harmonic overtones.

Send for details of the full VOX range and address of your nearest supplier



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INSTRUMENT FAIR

A Special Report by PETE GOODMAN

THE Association of Musical Instrument Industries closed their British Music Trade Fair to the general public this year. Only people IN the trade saw the fantastic new range of instruments on show at the Hotel Russell in London. But "Beat Instrumental" was there to look in on a spectacular display of the very latest in group "gear" . . . spotting the likely trends of the next year or so.

Mr. W. A. Woolf, AMII President, paused on a tour of inspection to say: "The exhibition grows bigger and bigger and better and better year by year." Right!

One thing stands out. The organ is now the most popular electronic instrument apart from the guitar. But guitars continue. On the Fenton-Weill stand—a 24-string guitar on which beginners can pick out melodies right from the start. Chord changes are obtained by pressing buttons on a keyboard. A fascinating sound—demonstrated by Mr. Henry Weill. That's 29 guineas' worth.

EXHIBITORS

First, though, a list of the exhibitors, all leaders in their own fields. J. and I. Arbiter; Baliol Musical Instrument Co.; Barnes and Mullins; Beare and Son; Besson and Co.; Sydney S. Bird and Sons; Boosey and Hawkes (Hammond); British Music Strings; Fenton-Weill; H. Fletcher and Newman; General



Bob Adams, of Sound City, in front of Arbiter's display of Dynacord Speakers.

Music Strings; Hohner Concessionaires; Jennings Musical Industries; Ormston Burns; Premier Drum Co.; Rose Morris; Rosetti and Co.; Henri Selmer and Co.; Stentor Music Co.; Watkins Electric; Weekes Musical Instruments; Merchandise Service.

Guitars ranged from the Beatle-decorated "toys" at a fiver to the Gretsch "White Falcon" at £500. Arbiters showed the Maton range from Australia and Ivor Arbiter talked animatedly about importing guitars and drums from Japan . . . "a real break-through on price." Look for the names Pearl drums. Arbiter, Guyatone and Zenon guitars.

Vox demonstrated the 100-watt amplifiers specially made for the Beatles in the States. Paul McCartney's specially ordered gold-plated violin-bass was on the Selmer stand. Rose Morris displayed the now-famous Rickenbacker range of guitars . . . plus "Black Prince" Conn saxophones. A general feeling that the tenor sax will be more dominant on the group scene this coming year.

Trumpets? "An unpredictable future" said several dealers. But Besson had a new "International" model . . . result of a year's work from a research team headed by Kenny Baker.

HARMONICAS SELLING

Hohner people talked excitedly about harmonica sales sweeping upwards. "Up by eighty per cent." Special interest in their Melodica, a sort of pocket-piano—plus the easy-to-play C and W or R and B "chord" models. Hohner also had their electronic organs well to the fore . . . specially noting the Symphonic 33 transistorised organ.

The Electravox electronic transistor accordion attracted interest. Could be accordion will be added to more groups.

Twelve-string guitars are clearly in, spearheaded by followers of the Stones and the Beatles. Ormston Burns demonstrated the new Black Bison guitar—it has a scroll neck with a resonating tube system bridge. This gives a remarkable sustained note to strings. This was designed by Jim Burns, was described to me as being "to the guitar world what the jet engine was to aviation."

Also from Burns: The "Tusk" microphone, which gets over the usual problem of feed-back. The mikes, looking like miniature elephant tusks, fit into the palm of the hand. They have an acoustic chamber built into the neck.



Larry Macari demonstrates a Vox Phantom.

Rosetti showed off their new 12-string by Haagstrom. That earned plenty of orders during the four-day show.

Looking for a completely new sound? How about the Selmer Piano-tron. This is electronic, 5-octave keyboard, highly portable . . . the sound it creates is a mixture of vibes and marimba, but with a bass-y percussion effect. Handy for touring.

Boosey and Hawkes has a specially strong drum display, based round their Ajax Nu-Sound line. Four available kits and the special features include complete plastic heads, straight-grained shells, new-type holders, highly efficient anchors for the bass drums. B and H also have additions to their "Hawk range, with a fine new "Jumbo" model. Also shown: an interesting guitar-banjo combining new tonal effects.

ALL-IN-ONE AMP.

Jennings produced their new all-in-one amplifier. This solves the problems of poor public-address systems in theatres and ballrooms. The



Mr. A. Moon, General Sales Manager of Watkins Electric, demonstrates the firm's guitar-organ.



Hohner Rep. John Bills in front of their big display of Harmonicas.

OLD system was to carry your own reverb, echo and vibrato units. The NEW one is a six-channel transportable unit, each channel with its own tonal and volume controls. It takes all kinds of microphones.

Most secret department? On the Watkins Electric Music stand. A prototype, hush-hush guitar-organ. A standard solid guitar, but with a small metal bridge over the lower end of the fret board. Playing action is standard, too—and the size and weight. But then the guitar is connected by a cable to the "organ-unit," in turn plugged into a standard amplifier. The organ-unit is just a compact case, very light, with a series of stops, inputs for mains, guitar and swell pedal.

Watkins call it their "fifth man" product. At the touch of a switch, it can be used as a standard guitar, six string bass or organ-guitar—

really the best of three worlds for the group guitarist. A fantastic sound.

JAZZ ORGAN

Watkins also displayed their "Telstar" jazz organ . . . "the world's greatest portable. . . ." Fully transistorised, it can be used in with any amplifier. Varying degrees of percussion, vibrato, tremolo can be added to the flute, reed and string tones to produce an infinite variety of modern organ effects.

caused great interest. The Fender bassman, world-popular, was a single unit—and now has a "piggy back" chassis amp. Two 12in. custom-built speakers with special baffle to assure distortion-free full bass notes. And the new Thunderbird Twin 50, with Hammond unit and built-in tremolo and reverberation. "Master equipment of the modern age," say Selmer.

But there were many more developments on show at the trade fair. Guitars are being more and more



Senior Rep. Len Chead looks pretty happy about the new range of Bird Amplifiers.

Weekes Musical Instruments showed the "Fazan," a new guitar designed by America's Leo Stanleeman. A sensitive pick-up—finger-plate shaped to fit the pick-up. Interest note: comfortable placing of the controls. Stentor, with their "Jumbo," a cheaply-priced seller, also showed a full range of Spanish guitars, most of them under £20.

The Selmer range of amplifiers

streamlined—and prices are on the way down. Organs: very important developments. Saxophones: hints of a new surge of interest. And the harmonica scene grows every day.

In fact, the pessimists who say the beat-group scene is moving towards a thin time received a hearty old slap where it hurts. Slickness of design counts a lot, too. British designers again proved their worth.



MOD HERMITS HIT

PETER NOONE, a fair-haired sixteen-year-old was interested in becoming an actor. He took drama lessons, got some minor TV parts, then was told that one role, in "Knight Errant," needed singing ability—so his dad took him along to Manchester School of Music for tuition.

Peter Noone was doing well. Then, one evening, he went to a dance-hall to watch a group called The Heartbeats. They were short of a singer. Peter sang.

Now Peter Noone sings, full-time. Only he had to change his name. A look at a television programme of cartoons convinced his new-found mates that he was very much like a character called Sherman in the popular "Bullwinkle Show". So Peter became HERMAN. The group became the Hermits. And their first record, "I'm Into Something Good" became a hit.

Says the immensely likeable Herman: "Now I just want to forget about

acting. Singing's the game. Why, lots of fans around Manchester are wearing T-shirts with 'Hermania' written across them. It's marvellous, exciting . . . just wonderful."

Herman's Hermits did a special favour for recording manager Mickie Most, giving him his hat-trick or chart successes. He'd previously recorded the Animals, then the Nashville Teens, then the Mancunians. Says Mickie, one-time hit singer in his own right: "I took one look at Herman and knew he was a natural for the big-time. He has personality, style, looks. And best of all, he could take criticism."

Yet the Hermits had been together for only three months before they made that initial big-hit record. Karl Green, on bass, is the only member of the original Heartbeats' group. Barry Whitman, on drums, was the first "new boy" to join. then came Derek, alias "Lek", Leckenby, then Keith Hopwood. Both Derek and Keith share the duties of lead and rhythm guitar.

Their ages run 16, 17, 21, 18 and 17 . . . one of the youngest average ages

in the business. Says Herman himself: "All this has happened so fast we don't know whether we appreciate the full importance of it all. Certainly, we were seen, signed, delivered to the record company, and the first disc released . . . all in about three weeks."

He said: "We don't want any special label shoved on our group. All we really want to do is entertain the audiences, whether it is a show for teenagers or adults. We personally go for the big-beat material, specially American R and B material, but we don't, for a moment, want to give the impression that we're in the same category."

Herman has an engaging personality and is very much the centrepiece of the group. And honest, too. He says: "We liked the Earl-Jean original record and we obviously scored because she wasn't known well here."

The Hermits are essentially mod in approach. They wear gear clothes, take a lot of care over their appearance.

Hermits are supposed to hide themselves away. These particular "hermits" are only too glad to get in the spotlight, and I'm betting they won't be "one-hit wonders".

about the guitar"

McCartney

WEBSTER

I didn't want to get rid of it, but I had to, because it got smashed when I dropped it one day. It wasn't a complete write-off, but I didn't think it was worth repairing so all of us—George, Stu, Pete and John (especially John)—had a great time smashing it to bits by jumping up and down on it! Bit mad, I suppose, but we had to get rid of our pent-up energy sometimes and it seemed the 'obvious' thing to do at the time!!

BEATLES' PIANIST

I couldn't afford to buy a new guitar, so I became the official Beatles' piano player! No, I didn't know how to play, but I knew a few chords, and the rest of the boys decided that they needed a pianist in the group, so for a few weeks I ruined the Top Ten Club piano in Hamburg!

Our bass guitarist then, of course, was Stuart Sutcliffe and when he said he was leaving I decided to take up his instrument. Don't ask me why I decided on the bass but, at the time, it sounded a good idea! I had a big problem, though, I'm left-handed and it was very difficult finding a suitable model. Then, one day, I discovered that Hofner made a 'violin-shaped' bass that could be used either by a left-handed or a right-handed person.

I got used to it pretty quickly. All my earlier guitar playing made it quite easy to learn. In fact, I ordered another Hofner bass pretty soon afterwards because it was the only left-handed bass available and I thought I'd better have a spare. I've still got the same two guitars. In fact, the one I am using on stage now is the very first one I bought, which makes it about two years old. Sound City did a great job of re-varnishing and re-wiring it, so that most people think it's a brand new model.

WORKING WITH RINGO

Most of the figures that I have used on our records are not new. I am certain that I have picked up many of them from listening to American R 'n B discs, but I do agree that basically I always try and work with Ringo during a recording session. We are the rhythm section and it's up to us to give the beat and punch to a disc.

I believe that playing an ordinary guitar first and then transferring to bass has made me a better bass player because it loosened up my

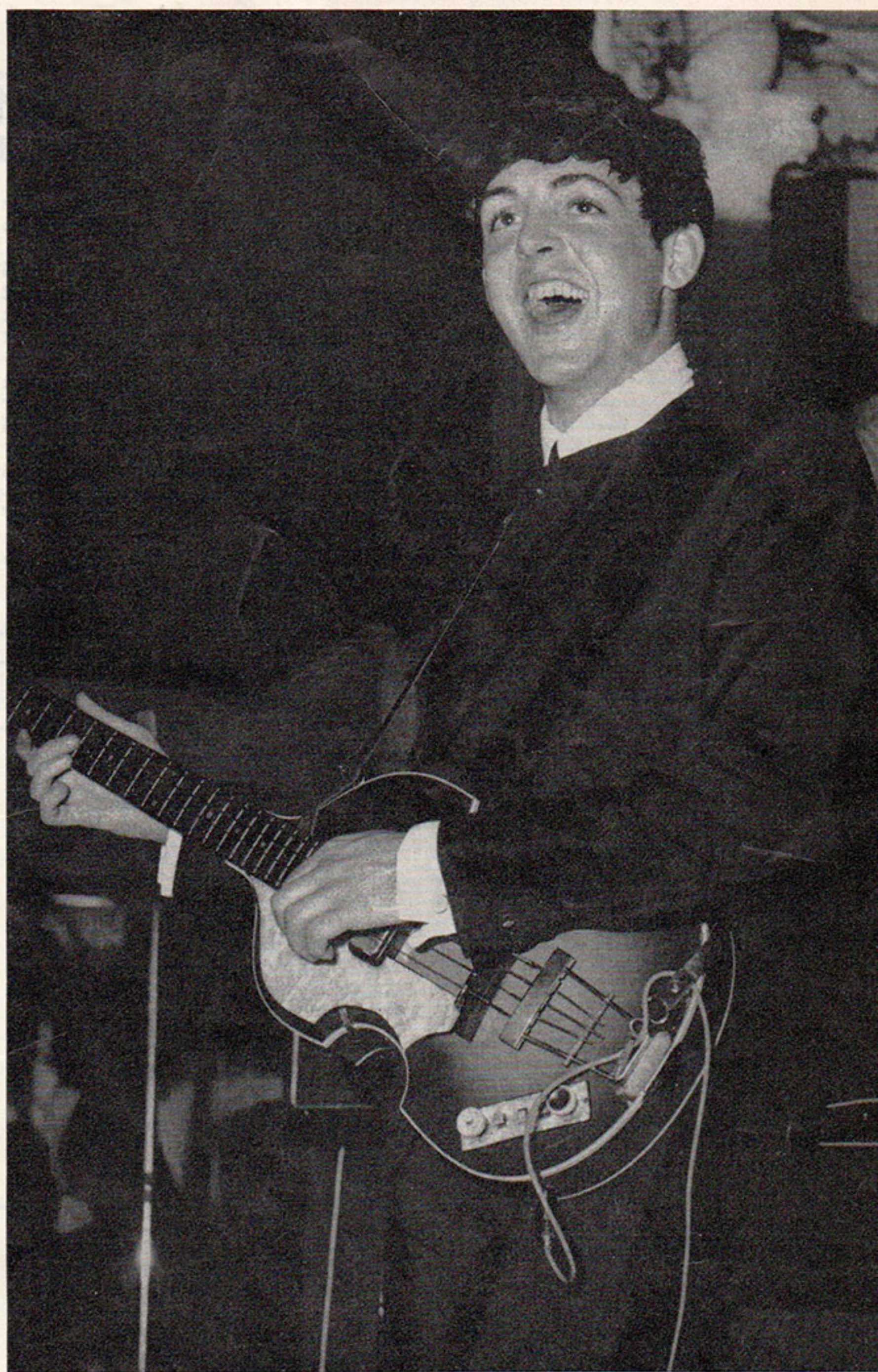
fingers. NOT that I'm suggesting that EVERY bass player should learn on ordinary guitar. Stuart Sutcliffe certainly didn't, and he was a great bass man.

One thing I would like to say about learning an instrument and that is you SHOULD STEAL various bits and pieces from other guitarists and bassists. O.K., so you know they belong to other people—so what! Does it really matter? I think this is a much better way of learning than with a tutor. I never had one myself and I think you can 'feel' music much more without one. With

a tutor, you are told what to play and therefore get into a rut.

Here's one example of a bit I pinched from someone: I used the bass riff from 'Talkin' About You' by Chuck Berry in 'I Saw Her Standing There.' I played exactly the same notes as he did and it fitted our number perfectly. Even now, when I tell people about it, I find few of them believe me; therefore, I maintain that a bass riff hasn't got to be original.

And now I've got to go and play with those other three blokes on stage, or the Beatles may become a trio!"



RECORDING Notes

THE SHADOWS

Rhythm and Greens

The Miracle

Columbia DB 7342

A RAVING great send-up of the R and B scene by probably the most versatile—and enduring—group in the business. Wild shouts, roars, yells . . . a mad sort of instrumental sound all the way. If this is tongue-in-cheek work by the four—it's also commercial. Song is, incidentally, title-theme from a half-hour movie featuring the boys. Brian Bennett drums up a storm, but Hank's incredibly "talkative" lead figures are the top feature. Flip is pleasantly tuneful, with strong musical

content—a sort of balmy few moments after the furore of the top side.

Record was made, briskly and efficiently, in the EMI Studios at Abbey Road. Norrie Paramor said: "These boys are SO good they almost record themselves. They're absolutely meticulous in their tuning—even Brian Bennett spends half-an-hour getting precisely the right sound and note quality from his drums. I'm now convinced there is nothing these boys can't do. They're fast workers, perfectionists . . . and real musicians."

Said recording engineer Malcolm Addy: "A rave-up all the way. Those noises and shouts were all ad-lib, but came out so well they were left in exactly as they happened on the

first take. This was a four track recording—common practice now in the studios.

"We took Brian and bassist John Rostill on the first take. Then added Bruce, on rhythm, for the second. Hank came in on the third. Then the boys gathered round a mike and added their shouts and screams.

Malcolm, who has been recording the Shads since they were the Drifters, says also: "I've never seen them in such a wild mood before. It was a glorious 'cod' session." Incidentally, Malcolm co-penned "It's A Man's World" (flip of the Shads' previous hit) with Norman Smith, recording engineer to the Beatles.

THE ANIMALS

I'm Crying

Take it Easy

Columbia DB 7354

A MUCH-FASTER approach from the Animals on this eagerly-awaited follow-up to "House of the Rising Sun." Both sides written by Alan Price and Eric Burdon. "I'm Crying" features heavy-handed, driving guitar, excellent organ ground-work—and some way-out bluesy wailing from Eric. His voice has precisely the right edge to it . . . he's as good as anybody in this country on this sort of material. Group vocal passages echo wordless phrases. It's ultra-exciting, authentically blues-laden all the way. With a driving

percussive effect that lays the beat down fairly and squarely for dance fans. Flip is slower, again featuring raucous vocal work from Eric.

Said Animal Alan Price after the session: "Looking for a follow-up was difficult. We were determined to find something different, song-wise, but we had to keep that Animal sound going. For a while, I dickered with using electric piano on this side, but it was felt that the organ base was important to this particular follow-up. We did a few tracks for the LP, though—and there's piano on that. It only took three takes altogether for 'I'm Crying.' Funny thing: When we first heard just the backing sounds on a playback we were so knocked out that we even had a feeling that it might spoil it to add any vocal!

Come in Mickie Most, ex-singer who now has the big hit touch—he records, independently, Herman's Hermits, the Cherokees, Brenda Lee, the Nashville Teens as well as the big-time Animals. He said: "'It's Crying' is a mono recording—we don't really like tracking. The song? Originally it was going to be, maybe, just one item on an EP or something—but one run-through convinced me it was just dead right.

"We recorded at the Lansdowne studios—it's fine for getting that earthy Animal sound. The Animals have an instinctive approach to recording—you just make suggestions and they know whether they'll work or not."

Another hit in the bag for Mickie Most.

THE APPLEJACKS

Three Little Words (I Love You) You're The One For Me

Decca F 11981

VITAL release, this, After "Tell Me When," a chart-topper, the Midland-based Applejacks slumped somewhat with the Beatle-penned "Like Dreamers Do." This newbie has a ponderous beat pushing it along—a mid-tempo rocker. Vocally, it's sound enough, with Al Jackson's solo voice showing plenty punch. Good overall presentation but it suffers in parts from a "samey" sort of approach. Builds well from mid-way and the intro is cleverly worked. Song comes from ex-Viscount Gordon Mills and the lyrics almost entirely avoid clichés.

Disc was cut in the Decca studios at West Hampstead, with Mike Smith

as recording manager and Mike Leander as musical director. Said Mike Leander: "Difficulty with the group is that everybody has an idea and you have to go through them all before making a decision. I don't like to stamp too much of me and my theories because there is an essentially basic Applejack sound we wanted to keep."

Said bespectacled Mike Smith—he also records Brian Poole and the Tremeloes and Dave Berry: "We used a jangle piano on the first two Applejack discs. That's out this time. Though we quite liked the fairground organ sounds on 'Tell Me When,' it didn't click on the follow-up—so we're back to a straight grand piano.

"Technically, we didn't try anything very ambitious. We just went for heavily limited bass guitar and piano to form the basis of the beat.

I don't think a big cooked-up sound really suits the Applejacks.

"Actually the Applejacks aren't easy to record on singles. It's strange, because the whole of their LP was just a doddle. This new one has three tracks incorporated. First was the basic rhythm sound, then came Al's voice, then the all-in group vocal work. It was a fairly long job—maybe because two of the group (Megan and Gerry) had something else on their mind—their marriage!"

Said Al Jackson: "It was a worrying session in a way. We didn't really have any formula when we first went in. All we knew was that the song seemed just right. That jangle piano has probably been a bit overdone—Mike Smith has found a good clean sound now and we hope it'll register with the fans."

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 Johnny,

Could you please send me details on how to obtain *Beat* No. 16 by post? I have been on holiday for 16 days and was not able to buy it. The new mag—*Beat Instrumental*—sounds fab. Will it contain anything about harmonicas, in the way of info on how to play them? I recently bought one the same as BRIAN JONES' but I can't play it!

Miss V. O'Toole,
Liverpool, 18.

Editor answers:—Just send me a Postal Order for 1s. 9d. and I'll get a copy of No. 16 in the post to you by return.

Dear Johnny,

I have just received *Beat Monthly* (No. 17) and I read about the magazine's new name. If it has as many good pictures as the old magazine it will keep me happy.

David Palfrey,
Faifley, Clydebank.

Dear Johnny,

In the September edition of *Beat Monthly*, Roy Beak wrote in and said that the only way to judge the standard of a group is to see them "live." I agree with him, but obviously we are in the minority because if everyone agreed with Roy, then the Beatles wouldn't be Britain's

top group. They come across reasonably well on record, but have a poor stage act. The Rolling Stones have a great stage act, and the more people that see them, the more fans they get.

I'm sure that any open-minded Beatle or Stone fan, seeing the Hollies in action, would soon become a Hollie fan.

A biased Hollie fan,
Paul Welton,
Friern Barnet, London, N.11.

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



QUESTION TIME

YOUR QUERIES ANSWERED BY THE
BEAT INSTRUMENTAL PANEL OF EXPERTS

14 Downesway,
South Benfleet, Essex.

Dear Sir,

I have a medium priced guitar and amplifier. I would like to know whether it is necessary for a solo guitarist to have a backing group and an echo chamber, for an audition. If it isn't necessary to have all this, could you please tell me what happens and what the person concerned has to do.

Yours faithfully,
MALCOLM POUNDS.

ANSWER:—For an audition, a group of some kind is essential—because, unless you are an exceptionally good guitarist, it would do you more harm than good to play alone.

Echo is O.K. provided it is used sparingly. Agents know that echo makes people sound better than they really are, and you can't fool them. The best method is to make a tape of yourself, and a group, and then send it to one of the many recognised agents.

18 Gaskell Street,
St. Helens, Lancs.

Dear Sir,

I would be most interested if you could tell me which firm makes the White Falcon Electric Guitar, and could you possibly give me some details of this instrument.

Yours sincerely,
K. CLARE.

ANSWER:—The White Falcon is made by Gretsch and is their most expensive guitar. There are two models under this name—one costs £350 and the other £550. The differ-

ence is that the more expensive one has a Bigsby Tremelo and a better finish. The White Falcon is really beautiful to look at with its pure white body and gold-plated metal parts.

27 Woodcote Avenue,
Elm Park,
Hornchurch, Essex.

Dear Sirs,

Recently I decided to buy a new harmonica. I explained to my local stockist that I wish to play the same style of music as Paul Jones of Manfred Mann.

"Oh," said he, "What you need is a six-chord R & B harmonica." He proceeded to thrust a weird looking object under my nose which had three mouth pieces with three holes in each. Amazed by this so-called R & B harmonica, I told him I was thinking along the lines of a Super Chromatica but he told me this was no good for R & B work.

Bewildered by his advice, I decided not to purchase anything, but to write to you for your advice.

Yours,
A. HARRIS.

ANSWER:—Firstly, the harmonica played by Paul Jones is a Hohner Echo Super Vamper and sells at 10/9d. The "weird" harmonica offered to you is, in fact, an R & B one. It is called the "Hohner R & B" and, like you say, has three mouth pieces with three holes in each. It is a good R & B instrument at 39/-.

The Hohner Super Chromatica is really for playing classical music, and wouldn't be right for you. The advantage of this instrument, which sells

at 50/-, is that you can play it in semi-tones and get a much fuller range.

9 North Avenue,
Eastbourne, Sussex.

Dear Johnny,

I was extremely glad to read that your mag is, as from next month, concentrating on the more technical side of the group scene.

I play lead guitar for a local beat group, but neither of our other two members have been able to identify the chord illustrated below. As we use this chord in two or three of our numbers, I would be glad if you, or your panel of experts, could come to the rescue.



I am,

Yours sincerely,
A. J. BUTTERISS.

ANSWER:—Well, the chord you have illustrated doesn't really exist. Basically, it is an "F Augmented" chord. But, it will only sound correct if you play it as a full six string chord as illustrated below:—



This chord, by the way, is used mainly as a progression chord when you are going from (as in this case) F to B flat.

RAY ENNIS *talks to* BEAT INSTRUMENTAL

WHEN I decided to take up guitar, I was 14. I had seen Rock Around The Clock and bought all Bill Haley's records. When I thought about all the instruments in the band, it seemed to me that the guitar was the most interesting and the easiest to play. I think that I would have found the saxophone exhausting.

After several efforts with cigar boxes and fishing line my mother realised my great ambition and on my 15th birthday she gave me the money to buy a proper guitar.

The model I went for was an acoustic Broadway, it was great, the tone was perfect, the action just right and I spent many happy hours with it learning chords from a tutor book. I still think that this was the best guitar I'll ever play, I say "was", because it got smashed. I was heartbroken because there is nothing to beat your first ever guitar.

I bought my next model, a Zenith, privately and it was with this that I played for fun with other pals who had guitars. Just then Buddy Holly was all the rage so we concentrated on bashing out his favourites. I still think that this was one of the happiest periods in my life because I could feel myself improving each time we did something new and of course in the early days there was a wonderful sense of novelty and discovery.

The first hint of my getting up a proper group came when I met Norman Khulke at a dance. We were both very serious about our music and we decided to try and make something of it. By now I had moved on to a Hofner 40.

The next member of the Blue Jeans to come along was Les Braid whom I met down the Cavern. He too was just playing around with friends so he joined up with us and we started to build a repertoire for an act.

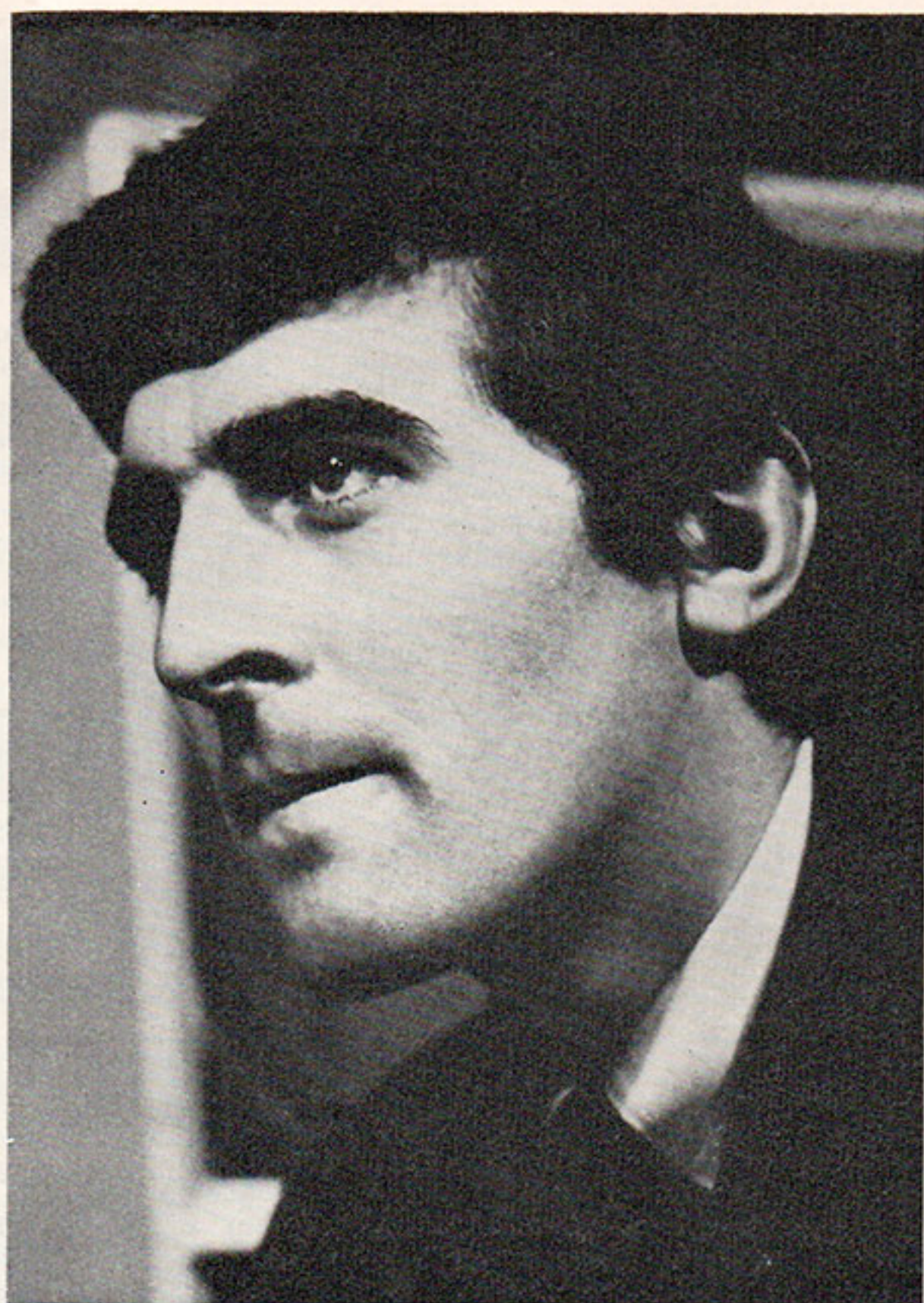
As you probably know, Ralph Ellis joined us in August '61 when we came first in a beat competition at the Liverpool Empire. He came second to us and when we asked him to join us he accepted.

Now we were five because we also had a chap called Paul, who played guitar and banjo. Six months later, we became resident group at the Mardi Gras Club, Mount Pleasant, Liverpool. It was here that we became the Swinging Blue Jeans although up to then we had been known simply as the "Blue Jeans". The way it happened was that Jim Ireland the manager —now our manager— billed us as the "Swinging" Blue Jeans.

When I knew that this season at the Mardi Gras was pretty definite, I decided to get myself a really good guitar. I came down to London just for a look around and I saw one in Jennings, in Charing Cross Road, a wonderful Fender Stratocaster. I fell in love with it straight away and put a deposit on it along with a Vox amp. Luckily the firm met me half-way and I was able to take the equipment away immediately and fix up H.P. by post when I got home.

Back in Liverpool the new guitar aroused a lot of interest, in fact I think it was one of the first Fenders to be seen there although shortly after I had mine, Colin Manley of the Remo Four bought a red Strat.

By July '63 we had made "Too Late Now" and I went one better than the Fender and bought a Gibson 335/TD, that's the guitar I use now and I'm very pleased with it.



There will be
Special Features

on

GEORGE HARRISON
BILL WYMAN

and

BRIAN BENNETT

in the next

BEAT
INSTRUMENTAL

ON SALE 24th OCTOBER

(Normal Publication date is 25th of each month, but
in October this falls on a Sunday.)

SHOW BANDS NEXT

says Anthony Barron

AFTER three flop singles, the Barron Knights suddenly crashed through with "Call Up The Groups". And this mickey-take on the group scene left them with problems. Like what to do for a follow-up release.

Listen, then, to Barron Anthony, group leader. "We don't want to be stuck with this comedy tag. In point of fact, we want to enlarge the whole image as much as possible. For instance, we're interested in rowing ourselves into the high-class cabaret scene, though we're aware that this is likely to cost us a lot of money.

"A good overseas trip, to the right sort of places . . . that's important to us as well. You see, we struggled in those early days when most of the artists we worked with liked our act . . . but nobody else seemed to care.

"We love the pop scene. That's definite. But we just don't want to be limited to it. We figure that we're a funny-looking lot, what with Butch Baker's broken nose and P'nut Langford's weird sense of comedy—and we know that we can't expect to be teenage idols like the Beatles or the Stones.

"Butch is actually a great musician. He's well-accepted by the session boys and he's a great help to the others in our group. I play bass. But badly. In fact, I just about get by doing my plonk-plonk-plonk bits. We've been called 'versatile.' That's a great honour, from our point of view. It means much more than simply having all the usual guff said about us simply because we happen to have a hit record.

"Honestly, our view is that the disc business is something of a rat-race. Things are judged solely on your position in the charts, and most people forget whether you have any entertainment value or not. Worst of all, the reverse of that is true. If you do get in the charts, older people have a terrible feeling that you must be incapable of putting on a really good show."

Barron—"Tony" to most people he knows—paused momentarily for breath. "Do you know what is going to come into popularity in this country? Those Show Bands who are doing so much good business in Ireland. They lay on the big beat, use lots of different instruments and generally pad out their performances with a lot of showmanship.

"Fans there go for them in a big way. And I can foresee a time when groups here won't be able just to go on and churn out a lot of different numbers and do little else to entertain. Older people already demand more than straight music. Soon the younger fans will agree. Groups who don't know anything about how to behave on stage will go for the proverbial Burton."

This wasn't a matter of sourgrapes. For Barron and the boys are extremely grateful for the experience they've culled on one-nighters and pop shows. It's just that they hope their horizon will eventually get very much wider.

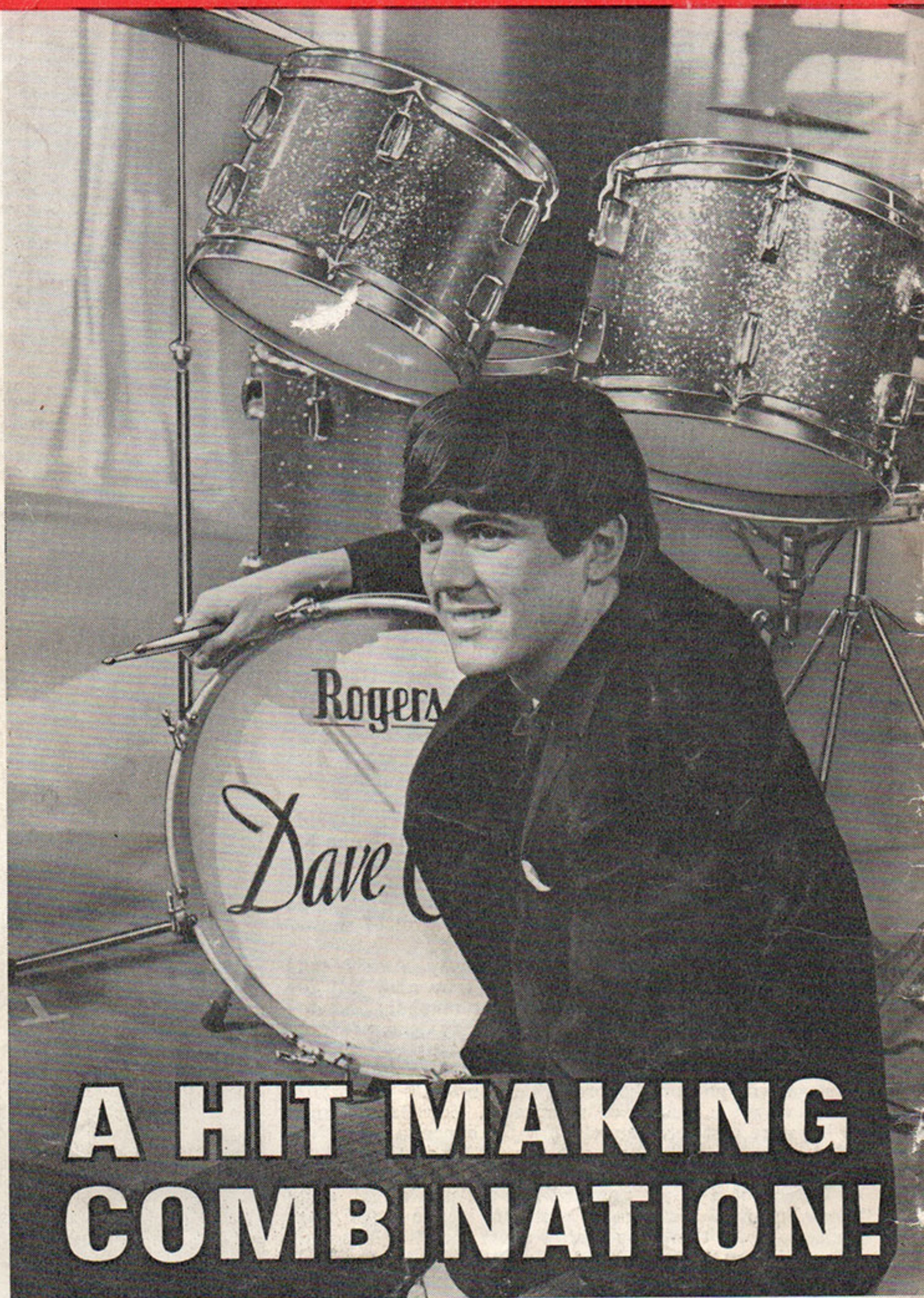
"We've got a fairly standard line-up, musically," said "Tony." "But, leaving me out of it, we have fine musicianship, I think. By that, I mean that the lads can cope with any sort of demands made upon them. And we hope that our new records, even though they'll be different, will show up different aspects of our work."

Entertainment, then, rather than straight beat-bashing. A "show" instead of just a series of hit parade numbers. "We'd rather create new arrangements of old songs than just push out 'cover' versions," said Barron.

Incidentally, both P'nut and Duke D'Mond are getting married—on September 26. After that, and after their honeymoon—the boys hope to make a group visit to the States. To study stage production ideas there. . . .



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