

Inside: Great New "WIN A GUITAR" Competition

POP TEN GROUP & INSTRUMENTAL MAG

SHADOWS · BEATLES · JET · TONY · JAYWALKERS · PAGEMAKERS

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Editorial

HI!

WASN'T IT GREAT LAST MONTH seeing the Beatles, Billy J. Kramer and the Dakotas on Television. It's about time that some of our other top groups—apart from the Shadows—got a chance to show what they can do on Sunday Night at the Palladium. BUT WHAT ABOUT THAT SOUND! I can't understand why the B.B.C. and I.T.V. don't get one of the sound engineers along from a recording studio to show them how it should be done. Then artistes would start to sound the same on Television and Radio as they do on their records!

THIS MONTH WE HAVE A GREAT NEW COMPETITION for all you Beat Readers who would like to win a new guitar. There are two prizes, so don't forget to have a bash. After all, somebody's going to win, so why shouldn't it be you!

THERE ARE LOTS OF CHANGES in the Popularity Poll this month. The Rolling Stones have collected the second highest number of votes and The Hollies are well up at No. 4. How about that! The Springfields are no longer included as they have now broken up, and this is also the last month that Jet and Tony will be listed together.

IT'S A GREAT PITY TO SEE so many changes these days to our leading groups. Most beat-men have been influenced at some time by the Shadows, and the Springfields put a very distinctive touch of Country and Western into the British beat world. But our world never can stand still—it must always move with the times.

See you in No. 9—Our Special Christmas edition.

Johnny Dean, Editor.

P.S. MANY CONGRATULATIONS TO GERRY AND THE PACEMAKERS on being the first group ever, to capture the No. 1 spot with their first three releases.

Tremeloes Newie—'I CAN DANCE'

COME the Yuletide season and the chances are that Brian Poole's voice will be so hoarse that he'll only be able to whisper his requirements to Father Christmas. The reason: his continual work-overs of "Twist And Shout," "Do You Love Me" and his latest, "I Can Dance."

"It's a real strain on the old tonsils," said Brian, "This 'I Can Dance' is even a bigger roar-up than the two earlier ones. We're all pleased with it, though, specially with the big beat."

"Trouble is that everybody says the third disc on the trot is the hardest. That fact has us keeping our fingers crossed. But we've really done a lot of research into what the fans want... and they all seem to go for

the 'Do You Love Me' type of beller."

The new one is an original, written specially for the boys. And it should put paid to the knockers who have claimed that Brian and the Tremeloes have hit disc stardom as a result of copying. True, "Twist And Shout" DID come along via the Isley Brothers and The Beatles. And "Do You Love Me" was the Contours' biggest Stateside hit.

Brian paused to relax those tortured tonsils. Then said: "People keep asking us what there is left now we've had a number one record. As if that's the end of the story. Well, we'd like to get another number one and then another."

"But we also had a taste of filming in 'Just For Fun' and enjoyed

it a lot. Now we'd like to find other film vehicles. Not just to appear as a bunch of Goony musicians—but to do some acting bits and to play some good numbers. And, of course, we'd like to travel. To visit places like Australia and America."

Not so long ago, Brian and the Tremeloes, then mostly unknown outside the halls of Essex, had an ambition: to go to the States and become enrolled as members of Frank Sinatra's clan. Their recent disc hits mean they'll almost certainly be invited to tour the States.

The only point is that, with their own success, it could be that Frank Sinatra will be asking Brian and the Tremeloes to join HIS group!

A truly swingin' bunch of guys.
PETE GOODMAN.

JOE BROWN

THE spotlight has to be elongated to take in the whole of Joe Brown. Shaving-brush scrub-cut hair tops a frame that is six-feet two-inches long. The blond head tosses and lolls so fast it looks like a blur. The legs and arms move awkwardly, angular and elbow-dominated.

Meet Joe Brown and you meet a torrent of words. Of fast gags, outrageous practical jokes. The voice is unashamedly Cockney. The cigarettes, king-size and tipped, are smoked jerkily.

In serious moments, Joe pays tribute to Django Reinhardt, brilliant guitarist who was Joe's inspiration. "Listen to all his discs, mate," he says. "It's true that his style shows through on some of my discs."

One feels, talking to Joe, that even if he hadn't had the lucky break of being "spotted" by producer Jack Good in a band-show at Southend-on-Sea, he'd have found stardom anyway. His larger-than-life personality just couldn't be hidden away from awed public gaze.

Jack put him in "Oh Boy" as accompanying guitarist. In front, a sultry, sexy male singer, straight-faced and dramatic. Behind, totally unconcerned: a giggling, beaming, lanky chap enjoying every moment of it all. In no time at all, Joe was hauled out into the spotlight.

Joe's first disc: "Come The Day." A Pomus-Shuman number but it didn't click. The big ones—"Picture of You," "It Only Took A Minute," "That's What Love Will Do"—came later, but Joe was already established as a Number One "character."

His latest, "Little Ukelele," is a genuine tribute to George Formby. Joe has a lot of time for the old-style music-hall artistes. Sometimes one wonders if he wasn't born thirty years too late—his actual birth-date was May 13, 1941.

Off-stage, Joe hates sitting still. Inactivity bores him. He'll hunt and shoot and fish if he's in the country. In town, he likes people round him; likes kicking up a noise.

On stage, Joe purveys the big beat but also includes acoustic—UNamplified—guitar. And the fans lap it up, quiet though it is. He's one of the few beat specialists who can cope with this intricate type of music. He studied "finger-style" in his quieter moments during the summer.

Joe pauses: "Lots of nice things have happened since I was a junior fireman on British Railways. I've made a lot of new mates—but I still hanker after an evening with me old work-mates."

Joe Brown: one of the real characters in the business. And one of the most hard-working.

PETE GOODMAN.



G&I TOP 20

CHARTMOVERS

PIPPED BY THE PROVERBIAL WHISKER this month in his bid for a trio of Number Ones—Billy J. Kramer and the Dakotas. And pipped by his fellow-Epstein stable-mate Gerry and the Pacemakers. But it's early days yet for Billy's fab "I'll Keep You Satisfied" and a second-place rating is a tremendous tribute to his popularity.

Liverpool's grip on the top of the charts is tightened by the rapid-rise of the Searchers and "Sugar 'n' Spice," currently in third place. Especially as the Beatles just can't be dislodged with "She Loves You" at fourth spot.

Couple of other newies in the top ten were predictable enough. Freddie and the Dreamers and "You Were Made For Me" and Johnny Kidd and the Pirates' "Hungry For Love." As Cilla Black observed: "Freddie sounds more like FREDa on this one," but his following is loyal and substantial. And Johnny, a pioneer of the R and B stylings in this country, is now getting a well-deserved slice of the cake marked "royalties."

You'll note Peter, Paul and Mary listed. Rightly. They are a group and they play instruments. And they recently busted all L.P. ratings in the States by getting three out of the top five in the album charts.

The Rolling Stones, with their second, is reasonably placed at 17. A McCartney-Lennon composition, "I Wanna Be Your Man," has done the trick—incidentally, the Beatles have included the same song on their magnificent new album "With The Beatles." The Stones sold a bomb over the months with "Come On," though not fast enough to get a top placing.

Yet another of Brian Epstein's "marvels" gets a first rating. Tommy Quickly, the name. Normally he's a solo performer but for "Kiss Me Now," he's teamed with the Remo Four, so he's G and I fodder now. And lotsa admirers will dig the news that Peter Jay and the Jaywalkers are IN with their first vocal number on disc, "Kansas City."

Among the ones coming up: Grant Tracey and the Sunsets with "Shake, Shake, Shake." A swingin' outfit as yet under-rated.

Title	Artistes	Label
1. YOU'LL NEVER WALK ALONE	Gerry & Pacemakers	Columbia
2. I'LL KEEP YOU SATISFIED	Billy J. Kramer & Dakotas	Parlophone
3. SUGAR AND SPICE	Searchers	Pye
4. SHE LOVES YOU	Beatles	Parlophone
5. MEMPHIS TENNESSEE	Chuck Berry	Pye
6. DO YOU LOVE ME	Brian Poole & Tremeloes	Decca
7. YOU WERE MADE FOR ME	Freddie & Dreamers	Columbia
8. HUNGRY FOR LOVE	Johnny Kidd & Pirates	H.M.V.
9. HELLO LITTLE GIRL	Fourmost	Parlophone
10. BLOWIN' IN THE WIND	Peter, Paul & Mary	Warner
11. THE FIRST TIME	Adam Faith & Roulettes	Parlophone
12. SHINDIG	Shadows	Columbia
13. SEARCHIN'	Hollies	Parlophone
14. AIN'T GONNA KISS YA (E.P.)	Searchers	Pye
15. MARIA ELANA	Los Indios Tabajaros	R.C.A.
16. KANSAS CITY	Peter Jay & Jaywalkers	Decca
17. I WANNA BE YOUR MAN	Rolling Stones	Decca
18. APPLEJACK	Jet Harris & Tony Meehan	Decca
19. KISS ME NOW	Tommy Quickly & Remo 4	Pye
20. MEMPHIS TENNESSEE	Dave Berry & Cruisers	Decca



Ones to Watch:— } I'M WITH YOU by The Big Three
 SHAKE, SHAKE, SHAKE
 by Grant Tracey & Sunsets

G&I TOP FIVE LPs

1. HOW DO YOU LIKE IT?	Gerry & Pacemakers	Parlophone
2. PLEASE, PLEASE ME	Beatles	Parlophone
3. "LISTEN"	Billy J. Kramer & Dakotas	Parlophone
4. MEET THE SEARCHERS	Searchers	Pye
5. THE SHADOWS GREATEST HITS	Shadows	Columbia

DON'T FORGET!

The Beatles BOOK

No. 5 (Special Xmas Edition)

O-U-T! O-U-T! O-U-T! 30th NOVEMBER



Mike

Dave

Billy

Brian

Group of the MONTH



THE FOURMOST

JUNE 30, 1963. One of the less dampening days of summer in Liverpool. Four young men who just couldn't help clowning around all the time trooped into the offices of Brian Epstein and appended their monikers to a contract.

Said one: "Well, we've done it now. Chucked our old jobs and gone into the pop world full-professional." The others stopped clowning and thought about it for a moment.

If you'd told any of them then that The Fourmost would be riding high in the charts with their first disc, they'd have giggled. Tell them they'd be "Group of the Month" in *Beat Monthly* inside six months, they'd have guffawed.

But here they are. "Hello Little Girl," of course, was the song that did it. One of the John Lennon and Paul McCartney specials—one the Beatles' s'orm-whipped to frenzy in the Cavern long before their own recording days started.

Talk to The Fourmost and you'll be lucky to get one straight answer in ten. But underneath it all is a single-minded approach to the music they make.

Work-wise, The Fourmost aren't too sure whether they're on their heads or their feet. New recording sessions to search for the follow-up to "Hello Little Girl," tours—one with Billy J. Kramer as from mid-November—and then the London Christmas show with The Beatles.

Business-wise, they still have the feeling that it wouldn't be the end of the world if they failed to succeed and had to go back to their old jobs. Group philosophy on this point is: "We've already had a darned good time. We've seen the pop scene from the inside. But we could still go back to our homes without disappointment and just take us where we left off." Where DID they leave off?

BRIAN O'HARA, lead guitar, studied accountancy. He toys around with harmonica, violin and trumpet. Black-haired and hazel-eyed, he formed the present group with Billy Hatton back in 1958. Once upon a time, they were The Four Jays . . . till they found there were umpteen other groups with the name "Jay" in the title.

BILLY HATTON, bass guitarist, swung his ambition hopes from a commission in the Royal Artillery to the engineering field. Says: "I'm a night type. Like sitting in a club where nobody around will mind if I suddenly shout out some utterly

ridiculous thing."

DAVE LOVELADY, drummer, studied to be an accountant and says he'll do just that even if he has to wait twenty years while The Fourmost popularity dies down. While the others make with the comic noises, he stays pretty well in the background.

MIKE MILLWARD, rhythm guitarist, thought his 6ft. 4in. frame would best suit the police force, though now he reckons he'd emigrate to Canada and start a business there. Is still astonished at the enthusiasm of the others for weight-lifting and body-building. Says: "The heaviest weight I lift is myself."

George Martin, their recording manager, has said you can almost hear the boys smiling on their hit disc. That's about right. But you can also hear the thought and care that's gone into their musical work.

Incidentally, to answer a lot of queries, the high-flying falsetto voice

on the disc is provided by the high-flying Mike Millward—appropriately enough.

"Hello Little Girl" is just phase one of the group's development. A disc recorded in a huge rush. Brian O'Hara recalls spending the whole night before the session with John Lennon, going over the number. They then whipped to London, chatted to George Martin—and had to keep the sheet music before them on the stand because they just couldn't remember the words.

The four comics who've decided to play it straight have a mass of GCE passes between them—maybe more than any other group in the business. They may play the fool off-stage but they're certainly not fools.

And I'd say that, with their versatility and freshness of approach, they'll be around the disc scene for a long, long time yet.

PETE GOODMAN.

★ TAKE FOUR!!!!



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SWINGIN' NEW TORNADOS

HOW much do a lot of changes in personnel matter to a beat group? Can a group which hits the top suffer a lot of alterations in line-up and still go the proverbial bomb at THE TOP?

Two questions loaded to the brim for The Tornados. The five-strong group which sold more copies of a single—"Telstar"—than any other instrumental outfit in the business, but which now has only TWO of the original FIVE members hammering out the organ-dominated beat.

I'll stick my neck way out—further than the neck of Alan Caddy's lead guitar—and say the boys are doing even better nowadays. Not necessarily in the charts, for charts are fickle things . . . but in the SOUND.

Line-up of the boys now is: Clem Cattini, drums and spokesman; Alan Caddy, lead; Jimmy O'Brien, organ; Ray Randell, bass; Bryan Irwin, rhythm. A lot depends on the organ sound in this group. And Jimmy has

settled in like a good 'un, his head-shaking, foot-stomping enthusiasm adding a whole heap to the overall sound of The Tornados.

Listen, now, to Clem Cattini: "We've built a proud sort of name for the group. After 'Telstar,' The Tornados were known in a lot of different countries. Now we've found the fullest sort of enthusiasm so that we can go ahead and do the same again."

Is there any difference in the sound of the Tornados? Only that a lot of echo has been added to the organ—and there seems to be rather more depth to the beat. Clem stands out as one of the finest drummers on the beat scene and he is really the boiler-room of the whole outfit.

Now hear Billy Fury: "I'm so pleased with the way the boys have settled in. To have a lot of changes can't be easy for them, but now we're really swinging. I'm knocked out by the way they sound on my new

'Billy Fury Live' long-player. Sure, I had some doubts when the changes were originally announced, but believe me The Tornados are swingin' better than ever these days."

The organ-dominated sound has been much copied in the past year or so. Does this worry the boys? Said Clem: "You can't deny that it's very flattering for other people to think enough of you to copy what you're doing. But I can only say that merely to ape another group isn't enough these days. You've gotta find something different for yourself."

The Tornados stay with Billy right through until December 19 on the mammoth Larry Parnes' tour. After a special week with Bill at Stockton through Christmas week, they go on to Scandinavia and the Continent for telly and radio dates also with Bill.

Things are swingin', more than a somewhat and more than ever, for the fab grouping.

PETE GOODMAN.





JOHN AND PAUL WRITE STONES NEW ONE

THE ever-constant problem facing top groups these days is what number to record next.

Some—like The Beatles—have their own built-in songwriting team, who can be relied upon to deliver the goods every time. Others, like Freddie and the Dreamers tend to tie-up with one good writer such as Mitch Murray and work with him to get that all-important chart-topping song.

But most groups find themselves with too many numbers to choose from—some British, some they have written themselves, some American and, of course, the tremendous array of famous oldies.

The Rolling Stones have had to face the problem over the past two months. Brian Jones told me: "We've demoed a whole host of numbers during the past weeks but we often find that one particular number only appeals to a couple of us, another one appeals to two more, and so on."

"I would like to do a way out Rhythm and Blues number," said Mick. "But I'm not sure that the record buyers are quite ready for it yet."

"Lucky for us, this time we've found the perfect answer. 'I Wanna Be Your Man' is a really hip 1963 number by two songwriters who have a certain standing as songwriters," he grinned. "Yes, I mean John Lennon and Paul McCartney!"

"Quite honestly, we didn't think that they would be prepared to give us one of their best numbers seeing as they are the leaders of the Northern Beat Brigade while we are definitely Londoners. But surprisingly they were very happy about us recording 'I Wanna Be Your Man.'" "It just goes to show," interrupted Keith, "that there isn't as much enmity between the Northern and Southern Groups as some people make out. Most of the arguments are

made bigger than they really are by the Press.

"Come On" has proved a really big seller for The Stones. It never climbed very high in the charts but has been one of the most consistent movers in the shops. Nearly 100,000 copies have so far reached the record players of their fans all over the country. If their new one has the same success in a few weeks it could mean a Top Ten Chart entry.

Incidentally, do have a listen to the "B" side of their new waxing, "Stones." It is a very unusual instrumental featuring their Road Manager, Ian Stewart, on piano with occasional growls inserted by lead vocalist, Mick "The Magic" Jagger. All in all, a great double sided second helping, well produced by their manager and independent record producer, Eric Easton. The Stones are rolling again!

JOHNNY DEAN.



Nation-Wide

GROUP INFO

THE BEATLES

November. 16th Winter Gardens, BOURNEMOUTH; 17th Theatre, COVENTRY; 19th Gaumont, WOLVERHAMPTON; 20th Apollo, Ardwick, MANCHESTER; 21st Globe, STOCKTON; 23rd City Hall, NEWCASTLE; 24th ABC, HULL; 26th ABC, CAMBRIDGE; 27th The Rialto, YORK; 28th ABC, LINCOLN; 29th ABC, HUDDERSFIELD; 30th Empire, SUNDERLAND.

December. 1st De Montford Hall, LEICESTER; 8th Odeon, LEWISHAM; 9th Odeon, SOUTHEND; 10th The Gaumont, DONCASTER; 12th The Odeon, NOTTINGHAM; 13th Gaumont, SOUTHAMPTON.

GERRY AND THE PACEMAKERS

November. 16th Sophia Gardens, CARDIFF.

December. 5th Gaumont, WORCESTER; 6th Odeon, ROMFORD; 7th Fairfield Hall, CROYDON; 8th Gaumont, WATFORD; 13th The Palais, WORKSOP; 14th Memorial Hall, NORTHWICH.

BILLY J. KRAMER & DAKOTAS

November. 16th Odeon, STREATHAM; 17th Odeon, ROMFORD; 19th The Odeon, CHELMSFORD; 20th Gaumont, WATFORD; 21st The Odeon, FOLKESTONE; 22nd Gaumont, SOUTHAMPTON; 23rd The Granada, WALTHAMSTOW; 24th Theatre Royal, NOTTINGHAM; 26th The Odeon, HALIFAX; 27th Odeon, STOCKTON; 28th The Odeon, SOUTHPORT; 29th Odeon, NEWCASTLE; 30th The City Hall, SHEFFIELD.

December. 1st The Hippodrome, BRIGHTON; 3rd Granada, GREENFORD; 4th Granada, MAIDSTONE; 5th Granada, KETTERING; 6th The Granada, KINGSTON; 7th Odeon, BOLTON; 8th Capitol, CARDIFF; 14th Mersey View Pleasure Gardens, FRODSHAM.

FREDDIE

AND THE DREAMERS

November. 16th SHEFFIELD; 17th LEICESTER; 19th SOUTHPORT; 20th MARYPORT; 21st City Hall, SALISBURY; 22nd The Palais, WIMBLEDON; 23rd COVENTRY; 25th WORCESTER; 26th CHELTENHAM; 27th TAUNTON; 29th GUILDFORD; 30th HASTINGS.

December. 1st BRISTOL; 3rd STOURBRIDGE; 4th BRADFORD; 6th PATRICKROFT; 7th NORWICH; 8th ROCHESTER; 9th COLCHESTER; 10th HARROW; 11th BEDFORD; 12th MANSFIELD; 14th SLOUGH; 15th WOOLWICH.

THE BIG THREE

November. 16th MARGATE; 21st SCUNTHORPE; 22nd MANCHESTER; 23rd REDHILL; 24th The Cavern, LIVERPOOL; 25th-27th SCOTLAND; 30th STOCKPORT.

December. 5th LIVERPOOL; 6th PRESTON; 7th PETERBORO; 8th Belle Vue, MANCHESTER; 11th Cavern, LIVERPOOL.

THE ROLLING STONES

November. 19th State, KILBURN; 21st SWINDON; 23rd LEYTON and DALSTON; 25th WARRINGTON; 26th ALTRINGHAM; 27th HYDE; 29th URMISTON; 30th STOKE-ON-TRENT.

December. 1st The Oasis, MANCHESTER; 5th Gaumont, WORCESTER; 6th Odeon, ROMFORD; 7th Fairfield Hall, CROYDON; 8th Gaumont, WATFORD; 11th The Queen's, BRADFORD; 12th The Locarno, LIVERPOOL; 13th HEREFORD; 14th EPSOM.

(Other dates not yet confirmed.)

THE HOLLIES

November. 16th PRESTATYN; 17th The Town Hall, CREWE; 18th-22nd Tour of South of England; 23rd STROUD; 24th The Civic Hall, GUILDFORD; 30th Church Hall, FELTHAM; 31st LIVERPOOL.

December. 3rd Stamford Hall, ALTRINGHAM; 5th Royal Hall, LOWESTOFT; 6th Corn Exchange, KINGS LYNN; 7th Drill Hall, SCUNTHORPE; 9th Ritz, CAMBRIDGE; 10th SOUTHPORT; 12th NUNEATON; 13th Music Hall, SHREWSBURY; 14th Stamford Hall, ALTRINGHAM; 15th ABC, HULL.

BRIAN POOLE

AND THE TREMELOES

November. 16th City Hall, SHEFFIELD; 17th De Montford Hall, LEICESTER; 18th BARKING; 19th The Odeon, NOTTINGHAM; 20th The Gaumont, DONCASTER; 21st Futurist, SCARBOROUGH; 22nd The City Hall, SHEFFIELD; 23rd Adelphi, SLOUGH; 24th The

Gaumont, IPSWICH; 26th Assembly Rooms, TUNBRIDGE WELLS; 27th The Corn Exchange, BRISTOL; 28th Locarno, SWINDON; 29th The Hillside, HEREFORD; 30th Longs, BISHOPS STORTFORD.

December. 1st The New Central, ALDERSHOT; 2nd Stampton, Lincs; 4th FROME; 5th SWANSEA; 6th LLANELLY; 7th Matrix, COVENTRY; 8th BIRMINGHAM; 12th The Domino, MANCHESTER; 13th ISLE OF MAN; 14th UXBRIDGE; 16th SHEFFIELD.

THE SEARCHERS

November. 16th City Hall, SHEFFIELD; 17th De Montford Hall, LEICESTER; 18th WIDNES; 19th CAMBUSLANG; 20th ABERDEEN; 21st ELGIN; 22nd PERTH; 23rd EDINBURGH; 24th KIRKCALDY; 25th-31st IRISH TOUR.

December. 3rd Old Hill Plaza, BIRMINGHAM; 4th EXETER; 5th PLYMOUTH; 7th HASTINGS; 8th GUILDFORD; 10th BRISTOL; 11th WOLVERHAMPTON; 13th STOCKTON; 14th LEEDS.

THE JAYWALKERS

November. 16th Winter Gardens, BOURNEMOUTH; 17th Theatre, COVENTRY; 19th Gaumont, WOLVERHAMPTON; 20th The Apollo, MANCHESTER; 21st ABC, CARLISLE; 22nd Globe, STOCKTON; 23rd The City Hall, NEWCASTLE; 24th ABC, HULL; 26th ABC, CAMBRIDGE; 27th The Rialto, YORK; 28th ABC, LINCOLN; 29th ABC, HUDDERSFIELD; 30th Empire, SUNDERLAND.

December. 1st De Montford Hall, LEICESTER; 8th Odeon, LEWISHAM; 9th The Odeon, SOUTHEND; 10th The Gaumont, DONCASTER; 11th Futurist, SCARBOROUGH; 12th The Odeon, NOTTINGHAM; 13th Gaumont, SOUTHAMPTON.

THE TORNADOS

November. 16th BLACKPOOL; 17th LIVERPOOL; 18th BRADFORD; 19th SUNDERLAND; 20th BARROW; 21st SHEFFIELD; 22nd DERBY; 23rd HANLEY; 24th BIRMINGHAM.

December. 1st BRISTOL; 2nd LYDBROOK; 3rd CAMBRIDGE; 7th Theatre Royal, NORWICH; 8th Odeon, ROCHESTER; 9th The Odeon, COLCHESTER; 10th Granada, HARROW; 11th The Granada, BEDFORD; 12th Granada, MANSFIELD; 13th Granada, SUTTON; 14th The Adelphi, SLOUGH; 15th Granada, WOOLWICH.

THE SWINGING BLUE JEANS

November. 16th The Royal Hotel, LOWESTOFT; 22nd Civic Hall, ELLESMERE; 23rd TRENTHAM GARDENS; 24th Mr. Smith Club, MANCHESTER; 25th The Majestic, BRADFORD; 26th State, KILBURN; 27th The Floral, SOUTHPORT; 29th Stocksbridge, SHEFFIELD; 30th Merseyview Pleasure Gardens.

December. 2nd Winter Gardens, CLEETHORPES; 6th Pier, MORECAMBE; 7th Astoria, RAWTENSTALL; 9th WELLINGTON; 10th Ex Servicemen Hall, WINDSOR; 13th Town Hall, TROWBRIDGE; 14th Baths, LEYTON.

KENNY BALL

November. 16th BRIDLINGTON; 17th REDCAR; 18th Poppleswell, AYR; 19th Locarno, GLASGOW; 20th Palais, EDINBURGH; 21st The Beach, ABERDEEN; 22nd STIRLING; 23rd Borough Hall, DARLINGTON; 28th The Plaza, BEDFORD; 29th The Town Hall, WALSALL; 30th Assembly Rooms, TUNBRIDGE WELLS.

December. 5th Regency, BATH; 6th Royalty, CHESTER; 8th De Montford Hall, LEICESTER; 9th BEXLEY; 12th Albert Hall, NOTTINGHAM; 13th The Marine, MORECAMBE; 14th The Imperial, NELSON; 15th The Grosvenor, AYLESBURY.

THE FEDERALS

November. 16th BUXTON; 17th SHEFFIELD; 22nd BIRMINGHAM; 23rd SHEFFIELD; 24th CHESTERFIELD; 25th THORNE; 26th ROTHERHAM; 27th DONCASTER; 28th FRICKLEY; 30th RAMSEY.

December. 5th SWINDON; 7th LEICESTER; 12th HATFIELD; 13th FOREST HILL.

FAN CLUBS

THE SHADOWS

s.a.e., Billie Harrington, 16 Dawes Avenue, Isleworth, Middx.

BILLY J. KRAMER AND THE DAKOTAS

s.a.e., Rita Bramwell, 102 Granby Street, Liverpool, 8.

GERRY & THE PACEMAKERS

s.a.e., Pauline Behan, 56 Barford Road, Hunts Cross, Liverpool, 25. Southern Branch—196 Priory Court, K. Block, London, E.17.

PETER JAY

AND THE JAYWALKERS

s.a.e., Freda Jay, 21 North Drive, Gt. Yarmouth, Norfolk.

FREDDIE & THE DREAMERS

s.a.e., Barbara, Kennedy Street Enterprises, 14 Piccadilly, Manchester, 1.

THE ROLLING STONES

s.a.e., Annabelle Smith, Rednor House, 93-97 Regent Street, London, W.1.

THE HOLLIES

s.a.e., Rose and Mary, 27 Flint House, Ladywell Estate, Salford, 5.

THE SEARCHERS

s.a.e., 86a Bold Street, Liverpool, 1.

SOUNDS INC.

s.a.e., Don Arden Enterprises, Royalty House, 72 Dean Street, London, W.1.

JOE BROWN AND THE BRUVVERS

s.a.e., 12 Dyke Road, West Hartlepool, Co. Durham

THE MARAUDERS

s.a.e., Paula Richards, 33-35 Broad Street, Hanley, Stoke-on-Trent.

THE BIG THREE

s.a.e., David Crosby, 31 Parkfield Drive, Wallasey, Cheshire.

THE FEDERALS

s.a.e., Maureen Harrison, 19 Southmoor Road, Oxford.

SWINGING BLUE JEANS

s.a.e., The Mardi Gras Club, Mount Pleasant, Liverpool.

JOHNNY KIDD AND THE PIRATES

s.a.e., Al Young, 114 High Holborn, London, E.C.1.

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CLOSING DATE FOR ENTRIES—20th DECEMBER, 1963, WINNERS WILL BE ANNOUNCED IN BEAT No. 10 (on sale 16th January). (The Judges' decision will be final).



BEAT PIC

INSTRUMENTAL NEWS

The **Tony Meehan Combo** is reported to be going down very well on appearances. **Del Shannon** says that it's one of the best instrumental groups he's ever heard—and that includes most of the top American outfits. Says they have fantastic drive.

Big problem for the organisers of this year's **Royal Command Performance**. How to get members of **Royal Family** through the expected crowds of **Beatle Fans**. Will **Prince Philip** fly them in by helicopter?

Billy J. Kramer reported to be delighted at being given some lines to say in the **Beatles Christmas Show**. He's about to start drama lessons before making his film debut early in the New Year. But he doesn't want to lose that husky Liverpool accent.

Glasgow group, **The Talismen Beat Unit**, want to work more of the big dates in their area. What about it, Scottish Promoters?

The **Shadows** still up and down over exactly who is going to be in the group by Christmas. But, they are reported to be going to Las Palmas for location work on the new **Cliff Richard** film. Meanwhile, the **Shadows** new album has been released in the States titled, "**Surfin' with the Shadows**" containing some of their biggest sellers.

The **Fourmost** have come up with an original idea to get some of that zany comedy out of their systems. They want to do a silent movie on the lines of the old **Keystone Cops** tummy jerkers. Trouble is, deciding who should be Director!

The **Sundowners** highly praised by tiny American thrush, **Dee Dee Sharp**: "My arrangements are pretty difficult but these boys got them right off pat almost at the first hearing."

Quote from **Snuffy Garrett**, A & R Manager of **Liberty Records**, "The Mersey Sound is really great, but it would have to be adapted for the American scene. I can't see anyone outside **The Beatles** or **Billy J. Kramer** making much impact Stateside. We've got too many groups of our own."

The **Rockin' Berries** from Birmingham say that there are actually more groups in Brum than in Liverpool. Their second disc "**Itty Bitty Pieces**" still selling well—and the boys were recently voted top group in their area. Another Birmingham group, **The Beachcombers**, line up **Brian Sharp**, **Jeff "Chippy" Roberts**, **Maldwyn "Windy" Edwards**, **Brian "Mouk" Finch** and **Dario "Daddio" Cappelli** had to change their name from the **Rockin' Jaymen** to avoid confusion with the **Jaywalkers**.

Watch out for a trio called "**The Country Gentlemen**." They're from

Manchester and have recorded their version of "**Greensleeves**." Line-up: **Nick Duvall**, Bass and Vocals; **Leo Larty**, Drums; **Pete Cowap**, Guitar and Vocals. Why the name? "We like the look of all that green stuff when we are belting along between dates," they said.

If they took advantage of all the offers they get, **The Searchers**, could become our most widely travelled group. Countries already wanting them in 1964 include, New Zealand, Sweden, Israel, Australia, France, Germany and American promoters are nibbling at the bait. Looks like everybody's searching them out. Ouch! Sorry.



BILLY J. KRAMER

Now Tees-side claim they have their own special sound and local group, **The Johnny Taylor Five**, claim to have started the ball rolling.

Film break-through for **The Eagles**, consistent sellers on the **Pye** label. They're featured prominently in "**Nothing But The Best**" starring **Billy Martin** and **Alan Bates**. And **The Searchers** are in a **Pathe Pictorial** item on Men's Fashions doing the circuits now. The boys are seen in the full glory of their stage suits.

Gerry Marsden and the **Pacemakers** are genuinely astonished that "**You'll Never Walk Alone**" hit the top spot. Says: "I was worried stiff about it, especially when some of the critics started hammering it, but we'll lay off the ballads for a little while now on our future single releases."

Can the switch of labels bring big success for **Adam Faith's** group, **The Roulettes**? Previously on **Pye** their

first for **Parlophone** was out on November 8th Title "**Soon You'll Be Leaving Me**" b/w "**Tell-Tale Tit**." They deserve it after helping **Adam Faith** to make his strong return to the charts with "**The First Time**."

Still very much "on!" That mooted appearance of **Freddie** and the **Dreamers** with **Sir John Barbirolli** and the **Halle Orchestra** on December 4th. It's for a special charity performance of "**The Toy Symphony**" at the **King's Hall, Belle Vue, Manchester**. Says **Freddie**, "We're not now appearing in the new **Billy Fury** film."

Big honour for **Kenny Ball**. A starring appearance at America's **San Antonio Jazz Festival** in Texas next year. It's fixed for July 4th and **Ken** and the boys will stay on in **New Orleans** for concert and club dates.

Drummer, **Brian Talbot**, of the **Tony Rivers** and the **Castaways** group used to play trombone with a local **Salvation Army Band**. He's nicknamed "**Shirt**," though nobody has the foggiest idea why!

The **Migil Four**, new to **Pye**, were discovered by **Kenny Ball** after his clarinettist, **Dave Jones**, persuaded him to sink a pint in a North London pub where the country-styled group were performing. Now **Kenny** has an interest in the management of the group. Line-up is: **Mike Felix**, Drums and Vocals; **Lenny Blanche**, Bass Guitar; **Gil Lucas**, Piano; and **Red Lamber**, Rhythm Guitar.

The police car pulled up sharpish; out of the back came **Shane Fenton** and all the **Fentones**. No, they hadn't been arrested. Just given a lift to a show after their own coach had broken down! Can't understand why their last release "**Don't Do That**" didn't climb high in the charts.

The **Undertakers**, yet another talented and exciting group to emerge from Mersey-side got their unusual name due to a printer's error. Originally called the **Vegas Five** they were due to appear at a ballroom in Liverpool but were mistakenly billed as the **Undertakers**. So they appeared under that name and have adopted the "handle" ever since.

National paper headlined their fashion page a couple of weeks back with "**It's Beat or Beatles for Spring**." It looks as though the Beat artistes are starting to set the fashion trends for skirt and trouser wearers.

Despite the fact that only two of the original **Tornados** remain in the new line-up the boys are still hitting the charts where it counts. Lotsa critics even say that the new bunch have an even better sound.

Even **James Bond** couldn't crack the security that surrounds the whereabouts of **The Beatles** London home

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WHY DON'T SOUNDS INC. GET THAT HIT?

CONSIDER, please, the remarkable case of Sounds Incorporated. Big-beat group; highly praised by visiting American stars; wildly-applauded by "home" audiences; ultra-consistent when it comes to getting good gear on records.

BUT . . . No hit record on which to hitch their swingin' star. Even their latest—and many think their best—is a slow mover. "Go" is the title—an item from the soon-to-be-shown movie "Live It Up."

So what goes wrong? Sounds Incorporated opened their professional run some four years ago at an unheralded appearance at Guildford when they rocked this quietish town on its heels.

Since then, Little Richard has said: "Man, they're a fabulous bunch of guys. I tell you, I wouldn't have made my last trip to Britain if Sounds weren't guaranteed for my backing."

Since then, Brenda Lee has said:

"I've had lots of backing groups. But Sounds give me confidence. You can go, go, go with Sounds and know they won't let you down."

Gene Vincent has joined in the praise.

But British disc-buyers remain aloof and off-hand.

Is it because Sounds Inc. are TOO versatile? Sound-wise, that is. After all, they include flute, tenor sax, baritone sax, electric organ, trumpet by permutations inside the basic and normal line-up. Is it that they ring the changes too much to develop a **RECOGNISABLE** noise?

Or is it that they've become too associated with backing chores? Could be, but you'd think that would merely help them to become better known.

Is it that there are six of them and that that is too big a collection for fans to dig them as individual characters? Or is it something to do with

the lack of vocal touches?

Lotsa guess-work attached to all this, of course. Says Johnny St. John, guitarist: "All we can say is that we seem to go well wherever we are. We keep getting return bookings. And the other groups in the field seem to have good words for us. All we can do is keep on turning out discs that we think are good . . . and keeping our fingers crossed."

Lined up with Johnny are: bassist Wes Hunter; drummer Tony Newman; Geoff West, tenor and trumpet; Al Holmes, tenor, baritone, flute, guitar; Barry Cameron, piano, electric organ, baritone sax.

Maybe the film "Live It Up" will change their disc fortunes, for they come through long, loud and clear in it.

But in the meantime, they remain the mystery group of the disc scene. Simply because they can't break into it!

PETE GOODMAN



BEATLE HEADLINERS

OVER a year ago Brian Epstein, Beatles Manager, made the comment: "the Beatles are the greatest thing to happen to pop music since Elvis Presley." As far as this country is concerned I would like to suggest that they are the "greatest" thing that has ever happened to the British "pop" biz.

Never before have the massive circulation national newspapers given such fantastic coverage to any pop artiste, even the very square *Financial Times* has managed to mention them several times with references to their company Beatles Ltd.

Can anyone have too much publicity? The answer to this must be "yes," but the Beatles are a very special exception. At long last Britain has got a group that can break through on a world wide basis. Remember we have never yet had a

REGULAR chart-topping artiste in the American hit parade. Now at last, it can happen! Most other countries have already been "Beatleised" and recently strange murmurings have been starting to come out of that big land across the Atlantic. As one publicity man said: "Anything can happen from now on, and if it happens in America it will be really big."

How do the boys feel about it themselves? John Lennon answers for them all when he says "Of course we would like to have a hit record in America—who wouldn't?"

One thing is certain, no audience anywhere in the whole world could remain unmoved by their stage performances. And remember, it is only now that they are starting to add the extra final polish to what is already a very dynamic act. Add the fact that they are supremely adaptable and I

am quite sure that they are just as capable of whipping up interest in an American audience as they are in any other nationality.

No one can guess at the American reaction to the Beatles in person: their unusual hair cuts and "with it" clothes styling must create a mild sensation the first time they walk down Fifth Avenue. And their down-to-earth, straight-talking approach to interviewers, laced with their unusual special type of zany humour, could capture the great American public's interest at first glance. But whether or not they get a hit in the States, in the near future, one thing is certain, all the boys are mad keen to pay a visit to the States, especially following George's reports of Sky-scraper Land. But don't forget, boys, we don't want you to go for too long. We need you right here!

ANDY BEACH;





THE ROULETTES & ADAM

SOME two years ago, The Roulettes teamed up with Adam Faith for his stage appearances. Then, recently, the song star used the boys on disc for the first time . . . appropriately enough on "The First Time." Now, to coin a phrase, it's all happening for the talented instrumental-vocal group.

Like their new disc, out a few days ago—"Soon You'll Be Leaving Me." Like the sell-out business they did on one-nighters during the three weeks Adam was off on promotional work in America. Like the way Adam's fan-club is being inundated with requests for details about the boys.

It's been a mutual-aid combination. Through playing to the packed houses Adam draws, the boys have got their own act across to the maximum number of people. And Adam confessed

to me: "They're a great, hard-working group. I was delighted when they made 'The First Time' with me. They're such a dependable, versatile bunch of boys. . . ."

The bunch of boys line up as follows: Peter Thorpe, rhythm guitar; Bob Henrit, drums; Russ Ballard, lead guitar; John Rogan, bass. Official leader is Peter; but Russ handles the chore on stage.

The boys have never really got over the shock of losing lead guitarist John Rodgers in a car crash. Says Adam: "It hit us all badly. We were really low for a long time. John was an outstanding musician."

Incidentally, The Roulettes have had a previous disc release—"La Bamba," the original Ritchie Valens' hit. "Didn't mean much," admits Peter Thorpe, "but we feel much more established now and have high

hopes for 'Soon You'll Be Leaving Me'."

Adam is likely to be involved in a major film production soon. It could be that the boys won't be required—but they'll still be able to get out on tour under their own steam and draw the crowds under their own name.

When Adam's not there, Russ handles a lot of the solo vocal material, though Peter and John join in on the R and B gear. "We like to vary our act as much as possible. Go in for a bit of the visual stuff, too—but naturally the new disc is getting a good work-over."

Adam's been a top star for a long, long time. But there's no doubt his career got a shot in the arm when he teamed up, full-time, with The Roulettes. Works the other way round, what's more.

PETE GOODMAN.

by

**DAVID
GELL**



45 **FREDDIE AND THE DREAMERS**

**You Were Made For Me;
Send a Letter to Me**
(Columbia)

PEN-STEMMER from Mitch Murray for Freddie which will see him into the charts with another bang. The chanter signs the tune in great voice aided by his Dreamers. Flip composed by Freddie; good sales aider.

45 **BILLY J. KRAMER WITH THE DAKOTAS**

**I'll Keep You Satisfied;
I Know**
(Parlophone)

A BIG, big hit for Billy J. inked by John Lennon and Paul McCartney. No slow intro to this opus and the pace never slacks from beginning to end. Flip makes up a very good coupling. My Gold-plated cert of the month.

45 **NINA AND FREDERIK**

**Blowin' In The Wind;
The King is Dead**
(Columbia)

NINA AND FREDERIK offer us the current Peter, Paul and Mary deck, "Blowin' in the Wind" and although they have turned in their usual polished performance I feel they may be a little late on these stakes as the P, P & M version is already rising in the charts.

45 **THE ROLLING STONES**

**I Wanna Be Your Man;
Stones**
(Decca)

THIS is the second set of grooves from the Stones, penned by Lennon and McCartney, and this number two could very well make the number two spot! Definitely a strong contender. Raw, exciting, alive with the excitement of an in-person Stones' appearance. Full kudos to manager, Eric Easton, on production. Lower set is a groovy instrumental.

45 **THE TEMPERANCE SEVEN**

**From Russia With Love
P.C.Q.**
(Parlophone)

TH E Temperance Seven come up with the third version on the market of the Lionel Bart inking from the James Bond film. This third version offers a very different treatment with a great comedy opening though somehow I feel it is a little late for the tems. Personally I hope not as they always turn out interesting records.

45 **GEORGE BEAN WITH THE SECRETS**

**Secret Love;
Lonely Weekends**
(Decca)

GREAT debut disc from newcomer George Bean with the Secrets and the Doris Day oldie "Secret Love." Very hip disc with a great dual-track vocal and nifty arrangement. I understand that the wierdie clicking noise was made by Rolling Stone, Keith Richard. Flip is a very gearly "Lonely Weekends." Decks should sell.

45 **FARON'S FLAMINGOS**

**Shake Sherry;
Give Me Time**
(Oriole)

ANOTHER R & B standard here from Faron's Flamingos and surprised, surprise, it has not been covered by Brian Poole. So with an open market this set of decks could make very healthy sales. Very pleasant coupling which can only help the A side.

45 **HOWIE POST AND THE SABOOS**

**Tom Swift;
The Elephant**
(Fontana)

TH ERE is nothing like originality and this is what this disc lacks. I would say that the sole source of inspiration for this disc is the Hollywood Argyles hit of two years ago "Allez-Op."

45 **BIG PETE DEUCHAR**

**It Comes and Goes;
Married By The Bible**
(Fontana)

BIG PETE always presents disc-wise pleasant tune and clever arrangement but I don't think the market is quite ready for his approach. Both sides are very reminiscent of Burl Ives.

45 **DICK DALE AND HIS DEL-TONES**

**Wild Ids;
The Scavenger**
(Capitol)

HERE is the latest coupling from the big boy on the West Coast of America, Dick Dale. On the top side Dick takes time to trash out the surfing craze. I prefer the flip, "The Scavenger," which is a cash in on the latest fad in America, hot rod driving, which possesses more originality than the top side. Whereas I could never see the surfing craze catching on here, except on the backwaters of Regents Park, I can see hot rods doing something, so perhaps the record company will flip the flop and push "The Scavenger."

45 **THE MIKE COTTON BAND**

**One Mint Julep
Midnite Flyer**
(Columbia)

TH E Ray Charles opus comes in for the Mike Cotton treatment but I feel it may be too soon. Nice enough record but the great Ray's version is still ringing in my ears.

45 **TONY RIVERS AND THE CASTAWAYS**

**Shake, Shake, Shake;
Row, Row, Row**
(Columbia)

BIG beat opus from Tony Rivers which certainly has plenty of enthusiasm. Whether it is enough to get it into the charts I know not but it could easily cut quite a few sales. Same story on the lower set of grooves.

EP **THE DAKOTAS**

Meet the Dakotas
(Parlophone)

TH IS EP brings together the two singles released by the Dakotas, "The Cruel Sea" and "Magic Carpet" plus their respective couplings "The Millionaire" and "Humdinger." What else can we say except that it will sell.

LP **BILLY J. KRAMER WITH THE DAKOTAS**

Listen
(Parlophone)

BILLY J. KRAMER'S first LP will, I'm sure, climb to the top of the LP charts as quickly as their fellow Liverpoolian Beatles did. Features some great numbers including "Dance With Me," "Yes," Rick Nelson's "It's Up To You," Jerry Lee Lewis' "Great Balls of Fire" and "Da Doo Ron Ron." Good work by the Dakotas and good value for money on this LP with seven tracks a side.

LP **FREDDIE AND THE DREAMERS**

(Columbia)

FREDDIE'S first LP features a number of R & B standards including "Some Other Guy," "I'm a Hog For You," "Money," "Kansas City" and "He Got What He Wanted." Other inclusions are the Joe Brown single "Sally Anne" and a very bad version of "Zip-a-dee-doo-dah." Again, as with the Kramer outing, this disc is destined for very, very big sales.

YOUR LETTERS

Here are just a few of the letters we have received. If you have any views or suggestions send them to Johnny Dean, Beat Monthly, 244 Edgware Road, London, W.2. We will pay £2 to the writer of the most INTERESTING letter printed each month.



WINNER OF £2 FOR BEST LETTER

Dear Editor,

I think that most people will agree with me when I say "Thank Your Lucky Stars" is a much better show than "Juke Box Jury."

The reason for this is that some of the panellists on "Juke Box Jury" have no knowledge of pop music.

Might I suggest that they get some of the top groups like The Shadows, Beatles or Gerry and The Pacemakers as panellists. I'm sure the show would be a hit then.

Yours faithfully,

Christopher Davies.

Lambeth S.E.1.

Dear Johnny,

With all due respect I'd like to point out that in No. 6 you give April 17, 1942, as Alan Blakely's birthday, and December 2, 1943, as Dave Munden's, whereas in this week's N.M.E. Dave's birthday is given as December 12th and Alan's as April 1st. After giving the matter considerable thought I came to the conclusion that either Dave and Alan have got split personalities or, somebody has made a mistake.

As you want some suggestions for your magazine, here's one—how about giving life-lines of some of the less well known groups? (For people like me who like to know when their idols' birthdays are!)

In case you think I'm one of those people who go around finding fault with everything, I'd like to say that I think your mag is really fab. Especially the gorgeous photos you print. (Like that one of The Hollies on the back of the November issue—**Corrr!!!**)

Yours faithfully,

Ann Jenkins.

near Worksop, Notts.

Johnny Dean answers: Double checks have told us that we are right and the N.M.E. was wrong! Thanks for the compliments. We don't mind anyone pointing out possible mistakes, it helps to keep us on the right beat!!

Dear Johnny,

We have just read in a Sunday paper that John Lennon is married with a baby. We were all very shocked at not hearing anything about it until now, considering how well known he is. Could you please tell us why it has not been published in "BEAT" as I am sure it is a very important fact about the BEATLES.

In all the magazines we have read about the private lives of the

BEATLES there was not the slightest hint that John was married. WHY?

We are still very much BEATLE fans, and we are enclosing a stamped addressed envelope for a reply.

Yours sincerely,

Carol, Wendy, Irene.

Barrow-in-Furness, Lancs.

Johnny Dean answers: John is married, of course, but he wants to keep his personal life out of the limelight as far as possible.

Dear Johnny,

Have you imagined what the music of the future will be like. Such fab artistes as The Beatles, The Shadows and The Searcher's will be regarded as square and their music will be classics. When you consider the noises that are made today, although they're fab, it becomes unimaginable to think of the music of tomorrow and our grandchildren will be driving us mad with terrible songs and dances. I think it's worth the thought.

Yours faithfully,

Mary Howkins.

near Haslemere, Surrey.

Dear Johnny,

Although I think your magazine is terrific, there is something I would like to point out.

In your profile on Brian Bennett, it is reported that he plays "Trixon" drums. This is definitely the first time I have heard this. I have always seen him playing "Ludwig" or "Premier."

I study most of the top groups' drummers as I play in a group, "The

Numen" using "Trixon." Correct me if I am wrong, if I am wrong, sorry.

Yours sincerely,

John Smith.

Battersea, S.W.11

Johnny Dean answers: Our instrumental scout says that Brian has played on Ludwig and Premier but his most recent kit is Trixon.

Dear Johnny,

Here's some G and I news from the sunny side of the globe. Most popular S.A. group are Dicky Loader and the Blue Jeans who have copied that Liverpool sound with "Why Do You Break My Heart?" Rhodesian group, Mike Shannon and the Diamonds, are replicas of Cliff and the Shadows. Their drummer, Maurice Fresco, has a number called "Big M." a bit like B. Bennett's "Little B."

Most popular overseas group is The Shadows — natch! The Liverpool sound is catching on, and the Beatles are making tracks fast, not to mention Gerry and Co. The surf music suits our beaches just fine, and most popular Yanky guitarist is Duane Eddy.

Only one complaint about "Beat." It reaches us about three weeks after it's published. Can't you speed up the delivery?

Shadowly yours,

Valerie Whitfield.

Port Elizabeth, South Africa.

P.S. My vote is for The Shadows and Jet and Tony. I have enclosed a cutting of The Diamonds.

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ENQUIRIES INVITED

SUGAR AND SPIGE AND WOOL SUITS

THE man on the other end of the line was Tony Russell, chief press officer of the International Wool Secretariat, calling in high dudgeon from his home in Farnham.

"We've chased them up and down the country," he said. "We nearly had them last night at Croydon, but the tailor couldn't turn up. Sickness in the family or something. We need the measurements for their new peacock era suits. Do you think you could find them for me."

So that's how I came to be running down the list of Cardiff tailors for The Searchers, the Beaux Brummel of Merseyside, whose Pimpernel disappearances had left a trail of dangling tape-measures in the wake of the Tommy Roe Show.

"Does it always happen like this," I asked Chris Curtis, as a moustachioed tailor ran a measure along his sleeve and shouted a figure to his assistant. "Always," said Chris. "It's the sort of thing it's very hard to

work in. Usually, we get an idea for an outfit and send it through to a little tailor we know in Liverpool. He has all our measurements. But this is something different. Something special."

The four of them had motored down from Croydon, via the Wye Valley, one of the most beautiful valleys in South Wales. In a long cafe walled with windows, overlooking the River Wye and the historic Tintern Abbey, they had eaten fresh salmon and ham, said John, "as thick as your hand."

"That's how we like to do it," explained Chris. "We start off in plenty of time and take the side-roads. We try to see as much of the country as we can because we love it. Being brought up on Merseyside, we automatically head for the greenery as quick as we can."

In Cardiff, too, they had coincided with an international soccer match. Tony and Mike Prendergast had

gone to the match while Chris and John set up the gear on stage. "Someone," explained John, "has to do the work."

Tony made a light-hearted insult at the man with the moustache checked the length of John's trouser leg. John took a step back. The tailor swore ever so quietly, ever so diplomatically.

He confessed afterwards as he mopped his brow that he didn't like rush jobs and he didn't like "pop" singers. And even the promised "fiver" from the International Wool Secretariat wasn't going to alter that.

But the big success of their second waxing "Sugar and Spice" can only mean that the boys will be needing many more new outfits, in many more towns, all over the country; after all, when you are at the top of the charts your suits have got to watch your position.

PETER TATE.

BEAT MONTHLY

Popularity Poll

This poll is compiled every month from votes sent in by readers.

This Month	Last Month
1. THE BEATLES	1.
2. THE ROLLING STONES	6.
3. THE SHADOWS	2.
4. THE HOLLIES	7.
5. GERRY and THE PACEMAKERS	3.
6. THE SEARCHERS	11.
7. BILLY J. KRAMER and THE DAKOTAS	4.
8. DUANE EDDY	13.
9. ADAM FAITH and THE ROULETTES	—
10. PETER JAY and THE JAYWALKERS	10.
11. JET HARRIS and TONY MEEHAN	8.
12. THE OUTLAWS	16.
13. THE TORNADOS	—
14. THE FOURMOST	—
15. FREDDIE and THE DREAMERS	5.
16. JOE BROWN and THE BRUVVERS	17.
17. BRIAN POOLE and THE TREMELOS	19.
18. JOHNNY KIDD and THE PIRATES	20.
19. THE MARAUDERS	—
20. WAYNE FONTANA and THE MINDBENDERS	12.

Don't forget to vote for your TWO favourite G & I stars by writing their names on a postcard and sending it to: Beat Monthly Pop Poll, 244 Edgware Road, London, W.2. REMEMBER . . . YOUR vote is important.

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BEAT

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DECEMBER, 1963

1/6d



WAYNE FONTANA & THE MINDBENDERS